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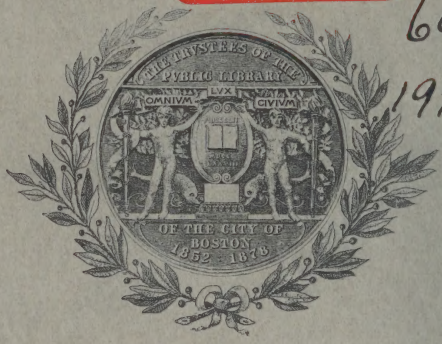

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LONDON: NOVELLO AND COMPANY, LIMITED,
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# The Musical Times

*AND SINGING-CLASS CIRCULAR*

JANUARY 1 1928


(FOR LIST OF CONTENTS SEE PAGE 80.)

## THE NATURE OF HARMONY

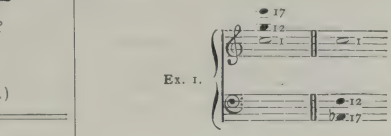
BY MATTHEW SHIRLAW

*(Continued from September number, 1927, p. 791)*

### THE MINOR HARMONY

In treating of the minor harmony it is necessary to take some account of the work and researches of musicians and scientists such as Zarlino, Tartini, Rameau, Helmholtz, &c. The investigations of these distinguished men into the nature of the minor harmony cannot be fully described and examined here.* In a short article one can only summarise the most important results of these investigations in the briefest possible way.

Already in the middle of the 16th century Gioseffo Zarlino pointed out that while the major harmony arose from the series of numbers or proportions 1, 2, 3, 4, 5, 6, the minor harmony arose from the same series, but in the reverse order, *i.e.*, 6, 5, 4, 3, 2, 1. The first series was the natural order, and the major harmony that resulted from it was therefore bright and cheerful in character; the second was contrary to the natural order, and the minor harmony to which it gave rise was therefore somewhat mournful and sad. This fact, that the minor harmony is just the major harmony reversed, or inverted, has been frequently forgotten and as frequently re-discovered, since the time of Zarlino. Some enthusiasts have thought that such a fact furnishes an entirely adequate explanation of the minor harmony. A little reflection will show that this is not the case.

Rameau, at least, in his 'Traité de l'Harmonie,' rejected it. What, he exclaimed bitterly, must we think of a musician (Zarlino) who, after pointing out that harmony springs from unity (the first term of the senario) as from its source, and that the bass, represented by unity, is the foundation of all harmony, and after proceeding to build up a beautiful harmonic system on this foundation suddenly inverts, overturns the whole system, and throws everything into utter ruin? It is as if the earth had given way, for there is now no bass, basis, or foundation on which harmony can rest. Rameau himself, however, was quite unable to give any reasonable explanation of the minor harmony, and later found himself compelled ('Génération Harmonique') to adopt Zarlino's inverted order, although in a somewhat different form. He thought he had discovered that any prime or fundamental sound really generates a harmony in two directions—one (major harmony) in an upward direction, and another (minor harmony) in a downward direction:

Thus the sounds or musical intervals of the 12th and 17th (*g*, *e*) arise as part of the resonance of the fundamental *c*; at the same time this fundamental throws into co-vibration the sounds or sound-producing bodies of the 12th and 17th below (*f*, *a*♭). At first Rameau was of opinion that these bodies of the 12th and 17th below co-vibrated in their totality. Later, however, he discovered that he was mistaken, and that these bodies merely vibrated in segments, each segment corresponding to the unison of the exciting fundamental sound. Rameau, in short, became aware that this supposed undertone series was merely the overtone series in another guise. The phenomenon itself is certainly remarkable, and cannot be completely set aside in any examination of the minor harmony. But the truth remains that the fundamental does not cause its 12th below to co-vibrate, but only that part of the string or other body that is in unison with it. On the other hand, if the 12th below (*f*) were sounded, it would cause the (alleged) fundamental (*c*) to vibrate in its totality. In short, *f* is not really the 12th of or below *c*; on the contrary, *c* is the 12th (third partial) of *f*, this *f* being then the real fundamental. And similarly with the 17th below (*a*♭), this *a*♭ is not the 17th of *c*; rather *c* is the 17th (fifth partial) of *a*♭.

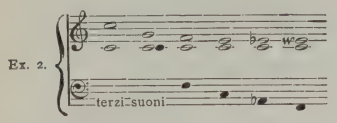
Rameau therefore eventually came to regard such an explanation of the minor harmony as inadequate, and in his last writings had formed the conclusion that there is but one principle of harmonic generation, viz., the natural divisions of the sonorous body as evidenced in the harmonic or upper partial tone series, and in this principle, he was convinced, we must seek for the explanation of all harmony and all tone-systems, whether major or minor. But although Rameau sought diligently for such an explanation, he found none.

Tartini, the famous violinist and composer, likewise devoted his splendid talents to the solution of this and other knotty problems relating to harmony. He explained, as Rameau did, the major harmony as arising from the harmonic (ascending), and the minor from the descending (arithmetic) proportional series. These two proportions, however, were not opposed to one another, nor could they be regarded as diverse principles: they really belonged to one and the same musical system. The minor harmony, therefore, did not arise arbitrarily or accidentally; on the contrary, it arose naturally, and from the same principle as the major. It was absurd to describe the major harmony as a 'natural' harmony, but the minor as an 'artificial' one. In demonstrating the

* See, however, the writer's 'Theory of Harmony' ('Handbooks for Musicians' Series': Novello).

truth of this view, Tartini availed himself of the combination or resultant tones, of which he, together with Sorge, was the discoverer:

Ex. 2.




(Tartini at first placed these tones—the *terzi suoni*—an 8th too high, a mistake he afterwards corrected.) Here we find in the upper stave a series of intervals derived from the harmonic series, and in the lower stave the 'third sounds' resulting from these intervals. It will also be observed that these resultant sounds are in arithmetical progression, and together constitute the minor harmony, *f*-a♭-*c*. We ought, therefore, to regard this demonstration as a proof that the minor harmony arises from the same system as the major, and is inseparable from it.

But Tartini, in proceeding thus, overlooks one or two matters of some importance. It should be observed that while it is true that the intervals in the upper stave are harmonic intervals, and succeed one another in the order determined by the harmonic series, they do not belong to one and the same harmonic system, but are derived from different systems. They are related to different fundamentals and are, strictly speaking, in different keys. Thus the fifth, *c*-*g*, has *c* as its fundamental; the fourth, *c*-*f*, has F; and the minor third, *c*-*e*♭, A♭. But Tartini's object is to demonstrate that the minor system arises from one and the same harmonic system; not from a series of intervals from different harmonic systems. We have here, in reality, nothing but Rameau's co-vibration of the multiples over again. Besides, in proceeding as he does, Tartini might deduce all that he requires, and much more, without having recourse to any resultant tones whatever—for here we find in the upper stave alone not only the harmonic division of the octave, *c*-*g*-*c*$^1$, but also the arithmetic division, *c*-*f*-*c*$^1$; and not only the harmonic division of the fifth, *c*-*e*-*g*, but also the arithmetic division *c*-*e*♭-*g*.

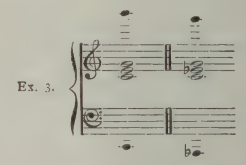
It cannot be said that since the time of Rameau and Tartini much that is really new has been advanced to account for the minor harmony. An explanation that is generally attributed to Helmholtz was in reality first advanced by Rameau in his 'Démonstration du Principe de l'Harmonie.' Of the minor harmony, *e.g.*, *c*-*e*♭-*g*, Helmholtz tells us that we may either consider this chord as a compound tone of *c* with an added *e*♭, or as a compound tone of *e*♭ with an added *c*. He invites us to regard the minor harmony as a 'somewhat altered' major harmony, although he is doubtless aware that the 'slight' alteration necessary is that of a complete chromatic semitone, for if we substitute *c*-*e*♭-*g* for *c*-*e*-*g*, this is the difference between *e* and *e*♭. It is difficult to believe that so eminent a scientist as Helmholtz was satisfied with this pronouncement. That he should have made it at all furnishes eloquent proof of the difficulty of the problem.

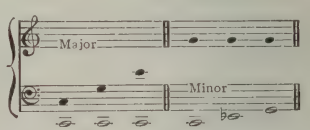
Dr. H. Riemann, in several of his works, exerts himself to discover an 'undertone' series. One of the most eminent theorists of his day, his views on this subject deserve the most careful consideration. But he himself says, in his 'Katechismus der Musikwissenschaft':

> . . . the writer has shown finally by proof of a scientific character why, in spite of the commensurability of the vibration forms, a tone by summation of its vibrations cannot produce the undertone, and that the question may thus be considered to be finally closed.

Riemann, however, although he ultimately found an objective undertone series to be a delusion, uses it as well as the overtone series as the basis of his work 'Harmony Simplified.'

Mention must also be made of Öttingen, who in his 'Harmoniesystem in dualer Entwickelung' criticises Helmholtz's treatment of the minor harmony. He points to the analogy between the two harmonies, where the minor is regarded as the reverse of the major. This is shown by the fact that the two strongest secondary tones, the common partial tone of the major ('*phonic* overtone' and the chief combination tone of the minor harmonic ('*tonic* ground-tone') occupy a like position in respect of both chords thus:

Ex. 3.

Further, in the major harmony, all the sounds of which it is composed find their unity or central point in the fundamental or ground-tone; in the minor harmony, on the other hand, the element of union is found in the first partial tone common to all the three sounds of the harmony:

Ex. 4.

Öttingen's researches are valuable, and he certainly makes it increasingly evident that, however it comes about, the minor harmony must be regarded as an inverted major harmony. In reality, however, Öttingen is no more successful in disentangling himself from the meshes of the ascending series of harmonics than is Rameau or Helmholtz. His descending order is really Rameau's co-vibrations of the multiples over again, the only difference being that he recognises Rameau's 'fundamental' to be an overtone, *i.e.*, not really a determining but a determined sound, and gives to it the new name of 'phonic' overtone. Nor does he appear to advance much

further than Helmholtz, for in the minor harmony, as *c*, *e♭*, *g*, although he insists that *g* is really the determining note, as in a certain sense it is, he is also aware that this *g* is a doubly determined note: it is fifth (12th) of *c*, and major third (17th) of *e♭*. That is, like Helmholtz, he shows us that the minor harmony *c-e♭-g* has two generators, *c* and *e♭*. This is doubtless the reason of Riemann's futile attempt to discover an objective series of undertones. Thus the problem stands at present. The better it is understood, the more improbable does its solution become, and the more probable does it appear that the features of this musical Sphinx will look out on the future, as on the past, inscrutable, eternally baffling. Nevertheless, the work already accomplished by so many patient, undaunted investigators not only claims our admiration, but incites us to fresh endeavour.

(*To be continued.*)

## THE OPENING MOTIVE IN 'BORIS GODUNOF'

By M.-D. Calvocoressi

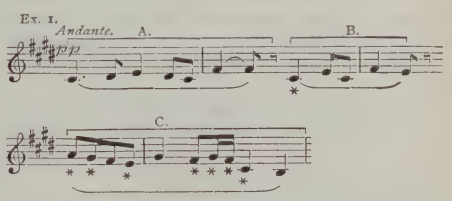
For many years I could not help feeling that there was a mystery in relation with the opening bars of the short instrumental Prelude to Mussorgsky's 'Boris Godunof'—a plain, folk-tune-like, unaccompanied melody, which may have been invented by Mussorgsky, or borrowed, more or less textually, from Russia's musical lore.

There could be no doubt that this melody constituted a fitting exordium to the work. It suggests the vast, peaceful setting; it is contemplative, melancholy, and resigned enough to stand as an expression of the peasant soul of old Russia; and it lends itself quite well to the quick change leading up to the hustle revealed by the rise of the curtain. Parts of it are used in the course of the first scene as published in 1874 (viz., in the edition which is called up till now original, and which both Bessel and Chester recently reprinted), and also as it appears in Rimsky-Korsakov's revision. So that, all told, there seems to be no cause for worry: the appearance of the tune is adequately justified by its functions in the initial scene.

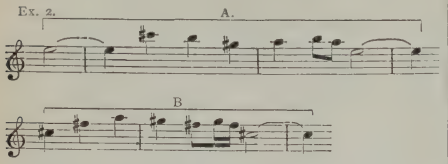
And yet I was not quite comfortable about it all. Remembering that throughout the score, Mussorgsky makes consistent use of leitmotives (and how very aptly and ingeniously he uses them has never been pointed out in full), I felt that this tune, which by its very position and presentation stands out prominently, and seemed destined to play an important part in the course of the work, had no business to disappear after fulfilling, so to speak, a merely accessory function. This state of things seemed to run counter to all principles of musical fitness and economy. Mussorgsky, however great his shortcomings may prove in his instrumental works, and in a few of his songs, has given many proofs of his thorough understanding of these principles so far as they apply to dramatic and to vocal music.

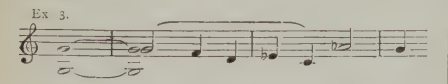
Another mysterious point was that although the tune never actually reappears after the first scene, I was often conscious of its latent presence, and seemed to perceive echoes of it. This, of course, could be partly accounted for by analogies of modal character and of colour. Similar data would naturally suggest more or less similar patterns and effects. But the reply did not altogether satisfy me; and unsatisfied I remained until at last I found out that this tune was actually the embryo of many of the principal themes used in the score. Its function is very similar to that of the 'motto' theme in an instrumental work of the 'cyclic' type. Portions of it, or forms derived from it, are used throughout the various Acts, often quite deliberately, but at times, no doubt, without conscious intention.

The leitmotives in 'Boris Godunof' may be divided, roughly, into motives used in connection with the people, and motives used in connection with the Tsar Boris. One motive refers to Boris's victim, the murdered Tsarevitch Dimitri. The opening tune of the Prologue obviously refers to the people; but it contains the germs of motives used in connection with Boris, and more than a germ of the Dimitri motive.

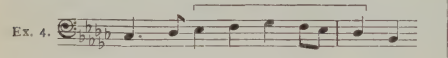
Here is the tune in question. It will be noticed that it consists of three distinct periods or patterns (A, B, C):

The Dimitri motive is perhaps the most important in the whole score by virtue of the part it plays. Far more than any motive used in relation to Boris himself, it creates a link between the various scenes, reappearing practically in each in some form or other, always with a very relevant purpose, so that its musical relation to the opening tune would suffice to justify our considering this tune as a kind of cyclic 'motto' theme. It first appears in the scene in Pimen's cell, when the murder of Dimitri is mentioned. It accompanies Grigory, the young monk who decides to pose as Dimitri escaped from death, throughout his wanderings; one hears it connected with him in the scene at the inn, during the Polish Act, and in the final scene (final in the non-revised version), that of the people in revolt. We hear it during the scene between Boris and Shuisky, when both the murdered Tsarevich and his impersonator are topics of discussion; and again during Boris's hallucination. It affects many forms and colours: it is in turn tragical, poetically mystical, impassioned, sardonic, and martial. Here is a quotation from the Prelude to the scene at the inn, in which the iteration

especially will show how closely it is connected with patterns B and C in Ex. 1 (*see* notes marked *):

Ex. 2.

A motive which underlines the Tsar's first appearance (Coronation Scene), and, again, his entry in Act 2—appearing to refer more particularly to the heavy burden of his remorse and fears:

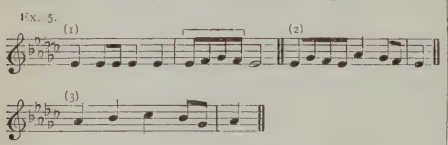
Ex 3.

is obviously related to the Dimitri motive. The notes are practically the same, only the rhythm is more forcible, and the end is altered for obvious expressive reasons. Intermediate forms occur, which confirm the derivation. A certain pattern extensively used in Boris's big monologue:

Ex. 4.



is connected with pattern A in the opening tune.

In the Duma scene we encounter several elements recalling the same pattern, *e.g.:*

Ex. 5.

It is probably a mere coincidence that more than once we should notice a similar pattern in the music underlining Shuisky's crafty utterances. Although distant, the connection between the opening tune and the wild motive whose outbreak marks the climax of the crowd's boisterousness in the final scene:

Ex. 6.

is plain enough. Again it is quite likely that this is no more than a coincidence. But such coincidences in the music of 'Boris' are so numerous that the more one studies the score, the more one doubts that most of them are anything but the outcome of a deliberate purpose.

Anyhow, even if we eliminate all but the most obviously intentional relations, there is no dearth of evidence to show how far-sightedly the opening of 'Boris Godunof' was conceived, and how skilfully all its possibilities are exploited.

The final section of the first scene in the Prologue, as originally written by Mussorgsky, but never published so far, contains other uses of this tune which are interesting and relevant both musically and dramatically. And this is but one point of many which in 'Boris Godunof,' as first written, go to show how subtle, thorough, and restrained Mussorgsky was in his use of themes and their transformations.

The most extraordinary thing is that a score in which the principle of the leitmotive is turned to so remarkable an account should have been written in Russia in the year 1868. At that time the principle was a novelty, illustrated only in Wagner's works. 'The Ring,' which was finally to establish the vogue of the leitmotive method and render the machinery of the process available to all composers, was not yet published, and Wagner's works were not very widely known in Europe, let alone Russia. Yet the question arises whether Mussorgsky, in this respect, was influenced by Wagner's music or theories. Considering the evidence, we can hardly doubt that he was, although there is in 'Boris Godunof' no trace of the slavish imitation or of the mechanical procedure to which the adoption of Wagner's methods led many composers.

Let it be remembered that Wagner came to Petrograd as early as 1863; that is, before Mussorgsky had started planning 'Boris Godunof.' And five years before, the composer and critic Serof, an enthusiastic admirer of Wagner, had launched upon an energetic campaign of propaganda in his favour.

Only one writer, so far, has suggested that Mussorgsky was influenced by Serof; it is Kompaneisky (whose recollections of, and views on, Mussorgsky were quoted in the *Musical Times* of March, 1926). Should it eventually turn out that Mussorgsky was in possession of positive information as to the principle of the leitmotive and its application according to Wagner, it would be natural to admit that he acquired it through Serof; and Kompaneisky's suggestion would thus be confirmed—at least in one particular respect.

But this, after all, is a mere point of detail. The chief moral to be drawn from the study of the music of 'Boris Godunof' is that although the legend of Mussorgsky's inadequacy dies hard, it will not live for ever.

Indeed, I fail to see how it can survive a careful, unprejudiced examination of Mussorgsky's masterpiece as it came straight from his pen, unimproved—or unspoilt—by any censorship. There can be no doubt that he achieved exactly what he set out to achieve—which, after all is said and done, is the supreme object of technique. He was capable of planning logically, broadly, and thoroughly, and of carrying out all that he had planned. This, of course, can be felt without the assistance of technical demonstrations such as the one I have briefly outlined. But to defeat Mussorgsky's censors on their own chosen ground, it is necessary to resort to technical arguments of some kind or other. And the conclusion is that if indeed Mussorgsky's carrying out of 'Boris Godunof' is an example of technical inability, then we could do with a good many more composers similarly incapacitated.

# Ad Libitum

By 'FESTE'

HARNESSING THE HOWL

Inevitably one invention leads to another, and we are not yet in sight of the last marvel that will result from the discovery of wireless. But whatever djinns remain to be loosed on a helpless and science-ridden world, it is unlikely that any one of them will hold a greater menace to the musical profession than the 'music from the air' exploit of Prof. Theremin. That the Professor's claims are not without solid basis is proved by the expressions of famous musicians. 'Where the Professor is leading us to I can hardly think,' says Bruno Walter; 'Music without instruments! A voice that is no voice! The thing is in its infancy, of course—but a formidable infant.' Respighi is certain that the apparatus will be of great importance to the orchestra. Leo Slezak, the operatic tenor, lost his head, apparently, for he talks of the Professor having produced notes 'of unprecedented beauty and splendour'—which is nonsense. He goes on to say that he 'left the hall with the ardent and heartfelt wish that the man may succeed in producing tenor tones from the air.' But, why? If the man does, what will become of Leo's job?

I was not able to get to the Albert Hall demonstration, but I was among those present when the Professor astounded a gathering of scientists and musicians at the Savoy a day or two before.

For the benefit of any who have not yet seen a description of the instrument, I give a short account—moving warily and ill at ease among the scientific terms. Item, a box about 2-ft. square containing a wireless set, with certain appurtenances known only to the inventor. From the top of the box projects the antenna (a vertical rod of metal about 2-ft. in length), and from one side a kind of loop. An alternating current generates an electro-magnetic area round the rod; the operator's hand is the 'earth,' so to speak. As the hand approaches or recedes from the antenna the frequency of the current is affected. The result is to raise or lower the pitch of the sound, which sound is merely our old friend the 'howl' of the domestic wireless set. The approach of the hand raises the pitch, on the well-known principle (discovered, if I remember aright, by Higginbottom), of 'the higher the fewer.' The reader with a scientific bent, who has been able to follow me up to this point will, on thinking it over, see that on the recession of the hand the pitch will be lowered. Similarly, the power is varied by moving the other hand to and from the loop.

The first thing that strikes one is a vital difference between this instrument and such media as the gramophone, wireless, and player-piano. The theremophone (let us call it) is a first-hand medium, not a mere reproducer.

As a result, a host of new possibilities present themselves, and if many of them prove to be capable of full development, the effect on music and the musical profession will be disastrous. There are, however, certain obstacles that at present appear to be insuperable. More of these later. Before speculating as to what the theremophone may never be able to do, let us see what it *can* do, so far.

In regard to the demonstration, we have to remember that the instrument is still very young, and that it was put through its paces by a scientist, not by a musician. Probably better results would have been obtained—especially in the matter of intonation—by a skilled instrumentalist.

Prof. Theremin (a young man whose pleasant and modest demeanour belied his title) played several pieces to the pianoforte accompaniment of Mr. Edwin Evans. In the 'Ave Maria' of Schubert the results suggested a violin, in Saint-Saëns's 'Le Cygne,' and in another tenor-pitch piece I could not identify, one could have sworn a violoncello was engaged. But different pitches suggested different instruments, and at times there was a hint of wood-wind. The actual timbre is thus nondescript, but I felt that it so often suggested some regular orchestral instrument as to rule out the claim that it will be able to provide new tone- qualities, and so fill in existing blanks in the orchestral palette.

The most interesting item was a duet for two theremophones, an assistant of the Professor's taking part with an early model of the instrument. This produced a tone astoundingly like a contralto voice (without the plumminess, thanks be!) though its upward range was that of a soprano. It was exactly like a singer vocalising on the short sound of the vowel *u*. The total effect was thus a trio for violin, voice, and pianoforte.

We were not told whether the vocal tone of the early instrument was the result of chance or design. If the latter, it is clear that the inventor's claim to be able to provide a whole set of theremophones of different timbre is well based.

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The theremophone then has great scope. Its tone is musical, though at times with a touch of the feline. Most remarkable of all, perhaps, is its range of power. It is capable of being fined down to the tiniest thread of sound, and it can go to the other extreme.

These are great assets. Happily (I use the word deliberately, because of my conviction that music has much to lose and little to gain from the butting-in of scientific contraptions of this sort), happily there is a big *per contra* account.

Intonation seems bound to be speculative, because of the absence of any kind of guide as to distance. True, the string player has to develop his sense of distance, just as the keyboard performer has to acquire a sense of locality for his long shots. But both have some kind of guide, visible and tangible. The theremophonist has nothing but space to work in. The calculation of the distance from the antenna is by no means a simple matter, even in dealing with a slow tune, as

was shown by the appalling out-of-tuneness achieved by the Professor. How would a very quick passage fare?

This brings us to another problem: how will the performance of long *bravura* passages be managed? I have just made myself dizzy by trying some quick scale-passages in the yard or so of space before my midriff. Were both hands available their use in alternation might solve the difficulty. But only the right is free for fingering, the left being busy regulating the power. The use of a foot device (not unlike the balanced swell pedal of the organ) was used for nuance in the earlier of the two theremophones shown; probably it will be adopted again, in order to free both hands.

These difficulties may be overcome, but I fancy the question of attack is likely to stump the scientist. Judging from the performances at the demonstration, a clean attack is impossible. There is a continuous *portamento;* however rapidly the hand is moved from point to point all the intervening sounds have a look in. Probably this perpetual slurring was responsible for the feline effect I have mentioned. It reminded me also of a one-string fiddler.

Nor do I see how a *staccato* is possible. (One newspaper report said that this effect was obtained at the Albert Hall, but it was missing at the Savoy.)

In addition to a constant *portamento* there was an almost equally persistent *tremolo.* This seems to be necessary for the vitalising of the tone. Without the *tremolo* the effect is apt to become dead—a serious defect. The musical world is already over-wobbled, and the advent of a super-wobbler (with a super-scoop thrown in) opens up a prospect that will intimidate even the hardiest.

In his lecturette at the Savoy, Mr. Edwin Evans promised—threatened is perhaps a fitter word—that in due season a complete orchestra of theremophones would be feasible; and the threat was repeated at the Albert Hall, in more detail.

I gathered that there would be no need for a separate theremophone for each player. The 'juice' would be laid on to every desk, which would, of course, carry an antenna and a power-regulator. The cost would be a trifle compared with that of orchestral instruments. Given some kind of keyboard or fingerboard, technique ought to be comparatively easy. All string passages, for example, would (if the power were regulated by the foot) be fingered by both hands, there being no bow to manipulate.

In the score such passages would no doubt carry ordinary keyboard fingering. Transposing instruments will be things of the past. There will be no awkward passages, no difficult or impossible shakes (as for wind instruments), and apparently no limitations of compass. (I believe the Professor has already produced notes so high as to be inaudible to the ordinary ear.)

In the course of the Albert Hall lecture, the Professor made some claims of the type we expect from scientists. The application of science, he said, must lead to progress in music. The desideratum was to evolve some means of producing music which would free the performer from mechanical difficulties and muscular effort. His invention offered the most perfect solution of that problem at present available. It also made possible the close association of the artist with the music rendered.

This (as I have said above) is the kind of thing we look for from scientists. Yet every one of the statements would be combated by most musicians. Does any performer worth his salt (and therefore worth hearing) want to be 'freed from mechanical difficulties and muscular effort'? Everybody but a scientist knows that there is more pleasure in performing than in listening. The enjoyment is doubled-barrelled: there is mental pleasure in solving the intellectual and æsthetic problems, and immense physical joy—we may even call it fun—in overcoming the technical difficulties that depend on muscular fitness and control. The latter pleasure is analogous to that we get from games of skill and energy. A good drive at cricket (from the meaty part of the bat) and a tough organ pedal passage that 'comes off'; a smash at tennis and a lively bit of chord playing on the pianoforte; a tricky pass out to the wings and some neat double-stopping: all who have enjoyed any of these pairs of delights will agree that they are akin. We ask no Professors to charm away such hurdles. The one miserable weakling in a thousand who wants to be spared the sense of healthy effort may have his theremophone. And may the current run amok and electrocute him the first time he uses it!

There is, however, an æsthetic side to this question of effort. Can anyone doubt that the concentration of mental and physical energy called for by a difficult work has its effect on the emotional content? I remember hearing this pointed out—I think by Mr. Ernest Newman—in connection with the Moor two-manual pianoforte. On this instrument the most difficult of octave passages become child's play, owing to the octave-coupler. But the player who wrestles with, say, that terrific left-hand octave passage in Chopin's A flat Polonaise can hardly do so without becoming kindled, mentally and spiritually, with vital results to the tone and interpretation, not only in the passage itself but in what follows. Substitute for this bracing and warming experience the playing of a simple series of single notes (of no more inherent interest than a five-finger exercise) and there is a terrible drop for all concerned. I think this principle will be found to work throughout all music—except, of course, in passages where difficulties are used merely for difficulties' sake. Even these, however, may take on a kind of life, so vitalising to performer, music, and hearer is the skilful overcoming of difficulty.

As for that 'close association of the artist with the music rendered': does the theremophone provide greater intimacy and unity than the members of the violin family and certain of the wood-wind?

The proof is easy. It seems certain that six performers on the theremophone would all produce the same tone. But are there six violinists who do so? *Could* they, even if they would? Consider too the infinite and subtle variety got from bowing: what has the theremophone to give us in this way?

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From the above the reader may perhaps begin to deduce that I am not a theremophone 'fan.' He may even call me a reactionary. I am, heartily, if the Professor's discovery is 'progress.' But is it? An orchestra of wireless desks is a poor substitute, even to the eye, for the present collection of instruments, with beauty in their lines and many with poetry and history in every curve.

The mass production of theremophones is a decline from the exquisite art of the luthier and all the other cunning craftsmen in wood and metal who for centuries have created the instruments for which the great composers wrote. I am not lacking in admiration for the inventive Professor, but I hate the prospect opened up by his skill. The orchestra of theremophones may come: no Partington can stop it, if the threats of science are practicable. But I hope its advent will be held off till I, for one, am beyond these voices, busy with a harp.

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## THE FINGERING OF SCALES AND ARPEGGIOS ON THE PIANOFORTE

By A. E. F. Dickinson

In the past year we have all been thinking of Beethoven. A good many of us—conductors, composers, critics, quartettists—have been considering questions of interpretation. But a few of us have been occupied with merely technical problems. It is *à propos* of the many scales and arpeggios which figure in Beethoven's pianoforte works that I propose to raise the general question of the fingering of scales and arpeggios, major and minor, and to emphasise certain practical considerations which should determine our choice of fingering in a variety of cases.

Some time ago—May, 1924, to be exact—I argued in these columns in favour of a fingering for the major scales which, although having the high support of Mr. Matthay,* is not accepted in principle by the leading authorities—the Associated Board, for example. The fingering I advocated was:

| | | |
|---|---|---|
| Sharp Keys: | | |
| *Right hand* | ... ... | ...Fourth finger on the leading note. |
| *Left hand* | ... ... ... | ,, ,, ,, F sharp. |
| Flat Keys: | | |
| *Right hand* | ... ... ... | ,, ,, ,, B flat. |
| *Left hand* | ... ... ... | ,, ,, ,, the subdominant. |

and the principle behind it was that *the aim of all fingering is to make all keys feel the same*—namely, thumb on the white note after a black note for either hand going outwards, finger over on to the black note after a white note for either hand going inwards. The usually accepted fingering follows this principle in the case of most major scales, but its divergence in the case of the left hand fingering for G, D, A, and F shows clearly enough that its upholders do not consider a uniform *feel* the essential principle. And as we shall meet with the same conflict of ideas in the arpeggios and minor scales, I may here underline the practical considerations which lead me to assert my principle as the right and universal one, and which, I must now admit, I did not urge as forcibly and coherently, as, in my previous article, I might have done.

The main purpose of practising scales, and all other common series of notes, is to lay the foundations of sight-reading by being enabled to play the simplest and commonest intervals in a given key, correctly and promptly, *without looking at the keyboard*. There is no practical point whatever in practising a scale with the eye guiding the fingers, or in other words by a method which is useless for the reading of actual music. Further, a fingering which depends on its execution for a quick reference to the *sound* of a particular note (*e.g.*, 'thumb on the key-note') appears to me a very uncertain method, and one not generally helpful when, as so often in real musical experience, one has to play a fragment of a scale in a new context, which obscures one's sense of the key-note. On the other hand, a fingering which depends on the *consistently felt* associations between certain fingers and a certain order of white and black notes will, once grasped, be instinctive and therefore of permanent value. And my fingering, as I shall call it, is based on such associations, viz., between the thumb and the white-note-after-the-black-going-outwards, and between the fourth or third finger and the black-note-after-the-white-going-inwards. ('Fourth on the leading-note,' above, does not necessitate a reference to the sound of the key-note: it is merely the shortest way of expressing the fingering on paper.) Finally, it is obvious that the thumb-after-the-black-note principle gives the most comfortable feeling possible, outwards or inwards.

I shall therefore assume from now onwards that all fingering should, if possible, satisfy this easily-acquired instinct to associate the thumb with the white-note-after-the-black. Turning, then, to the arpeggios in the major, we shall desire a fingering which shall uniformly, if possible, carry out this principle of physical association: we shall not start by placing the thumb on the first note of each arpeggio, but on the white note after the black note going outwards. Thus the thumb and the other fingers used will come on the same notes in each position of the same chord—provided there is a white note after a black note to give us our bearings. Hence, with the exceptions of C, G, and F, the all-white arpeggios, and of G flat, the all-black one, the thumb for all arpeggios of the major common chord (from which the dominant seventh and added sixth chords are easily derived) should be placed as follows:

| | | | |
|---|---|---|---|
| Sharp Keys: | | | |
| *Right hand* | ... | D, A, and E ... ... | The dominant. |
| | | B ... ... ... | The key-note. |
| *Left hand* | ... | D, A, E, and B ... | The key-note. |
| Flat Keys: | | | |
| *Right hand* | ... | B♭, E♭, A♭ D♭ ... | The mediant. |
| *Left hand* | ... | B♭ ... ... ... | The dominant. |
| | | E♭, A♭, D♭ ... ... | The mediant. |

The four exceptions, however fingered, cannot feel the same as the others, and therefore in their case

* 'Relaxation Studies,' p. 84. When I wrote my article I was not aware that my heresy was supported in so distinguished a quarter, or I should certainly have named it.

we may make the best of a bad job and start each arpeggio with the thumb. Incidentally, in the root position the stretch in the left hand should surely come between the second and third fingers rather than between the fourth and fifth (where used), the mediant thus being played by the third finger.

On similar lines we may determine the fingering for the arpeggios of the minor common chord. The all-white arpeggios are now E, A, and D, the all-black E flat, and in these keys the thumb may be placed on the first note of each arpeggio; in the remainder they are as follows:

| | | | |
|---|---|---|---|
| Sharp Keys: | | | |
| *Right hand* | ... | B ... ... ... | The key-note. |
| | | F♯, C♯, G♯ ... ... | The mediant. |
| *Left hand* | ... | B, F♯, C♯, G♯ ... | The mediant. |
| Flat Keys: | | | |
| *Right hand* | ... | G, C, F, and B♭ ... | The dominant. |
| *Left hand* | ... | G, C, F ... ... | The key-note. |
| | | B♭ ... ... ... | The dominant. |

The above fingering is awkward in the case of B flat major for the left hand, and of B minor for the right, but I do not think it is worth while to change the whole feel of these arpeggios, by placing the thumb on D in either case, to avoid the longer interval for the passage of the thumb.

Coming, finally, to the minor scales, we are at first confronted with three different scales, but the exercise of a very little common sense reduces these three to one new scale, the melodic ascending.

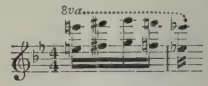
The harmonic minor is not a scale at all, in the melodic sense, unless it is used as a *melodic* minor. I can quote two instances of its melodic use in pianoforte literature—Beethoven's 'Emperor' Concerto (last movement) and Bach's F minor. Readers may supply other examples. But in any case the employment of the 'harmonic' minor as the basis of melody is rare enough to make the enforcement of its systematic practice nothing short of cruelty. In the words of the Classics:

> He only does it to annoy
> Because he knows it teases . . .

All that is really required is familiarity with the *sound* of the harmonic basis of the minor key.

The melodic minor ascending is a new scale, and must be learnt. It must be fingered, of course, so as to feel like the major scales wherever possible, and the purpose of this article has been missed if it is not now understood that *ex hypothesi* the right feeling is the thumb after the black note going outwards. This is not completely possible for the right hand in B and E, or for the left hand in B flat and E flat, and one should appreciate the fact that these scales must necessarily feel wrong.

The melodic minor descending is simply the relative major, starting on the sixth note of the latter, and should be fingered accordingly. It will then feel identically the same as the major scales, and it will also *feel* like the melodic minor ascending, except for the scales named in the last paragraph. But what, you will ask, are we to do when the ascending scale is followed by the descending scale? Surely, you will urge, it is very awkward to have to change the fingering on the return journey? I must answer this question (with excellent precedent) by asking another: *When* is the ascending scale immediately followed by the descending scale? Never, I am sure, in real music. What, never? Well—if we *must* play for safety—hardly ever: quite rarely enough to dispose of the objection. The fact is that the corrective feeling of the major sixth and seventh followed by the minor intervals is pedantic; and I fancy that a little careful introspection will convince every reader that he has never heard




outside the class-room.

However, in order not to be behind the Associated Board in meeting troubles more than half-way, and also because every teacher has at least a few pupils who need sitting upon, I shall include the harmonic minor in the scheme below; and by way of emphasising the difference of fingering for the melodic ascending and descending, I shall include the latter, although it is already covered in the major scales. We may most conveniently divide the scales according as the black notes are all sharps, all flats, or both. For brevity's sake, I shall name the position of the fourth finger in each case:

| | *Right hand.* | *Left hand.* |
|---|---|---|
| (1) All Sharps: | | |
| (a) *Melodic ascending:* | | |
| D, A, E, B ... | Leading-note ... (as in the tonic) major) | F sharp (or F natural) (as in the major scales). |
| F♯, C♯ ... ... | Submediant ... | F sharp. |
| G♯ ... ... ... | *see A♭* ... ... | *C* sharp. |
| D♯ ... ... ... | *see E♭* ... ... | F sharp. |
| (b) *Melodic descending:* | | |
| E, B, F♯, C♯, G♯... | Supertonic ... | F sharp. |
| (c) *Harmonic:* | | |
| A ... ... ... | Leading-note ... | (?) F natural. |
| E, B, F♯, C♯ ... | Supertonic ... (as in the relative major) | F sharp. |
| G♯ ... ... ... | Supertonic ... | C sharp. |
| D♯ ... ... ... | *see E♮* ... ... | F sharp. |
| (2) Sharps and Flats: | | |
| (a) *Melodic ascending:* | | |
| G ... ... ... | Leading-note ... (as for D, A, E, B) | Mediant (as for C, F, B♭, E♭). |
| (c) *Harmonic:* | | |
| D, G ... ... | Leading-note ... | Submediant (relative major). |
| (3) All Flats: | | |
| (a) *Melodic ascending:* | | |
| C, F, B♭, and E♭ | B flat (or B♮) ... (as in the major scales) | (?) Mediant |
| A♭ ... ... ... | B flat ... ... | *see G♯.* |
| (b) *Melodic descending:* | | |
| D, G, C, F, B♭, ... | B flat ... ... | Submediant. |
| (c) *Harmonic:* | | |
| C ... ... ... | (?) E flat ... ... | Submediant. (as in the relative major). |
| F, B♭ ... ... | B flat ... ... | Submediant. |
| E♮ ... ... ... | B flat ... ... | *see D♯.* |

A few of the above fingerings call for further justification or qualification. Some may prefer the fourth on B, others on C, for A minor harmonic in the left hand; but, as I have said, I am not really interested in the fingering of harmonic minors. The left hand fingering for the melodic ascending in the all-flat scales is as awkward as the right hand fingering for B and E; but in the former the fourth finger should surely go on the only available black-note-after-a-white. Some may prefer the fourth on B natural for C minor harmonic in the right hand. Like C major, the melodic descending for A minor can never feel like the other scales, and may be fingered as you please.

For reasons stated, I have given what I consider the best fingering in the case of each type of minor

scale. Still, there must be many readers who have for their sins to coach for examinations which demand the non-stop performance of all the minor scales. In their case compromise is clearly indicated, and the following alterations are expedient :

| | | |
|---|---|---|
| All Sharps : | | |
| *Right hand* ... | E, B ... | Melodic descending and harmonic to be the same as the melodic ascending, which is unalterable. |
| *Left hand* ... | D ... ... | All scales, fourth on E. |
| Sharps and Flats : | | |
| *Left hand* ... | G ... ... | (?) Fourth on A for all scales. |
| All Flats : | | |
| *Right hand* ... | D and G ... | Melodic descending as for the melodic ascending. |
| | C ... ... | Harmonic, fourth on B natural. |
| *Left hand* ... | C, F, B♭ ... | Melodic ascending to have the fourth on the submediant, as in the other scales. |

The usual fingering for the chromatic scales and arpeggios—thumb on every white note after a black going outwards—is, we may note in conclusion, on the principle enunciated in this article. Should any modern composer take it into his head to write modal scales in large quantities, we are quite ready for him, for the simple reason that each of the old modes is the major scale with the final changed.

A final platitude for teachers. Scales and arpeggios should be made the basis of good habits. One of the best habits I know is the systematic correction of a wrong note by correcting the physical movement which leads up to it—from the previous notes—not by correcting the one wrong note with the eye. Yet how often we hear the same wrong note made again and again, and corrected again and again—in the wrong and quite ineffective way—when all the time what is really needed is to think for a moment *why* the finger comes on the wrong note. And how many teachers allow this process to continue indefinitely, without taking the trouble to insist on a less hopeless method? I was tempted to end the last sentence with a note of exclamation ; but on the whole it is fairer to be polite, and so I merely raise the question, *How many?* Let us examine our own consciences honestly in this matter, before we exclude ourselves from the number of the unrighteous.

## BACH AND THE CLAVIER

By Eric Blom

*The Dominant*, the new musical monthly published by the Oxford University Press, is nothing if not stimulating, as might have been expected from a journal under the editorship of Mr. Edwin Evans. The very first number (November, 1927) amply justifies the choice of its motto from Browning : 'Hark! the dominant's persistence till it must be answered to!')—for there are at least three articles in that issue to which one aches to reply, not so much because one disagrees as because the subjects dealt with by various writers of distinction are so vital as to provoke further discussion by those who see these things from some other viewpoint.

The one article which at first sight seems to say the last word on its subject is that by Madame Wanda Landowska, who writes with all the authority of the informed specialist. Yet precisely because of its apparent finality, one is tempted to join issue with her on a new view she advances, and more especially because one is in cordial agreement with her exposure of an old and tenacious error. Madame Landowska sets out to prove that Bach wrote his Forty-eight Preludes and Fugues not for the clavichord, as is generally asserted, but for the harpsichord. It is not to be denied that she argues with all the subtle eloquence required by special pleading. So great indeed is the weight of her evidence, that it would hardly occur to the casual reader that it is evidence too inequitably selected to lead to any conclusive proof. Her comprehensive special knowledge certainly helps her to prove what she set out to prove, but she remains oblivious of the fact that having confuted one assertion and set up another, she still leaves a quite considerable field of controversy between the two where the truth is much more likely to lie, and indeed seems to the non-specialist to display itself obviously enough.

It is far from my intention to contest Madame Landowska's scholarship in her own department, for I can only profess the deepest respect for an executive artist who differs so admirably from the majority of her kind in a really comprehensive knowledge of her province. Neither do I claim to have found the true resolution of her persistent dominant; all I am trying to show is that in her own treatment of her theme it remains a dominant, and that she has not supplied, as apparently she fancies, the new leading-note capable of converting it into a tonic. The root, I am sure, does not lie where she seeks it.

The full title of Madame Landowska's article is 'Clavichord or Harpsichord, for which were Bach's "Forty-eight" written?' We need only take away all but the first three words of this rather cumbersome question—it is significant that it is a question—to convert what remains mentally into a positive statement, and we have, to my mind, a perfectly true answer. Bach's 'Forty-eight,' like his other keyboard music not destined for the organ, were written for clavichord *or* harpsichord—that is to say, for such stringed keyboard instruments as Bach possessed. It would be more correct to say, not that they were written for any particular instrument, but simply that they were played on any instrument of the clavier type that was available, and preferably on the one that happened to suit this or that movement. Bach owned both clavichords and harpsichords, including an instrument of the latter type with a pedal keyboard, and he at least knew, if he did not actually possess a model of, the early fortepianos made by Silbermann. He doubtless tried his music on each of them, and decided which rendered this or that work or movement most satisfactorily according to its particular nature. But that decision, I feel sure, was as a rule made only after the composition of a clavier work was completed, and only in the rarest instances, such as that of the Sonata in D for pedal harpsichord, beforehand. Even in this last case it is not improbable that Bach thought of this instrument only in the course of composition when, in the slow section, he found that he had need of a bass part that did not lie within the reach of the two hands, for no independent pedal notes occur in the work until that movement is reached.

Madame Landowska rightly censures Busoni and others for perverting the original title of the '48' into 'Das Wohltemperierte *Clavichord*,' as Bach would, of course, himself have called the work if it had seemed to him essential that it should be played on that instrument only. It follows that if he had really planned it especially for the harpsichord, he would equally certainly have said so quite decisively in his title. What he did call it was simply Das Wohltemperierte Clavier'; and 'clavier,' as

Madame Landowska points out, meant any kind of stringed keyboard instrument.

Bach as an instrumental composer is the greatest black-and-white artist who ever existed; also, he is among the great masters the poorest colourist. In the actual process of composition, whatever his decision as to the mode of performance may have been afterwards, he was almost wholly pre-occupied with design. Except where special instrumental problems were the reason for his undertaking a work at all, as was probably the case with the Sonatas and Suites for unaccompanied string instruments, he was indifferent to the medium which was later to make a reality of the creation that for the moment wholly absorbed him as an abstract idea. This is no merely speculative observation. Bach's unconcern not only with tone-colour, but with the fitness of this or that instrument for the expression of his conceptions, is abundantly demonstrated by his numerous arrangements of works of his own for various instruments, and still more convincingly by the frequently careless way in which he made these transcriptions. We know that when he required a clavier concerto for performance at one of his *collegia musica*, he would not hesitate to take a work written for violin, by himself or by another, copy out the solo part, often note for note without the least alteration, for the player's right hand, add a contrapuntal part to occupy the left, and the task was done. He thus obtained the music needed for his purpose, but made no attempt to re-cast it in a manner congenial to his new medium. Whether the solo part was played on the clavichord, the harpsichord, or even one of the new Silbermann fortepianos, was all one to him, save in this case for the purely practical consideration that the clavichord was too weak an instrument to be used in a concerted work.

That Bach was concerned merely with design is again proved by his organ works, which are sublime music, but by no means essentially organ music. We all know that orchestral transcriptions, provided they be well done, do not impair its beauty and power. Bach wrote for the organ because he happened to be a great organist as well as a great composer; but it must be perfectly obvious to anyone who gives the matter a moment's thought that the organ is an instrument by no means ideally suited to polyphonic music. It is essentially a homophonic instrument, at its best with music laid out on a broad harmonic basis of vertical blocks of chords. We are apt to overlook this fact only because Bach's organ music still remains the greatest, purely as music. He wrote fugues for the organ because he was a contrapuntist by nature and an organist only for reasons of upbringing and environment, and because in the process of composition he was so absorbed in his structural scheme that his inspiration overrode the, to him, comparatively negligible considerations of the medium. Now, if Bach wrote fugues for the homophonic organ, Madame Landowska's argument that he would not have thought of writing them for the clavichord, which she calls the 'monophonous' instrument *par excellence*, seems to me to lose all its force.

One wholly sympathises with Madame Landowska for combating the prevalent idea that Bach cherished a 'particular predilection for the clavichord'; all that one regrets is that she should, in doing so quite convincingly, accept it as a necessary corollary to his indifference towards the clavichord that he must have been passionately attached to the harpsichord. Is it not one of the outstanding characteristics of the man's music—is it not indeed its one vulnerable factor—that he did not particularly care for any instrument or write with any special regard for its peculiar qualities? When he composed clavier music, he must have actually welcomed the choice between two entirely different stringed keyboard instruments, on one or the other of which his Preludes and Fugues—or whatever else—could afterwards be interpreted. He did not, I am sure, prescribe to others their own choice of the instrument, not only because it was a matter of little importance to him, but because everybody did not possess both a clavichord and a harpsichord, and had to play on whichever was available.

That the '48' were written with the object of demonstrating the advantages of the newly-acquired principle of equal temperament has nothing to do with the point under discussion, for equal temperament was a conquest from which all keyboard instruments were meant eventually to benefit, whether at the time they could be kept accurately in tune or not. Again, Madame Landowska's elaborate demonstration that the fretless clavichord was not yet in vogue in Bach's time, and that the fretted variety could not give out certain minor and major seconds simultaneously, cannot be admitted as evidence directly we abandon the theory that the whole collection of the '48' was specially written and exclusively intended for this instrument or that. For one thing, there were exceptional models of the fretless clavichord made by way of experiment before that type came into general use, and Bach, being an exceptional musician, may very well have possessed one of them. But even if he did not, seconds simultaneously struck do not occur in such vast numbers in the Preludes and Fugues that none of these pieces could be played on the fretted clavichord. Bach simply wrote down what inspiration compelled him to write. If this or that passage was afterwards found to be unplayable on the fretted clavichord, that was the misfortune of those who possessed no other instrument of the clavier family; they had only to acquire one of the new fretless clavichords that were coming into fashion or, better still, to play the music on the harpsichord. It did not matter to Bach. It does not matter that the '48' are now played on the pianoforte, except to such delightful antiquarians as Madame Landowska, Mrs. Gordon Woodhouse, and the Dolmetsch family.

Precisely because of Bach's indifference to his medium many of the Preludes and Fugues of the '48,' and especially the latter, sound far better on the harpsichord. Madame Landowska is quite right in pointing this out, and one agrees heartily with every example she quotes. Unfortunately, it is possible to quote others which must have been infinitely better suited to the clavichord, and more unfortunately still, Madame Landowska refrains from mentioning these.

Not to encroach on too much space, let us look only at the twenty-second Prelude in the first book, the lovely piece of passion music in B flat minor. Its whole character is hopelessly antagonistic to the harpsichord, which one agrees has all the qualities so charmingly described by Madame Landowska: 'Its vibrant humming, its purling,' 'the clangorous majesty of its coupled keyboard,' 'its flamboyant sonority, replete with jubilation,' 'the unfolding majesty of its *arpeggi*,' and so on. None of these

characteristics are in keeping with the Prelude in question, for the *pianissimo* and *legato* of which, the expressive curve of its phrases and its subtle accentuation, the harpsichord could supply only a pinched and mechanical tinkle. What the piece requires is exactly—again I choose Madame Landowska's own words—the qualities of the 'shy and gentle clavichord,' 'the instrument of solitude [here she quotes Schubart], of melancholy, of inexpressible sweetness.' For there is 'gentle, intimate expression' in plenty, as well as 'noise, violence, and uproar' in the 'Well-tempered Clavier.'

A good many chords containing seconds occur in the Prelude under discussion. Whether these were all reproducible on the fretted clavichord I am not competent to judge; but, on the other hand, how will Madame Landowska sustain on the short-winded harpsichord the B flat that extends over a bar and a-half of slow tempo at the close? This, of course, could be perfectly well done in a *pianissimo* passage on the clavichord by means of the 'Bebung.' Thus, if Bach meant this Prelude for the harpsichord, one must conclude that he disregarded its disabilities as well as its character; if for the fretted clavichord, the hypothesis must be formed that in the heat of inspiration he did not think about the instrument's limitations in the matter of major and minor seconds. What is the conclusion? Is it not more probable that he did possess one of the new fretless clavichords, after all? And, above everything, is it not sufficiently plain that Bach never of set purpose wrote clavichord music or harpsichord music, but always composed simply for the clavier?

Here is merely a theory which cannot be conclusively proved by demonstrable facts: but are Madame Landowska's claims for the harpsichord as the instrument for which the '48' were specially written anything more? One is exceedingly grateful for this most admirable artist-scholar's warning not to accept without personal investigation any of the deep-rooted inaccuracies of musical history, but what if, in the very act of clearing one false dogma away so convincingly she should with all too rash an assurance have created another and equally fallacious theory?

## THE ART OF EXPLANATION

By Robert H. Hull

One of the most refreshing signs of the present time is the growing realisation on the part of teachers of the importance of psychology in relation to musical instruction. (Some excellent articles on the subject —'A Plea for the Study of Psychology'—which have been appearing in the *Music Teacher*, present the general aspect very clearly.) It is not my intention to trespass upon ground already so ably covered by another writer, but at the start it seems advisable to emphasise that since psychology invades, very rightly, every branch of musical teaching, I shall probably have to invoke its aid in dealing with the present subject.

A discussion of postulates relating to explanation is, alone, insufficient for our purpose unless we can also get some idea of the respective mental attitudes of teacher and pupil. Let us consider in this connection a typical problem that is liable to arise in elementary pianoforte-teaching. A young pupil who knows little or nothing about the rudiments of harmony requires an explanation of key relationship. Admittedly it is a point that must be made clear to him at an early stage if he is to understand anything at all about the music he plays, and the pianoforte teacher may well be expected to explain this theoretical problem. Moreover, it must be reduced to the simplest possible terms. The teacher may feel that the matter is outside his province (which of course it is not), or he may hazard an explanation only to find that any concise definition eludes him. We know that the earth moves round the sun, but many of us would experience some difficulty in proving our conclusions. So it is with key relationship. Teachers can, and often do, appreciate its essentials without being able to describe them in simple terms. Too often the result is a muddled explanation from which the pupil may with luck grasp the fact that the key-signature of C major and A minor is devoid of sharps and flats while all other keys possess them in a varying degree. The pendant to this, viz., that a major key possesses a relative minor bearing the same signature may or may not be clear to him. More frequently he obtains in conclusion a very incomplete idea of the whole subject, with the result that an essential part of the foundation of his theoretical knowledge is insecure from the outset.

What, then, is the remedy in such a case? The first and most obvious suggestion is that teachers should be prepared to equip themselves with such knowledge as is incidental to their profession, and not rely solely upon the bare essentials relating to their own particular subject. Secondly, it must be borne in mind that to convince a pupil it is necessary to convince oneself. A halting or abrupt explanation will in no case serve; such a course is the surest way to lose a pupil's confidence. If, as sometimes happens, the teacher is not sure of his ground, let him state clearly what he does know, and if necessary postpone further explanation until he has had an opportunity to refresh his memory. Such time will not be ill-spent, since to try to hurry over groundwork is the falsest of false economy.

Furthermore it should be remembered that it is the natural instinct of every pupil to ask 'Why?' when he is being taught something new. In less enlightened days one used to hear teachers answer peremptorily, 'Don't ask questions,' or 'Because I tell you so.' Happily for us such misguided tactics are now the exception rather than the rule; teachers are beginning to realise that thoroughness must characterise even the most elementary instruction. A well-known educationist gave the following advice:

> Explain a subject to your pupils until you think they understand it; then start from the beginning and explain it all over again.

I hope I have made clear what should be the general attitude on the part of the teacher. A word now about the more particular relationship between teacher and pupil. In this connection my own sympathies incline towards that psychological doctrine which teaches us to regard no child as stupid, but to admit that in all cases intelligence of varying degrees is present. This view is essentially a practical one. A pupil, seemingly slow-witted in one direction, often shows a more acute intelligence in another. A stimulation of interest is the teacher's business, as is the development of the will to learn; both ends may be achieved through lucidity of explanation.

This is not intended to imply that there should be no effort on the part of the pupil himself. But one must remember that a pupil has to be taught to concentrate just as he has to be taught his notes.

We cannot reasonably expect attention from a child who has yet to learn what attention is, and it is in this abstract explanation that we find it hardest to convey our meaning to the pupil. In the beginning it is the teacher who must give everything. After time has been allowed for development he may begin to look for the fruits of his labour; should their appearance be unduly retarded, he would do well to look to himself for an explanation rather than to his pupil.

There are two simple axioms, familiar to every teacher, which by reason of their very simplicity are in danger of being forgotten. The first of these—'Teach the simple work before the difficult'—may seem so obvious as to require no comment, but there is little doubt that neglect of its application is responsible for nearly half the so-called 'backward' pupils in this country. Let us examine the process by which such a deplorable result is brought about. A harmony pupil, for instance, may start well and show every sign of promise until his teacher, anxious for more rapid progress, sets him to do work which is beyond him. As a rule failure is not at first apparent, and the method is continued while the pupil makes desperate efforts, intermittently successful, to maintain the pace that has been set him. A series of examination failures generally brings matters to a head. Again and again insufficient explanation is found to be the basic trouble. The only thing to do in an acute case, once the trouble has been detected, is to go back to the very elements of the subject. In the case of an experienced teacher such a blunder should be unthinkable.

The second maxim is a pendant to the first, but no less important: 'Explain the unknown in terms of the known.' How rarely is this advice followed! If we were asked to explain baseball to a child, we should probably describe it in terms of a game with which the child was already familiar—namely, rounders. This principle should be followed in music. To explain one technicality in terms of another, equally unfamiliar, is sheer waste of time. Simplicity of description alone will serve.

Questions should at all times be encouraged. Teachers have to realise that it is not a crime for a pupil to find difficulty in understanding explanations quickly. It may be that the pupil is more than unusually slow-witted, in which case twice as much trouble must be taken. But in any event no point should be quitted until the teacher is absolutely certain that it has been mastered.

Finally, I would make a plea for the liberal use of practical illustrations. There is a tendency in certain quarters to scorn them on the ground that they develop unduly a love for pictorial effect; but the validity of this objection is doubtful. Often a single practical example is of greater value than a multiplicity of words. This applies primarily to pianoforte-teaching, but may be extended to other subjects as well. Clarity and simplicity should be the keynotes of all explanations, whether practical or theoretical, since only by following those two principles can a teacher ever hope for his pupils to attain to real understanding. So long as his endeavours are thus directed, his labours will not be in vain.

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'Ariel' asks us to state, in answer to letters of inquiry and protest, that he will resume his 'Wireless Notes' in our next number. During the past few months his opportunities of listening have been too few to justify his writing of criticisms.

## A CONTRIBUTION TO THE HISTORY O THE FLUTE

By Alban Voigt

The word 'flute' has been used for instruments o such divers forms that it may be necessary t mention first of all that it is applied here only to th instrument known in England as the 'German flute in France as the flûte traversière, and to the German themselves as Querflöte.

Speaking about this kind of flute, Prof. Curt Sach says*:

> There have been many controversies concerning the age of the cross-flute. It is impossible to give the year of its invention, but archæological discoveries enable us to state that in the ninth century B.C. such flutes were known to the Hindus; that Eastern Turkestan frescoes in the Berlin Ethnographical Museum, considered by Grünwedel and v. Lecoq to date from the fifth century A.D., the celebrated Buddhistic cave-paintings of Ajanta in Khandesh, an East Indian copper vase of the second or third century in the London India Museum, also the reliefs of Sanshi in Central India, from the first century A.D., repeatedly represent the cross-flute, and *it is almost certain*, to judge by antique works of art, that the later Græco-Roman world knew this type of instrument.

I have taken the liberty of placing four words in italics. Prof. Sachs cites a solid array of facts in support of the assumed age of the flute, but his scientific mind causes him to tread cautiously where there is the slightest possibility of doubt, hence the reservation, 'so gut wie sicher,' in the original text. A slight doubt is, it seems, not excluded, and I acknowledge it the more freely since I am aware how ancient paintings, ofttimes faded or mutilated, have been gravely misinterpreted. Pompeian wall-paintings were believed to depict oranges, sculptures were thought to represent ears of maize, though both fruit and cereal were introduced into Europe about fifteen hundred years after the catastrophe of A.D. 79.

If, then, the existence of our flute in the Græco-Roman civilisation requires absolute proof, let us turn to the resources of numismatic evidence.

There are in existence bronze coins of the Syrian town of Cæsareia Panias, described and illustrated in de Saulcy's 'Numismatique de la Terre Sainte' (Paris, 1878), and in Warwick Wroth's 'Catalogue of the Greek Coins of Galata, Cappadocia, and Syria' (London, 1899), after specimens in the British Museum, in the Paris collection, and in that of de Saulcy.

Only those actually depicted are mentioned here, because a mere description such as, *e.g.*, 'Pan playing a flute,' would not be conclusive; it might refer to a Pandean pipe, often called 'flute.'

De Saulcy, page 316, Plate XVIII., No. 8:

*Obv.*—Bust of Marcus Aurelius: legend, AYTKAICMAYP—ANTωNEINOCCEB.

*Rev.*—Pan leaning in easy attitude on the stump of a tree, the left foot turned over the right, playing the genuine flute; legend, KAICCEBIEPKAI.—ACYYIIIIANEIω. In the field the date POB, *i.e.*, 172, in the year of the town (that is, 169 A.D.).

*L.c.*, page 321, Plate XVIII., No. 9:

*Obv.*—Bust of Septimus Severus: legend, AYTA.—CEB.

*Rev.*—Pan in same attitude as in No. 8, but with the face turned a little more to the right,

* 'Die Musikinstrument Indiens und Indonesians' (2nd ed. Berlin, 1923).

and the left arm raised slightly higher: legend, KAICEBIEP KAIACΠΠIANE. In the field the date ΘΨP (196 A.D.), to be read from right to left.

*L.c.*, page 322, Plate XVIII., No. 10:

*Obv.*—Head of Caracalla, laurel-wreathed: legend, AYTKAIC.—ANT.

*Rev.*—Pan as on No. 9: legend, KAICEBIE. Date, ΘΨP.

Warwick Wroth, page 299, Plate XXXVII., No. 7:

*Obv.*—Bust of Diadumenian, with cuirass: legend, MOΠE ΔIAΔ.....NIANOC.

*Rev.*—Pan playing the flute, in his usual comfortable attitude, standing under vaulted masonry with a gate. In exergue, KAIΠANCEB. In field, K.C.

A very similar piece is in the Berlin Museum.

What used to be called Cæsareia Panias is the modern Banias, situated in a charming spot on a terrace of Mount Hermon. Close by is a steep rock, some 90-ft. high, with a grotto from which issues a spring that irrigates the terraced flanks of the mountain. This grotto was dedicated to Pan, and presumably contained the statue to the god which we see on the local coins. On the coins of other cities the tutelary deity of which was Pan, he is always shown with a Pandean pipe; or, in the absence of the god, he at least is indicated by his instrument. Why should he play a different instrument on the coins of Panias? We may assume that the flute was known first in these parts of Western Asia, where *Arundo Donax*, the material for the manufacture of Pandean pipes, did not grow, since it flourishes only in swampy and marshy regions. The mountains of Western Asia, now mostly barren, were formerly covered with forests of boxwood, an excellent material for flutes. It is safe to assume that ages before the statue to Pan was erected in the grotto, the flute was a favourite instrument of the district, because it would have been quite ridiculous to represent an *ancient* god with an instrument of comparatively *modern* invention. Most likely the cross-flute was the 'plagiaulos' of the Greeks, which word is absolutely synonymous with the French *flûte traversière* and German *Querflöte*. Further, it is not permissible to consider 'plagiaulos' as only a synonym for the Pandean pipe, for, if that were the case, Theocritus would not have mentioned plagiaulos *and* syrinx (*i.e.*, Pandean pipe) when the cowherd enumerated, in the XXth Idyll, the instruments he was able to play.

It might be considered strange that the flute is not more frequently mentioned in the writings of the Romans, nor depicted in paintings. Perhaps it was somewhat under-rated, as an instrument of barbaric origin, and classed together with the 'strident boxwood' of the despised priests of Kybele and similar undesirable Asiatics, who swarmed into Rome—certainly not to the benefit of Roman morality.

# Music in the Foreign Press

### STORIES OF GRÉTRY

In *Le Ménestrel* (September-October), J.-G. Prodhomme publishes excerpts from the 'Memoirs' of Baron Trémont, in which are to be found many particulars about the musical Paris of the early 19th century. Of the following two anecdotes, the second is supplied by Francis Planté, in a letter referring to the excerpts given by Prodhomme:

Grétry could stand no music but his own. Once, after having heard an Adagio by Mozart (which, we are assured, had been beautifully played), he said to Trémont: 'My dear friend, when I die, it will surely be of an Adagio.'

He was ever imagining new devices for advertising his own music. For instance, when a work of his was to be given at the Opéra-Comique, he would go rambling through the town, and whenever he saw a poster announcing the performance, he would go and stand in front of it a while, muttering quite audibly: '"Richard Cœur de Lion"! This means a full house! I must go and book my seat at once.'

### KODÁLY'S SONGS

In the September *Musikblätter des Anbruch*, Benedikt Szabolski writes on Kodály's songs, which he describes as 'the first examples of Hungarian songs whose significance is not local only, but European.'

### OLD RUSSIAN COMPOSERS

In the August *Muzyka i Revolutsiya* (Moscow—a well-produced monthly, now in its second year), a brief but scholarly article by V. Yakovlef adds to the stock of available information on Russian composers of the pre-Glinka period, such as Bortniansky, Kozlovsky, Berezovsky, &c.

### MUSICAL EDUCATION IN SOVIET RUSSIA

In *Die Musik* (October), Nadejda Briusova describes the steps now taken in Russia to extend and improve musical education:

Children are taught choral singing, and made to play national instruments (such as the domra and balalaika), to invent tunes and counterpoints, as well as to listen to music. The paucity of works suitable for performance by children is a point to which much attention is given: folk-tunes and other music are arranged for children's choirs and orchestras, and composers are encouraged to write for children. A similar policy is observed with regard to the masses of adults. In the musical academies an entirely new method of education has been adopted, the main idea being not to intermingle the study of theory, acoustics, history, &c., with that of composition, but to devise specialised tuition in each branch. The latest discoveries of musical science and investigation are made known to students; and a great part is played by a new method (the invention of B. L. Yavorsky) which is described as 'an empirical way of teaching the principles of music theory.'

### TONE-PRODUCING ELECTRIC MACHINERY

In the same issue, Arno Huth describes various machines invented by Jörg Mager and by Leo Theremin.

So far, three types of instruments invented by Mager (the builder of the first quarter-tone harmonium) are available: two 'Sphaerophons'—one for tunes, another for chords—and the 'Kaleidosphon.' As yet they are too complicated to give all that may be expected from them, but they cover 'the whole range of timbres, intervals, and degrees of intensity.'

Theremin's invention, at present, is better adapted to practical purposes, but its range of efficiency is not yet very great.

### A SOUTH AMERICAN MUSIC JOURNAL

The first number of *La Revista de Musica* (Buenos Ayres) has reached this office. It is handsomely got up, and contains a great deal of good reading matter, including an article by A. Casella on 'Matter and Timbre,' and one on 'Viotti in Paris,' by H. de Curzon. The British correspondent is Mr. Edwin Evans.

M.-D. CALVOCORESSI.

FACSIMILE LETTERS, No. 12

*From Sims Reeves to Francesco Berger.*

June 9th 1859.

Grove's Terrace

My dear Sir

I had the pleasure
of arranging with
Mr Thirlwall respecting the
Publication of your very
pretty Song which shall
be given to the Public as
early next Season

Yours truly
J. Sims Reeves

## THE TRUTH OF ART

By PERCY RIDEOUT

In every age there is a secret band of kindred spirits. Ye who are of this fellowship, see that ye weld the circle firmly, that so, 'The Truth of Art' may shine ever more and more clearly, shedding joy and blessing far and near.

These words, perhaps a little rhetorical and flamboyant, were the last that Robert Schumann addressed to the musicians of his day. They are full of enthusiasm—they ring with sincerity; their kernel lies in the expression 'The Truth of Art,' and yet when we stop to materialise this expression we find ourselves trying to mould into shape what is merely an apophthegm—a thing of words requiring definition and elucidation at every point it touches; a thing that can have meaning only when the words we employ have an agreed significance and the workings of human nature are completely understood. For who has defined Art, and who has defined Truth?

The relationship of man to his surroundings has ever been a problem of anxious but unsatisfying inquiry. From Plato to Schopenhauer we have had nothing but mystical references to forces that act on or emanate from the human body, to which the varied phenomena of thought and feeling are ascribed. Psychology—old and new—has set itself the task of putting all these floating speculations into some semblance of scientific order. In doing so it has more or less adopted the principle of 'Back to the body.' But here physiology—concerned entirely with structure and the cure of disease—has little help to give, and so psychology clings for safety to the old because it cannot feel a safe foothold in the new.

To-day, however, physiology is attending to its deficiency; there are signs that the workings of the mind will disclose their connection with the body, and all that is vague in terms and descriptions will become accurate and intelligible. In no department is this more to be desired than in that of music. Can we, in our present state of knowledge, find some fundamental principle by which we can judge the value of music?

It is generally agreed that music makes it effect by arousing what we call our emotions. This is a significant admission, for all manner of things arouse our emotions, and music was formerly held to be a thing apart, a potent and inscrutable factor of special significance. With music reduced to the position of one of many others, we gain considerably in our attempt to understand its working, for we can investigate emotional stimulation whatever the arousing cause may be, and we can bring to our help the advantages of analogy when direct evidence is wanting.

To clear the ground it is necessary to decide what is to be our definition of the term Emotion, for it is not difficult to recall how various have been the relations in which the word has been employed. Sometimes it has implied a more than usually intense state of feeling, at other times it has been restricted to certain characteristic feelings. Physiologically it is the equivalent of Sensation as applied to the whole body—that is, the sense of being. But sensation is another word of wide meaning. Most of us employ it in connection with the special organs of hearing, touch, &c. Beyond these senses physiology admits what it calls the *general sense*—the *cœnæsthetic sense*—the sense of illness or wellness, and so forth. Obviously we are here on the threshold of emotions. The attention of most people is, however, so concentrated on the commonplace emotions due to sight and hearing, that other emotions pass by without reflection on their existence or cause; nor is this surprising, since sight and hearing are so enormously prominent in the affairs of life. Another important point of meaning is the popular identification of the organs of these senses with the brain, and, further, the general conclusion that the brain is the whole and complete apparatus that settles our life for us. In reality the function of the brain is to *direct* the sense organ functions, without which they would be of no value to the individual; and since these organs have acquired so great an importance for the existence of man, it is natural that the directing apparatus in their neighbourhood should be correspondingly enlarged, and so attract special attention. The brain, however, is by no means the sole directorate of the body. Biology shows that the original directorate was at one time the spinal cord, and that sections even of the cord possessed and still possess their own special duties of direction. What we indicate when we use the term brain in ordinary parlance is in reality its outer layer or cortex, the co-ordinating or unifying apparatus without which the sense organs would be unable to work together. This working together of all parts of the body requires connections to and fro between the cortex and the rest of the body, directly or indirectly, so that unity may be secured. It therefore comes about that conditions affecting the body affect also the brain, and conversely activities in the brain are followed by activities in the body. If we dismiss from our minds all idea of the brain being a separately functioning apparatus, endowed with properties which place it outside the things of the body, and regard it as being the summation of the whole bodily nervous system, we shall get rid of some of the imaginary and mystical powers we ascribe to it and be able to envisage it as the controlling portion of the whole nervous system.

Now Emotions, whether directly involving the brain or not, are bodily reactions to nerve activity. It will at once be asked what these reactions consist of. The answer is, stimulation of muscular energy by which blood pressure is varied. The primary purpose of science, it must always be remembered, is to ascertain, not to explain—to establish facts and only secondarily, if it be possible, to discover the principles of ultimate causation. It cannot be said that much has yet been done with regard to the facts of emotional reaction; of the causation of life nothing is certain. But certain facts point conclusively to the nature of these reactions, and it is quite conceivable that in time a full knowledge of their working will be obtained. At present we have the details of intensive emotional reactions given in Darwin's book on 'The Emotions.' He is concerned with the physical movements and manifestations that accompany certain broadly defined and familiar states of mind, such as laughter, fear, grief, and so forth, which obviously result in variations of blood pressure, heart beat, respiration, and bodily temperature. His object being to point out the similarity between these manifestations in man and the higher animals, and to show that parts of the body reacted to states of mind with some fixity of response, he did not touch the subject of the less intense emotions, which in man have attained such infinite and subtle gradations. For reasons already

given, this part of the subject has been neglected; but some very remarkable facts are full of significance.

Mosso discovered that in a state of emotion the amount of blood in the arm diminished, causing a decrease in the volume of the arm; also that a very slight noise, not sufficient to waken a sleeper, caused a flow of blood to the brain. The ears of rabbits, too, when the animals are startled, exhibit a momentary pallor, followed by a blush. Luciani also states that in an animal acoustic stimuli induce a considerable rise of arterial pressure which varies with the pitch, strength, and timbre of the sound. These and other facts confirm the connection between blood pressure and the receipt of external stimuli, and when we remember that the periodical flow in the main blood stream is supplemented by many other periodic circulations in various other vessels (vascular regions) according to their respective innervations, and which possess their own respective rhythm and tonicity while being dependent on the central nervous system in general, we can see there is all the necessary apparatus for blood-pressure changes corresponding to the large variety of emotional states and degrees which higher man experiences. And if we admit the sensations accompanying emotions of fear, joy, or grief as dependent on certain precise disturbances of blood pressure, we cannot deny to lesser and more subtle emotions their own particular disturbances, even if we are entirely unable, as yet, to locate them in special regions, or combination of regions, of the body. These disturbances, of every degree of intensity and character, originating in most instances in the brain, as a result of stimuli received from outside sources—these disturbances in their turn communicate their occurrence back to the brain, thus modifying the next impulse from the brain until the complexity of consequence passes the power of analytical examination. It is well known that an emotional state has to subside before we can accurately judge of it. For the time being the body has become a battlefield of impulses, and just as a battlefield knows nothing of the details of the contest, but is only aware of the upheaval that is proceeding, so the body is temporarily out of control by the judgment. To what extent this suspension of judgment occurs, and what length of time it lasts, depend largely on temperament; that is, on the natural susceptibility to disturbance possessed by the body. But judgment, which is derived from experience, will also contribute a force of its own which will serve to counteract emotion or confine it to limits both of kind and degree. We thus get not only grades of Emotional susceptibility, but grades of control by judgment. The unemotional person does not exist.

Certain general conclusions are therefore inevitable. We find that music, like every other external stimulus, appeals to the whole 'being' of man; that it is a force that should not be left in the sphere of the obscure or occult and beyond the range of our powers of scientific valuation; that, as an acknowledged 'influence,' it may be like other influences, both of advantage and disadvantage to the individual. So we need to apply to music a system of criticism which shall ascertain the character of this influence.

The art of music possesses features which are strikingly peculiar to it. It is the art which manipulates certain kinds of sounds for the purpose of directly arousing in a listener a series of emotional states. A listener can respond only in respect of such emotional states as he is by heredity or experience susceptible to. Auditory perception, when deficient or undeveloped, may be a further limiting factor. This manipulation of sounds possesses a characteristic which is not found in any other art, namely, the extraordinary rapidity with which emotional states can be presented. The experiences of life take a perceptible time, often a long time, and they are broken up into patches, separated by other and unrelated experiences. In music the emotions crowd upon each other in carefully calculated order, so that in a short space of time we pass through vivid and varied experiences which attain a new and intensive significance from their close and rapid juxtaposition. When we fail to respond to a particular instance of music, assuming distracting conditions to be absent, we have evidence that the emotions connected with that music either are not those characteristic of our nature, or there are gaps in our emotional scale which break up the continuity of the response and rob it of consistency, or the music itself is lacking in the necessary qualities of interest and consistency. The question of response is therefore concerned with the emotional content of the music and the individual range of susceptibility. In discussing 'The Truth of Art' we need only consider the former of these.

### VARIETIES OF EMOTIONS

Emotions can be grouped under three headings—those of Satisfaction, Resistance, and Repression. When we come to name the varieties under each heading it is at once apparent how wide the meaning of words often is; and so the terms employed have to be regarded as the best available, where not as precise and definite as could be wished for in the circumstances:

| REPRESSION | SATISFACTION | RESISTANCE |
|---|---|---|
| Desire. | Certainty. | Assurance. |
| Longing. | Ease. | Firmness. |
| Solicitude. | Contentment. | Resolution. |
| Concern. | Meditation. | Determination. |
| Regret. | Affection. | Courage. |
| Care. | Cheerfulness. | Aversion. |
| Disappointment. | Gaiety. | Disdain. |
| Sorrow. | | Indignation. |
| Despondency. | | Contempt. |
| Dejection. | | Disgust. |
| Despair. | | Doubt. |
| | | Anxiety. |
| | | Vexation. |

These lists may be compressed in general terms into varieties of Desire, Contentment, and Determination.

A second list under the same headings is now given:

| REPRESSION | SATISFACTION | RESISTANCE |
|---|---|---|
| Grief. | Excitement. | Cunning. |
| Envy. | Riotousness. | Rage. |
| Greed. | Immoderation. | Violence. |
| Hatred. | Excess. | Fear. |
| | Carelessness. | |
| | Complacency. | |
| | Indifference. | |
| | Inconstancy. | |
| | Impassivity. | |
| | Sluggishness. | |
| | Indolence. | |
| | Pride. | |

The purpose of keeping the lists separate is to exhibit the qualities in a further classification, namely, those that are held to be characteristic of the higher, and those that are regarded as belonging to lower standards. The latter are present in us, more or less, as latent tendencies derived from our hereditary

lineage; the former include in their number the qualities most valued for the improvement of the human standard. This affords us a rough means of estimating the goodness or badness of qualities and their corresponding emotions. The basis of estimation must be their effect on the maintenance of a high human standard.

It will be remarked that the second list comprises qualities that for the most part indicate deficiency in the powers of judgment. Now the production of music, like the production of other arts, manifestly calls for the exercise of considerable judgment. The mental equipment of an artist is necessarily of an advanced order. The measure of his vital energy will be written clearly on the works he produces. His range of emotional susceptibility will be self-evident. Those whom we rank as great artists, in virtue of their exhibiting the qualities we regard as most essential to the maintenance of a high human standard, are those whose work awakens in us a predominating experience of the emotions belonging to these qualities, and according to the predominating presence of these high qualities we assess artists in a rough order of greatness. It is not to be expected that we shall discover a constant level of greatness in any one man; that would ignore the variety and contrasts of human nature. But no great man will be only occasionally great, just as certainly as he will be occasionally below his highest level of greatness.

Now if this greatness is due to the control exercised by judgment on the emotions (and music, we admit, implies the possession of judgment) how, it will be asked, can music be expressive of any but the better qualities of emotion?—for most of us are agreed that there is music that is bad. It will be contended by some that the 'badness' lies in construction, or in lack of interest, or in inconsistency of intention. These defects will be apparent to every one by the result, whether they are skilled in music or not. But there is a 'badness' that is readily accepted as 'goodness' by a large number of people, and this we have to account for. The cause must evidently be in a defect of judgment, and the question is in the nature of this defect.

Judgment, whatever the level of development or range of subject, can always be of a relatively high standard. It comes into play whatever the extent of the knowledge or experience. Hence we can have simple as well as complex music of a high standard, and lower standards of music are not confined to elementary types. If, therefore, we have bad music and bad art of other descriptions it signifies a relapse from a previous standard of judgment. It means that music after reaching a certain level of development falls into the hands of those who can manipulate its resources but cannot maintain it at the original standard of its purpose. In other words it shows what is called a state of degeneration. This will be understood better by mentioning the emotions this music so often expresses. In place of cheerfulness and gaiety we find riotousness, immoderation, and carelessness. In place of contentment, we find complacency, indifference, and indolence. In place of resolution, violence. That is to say, there has occurred a relapse into lower kinds of emotions; perhaps that which is most frequently met with in popular music is indolence. It must not be supposed that these qualities need be persistent throughout, and that nothing better is to be noted. Unfortunately little specimens have the power to stamp their impressions deeply on the whole effect, and one twist of melody or significant progression of chords may vitiate an otherwise acceptable composition. As a matter of fact the character is generally fixed irretrievably by numerous examples of its kind; sometimes the degeneration is found only in the melody, sometimes only in the accompaniment, at others the whole fabric is thoroughly permeated by degenerate emotions, and we describe it as vulgar, blatant, decadent, and so forth. The influence of such characters in music must be to stir into activity emotions which are not of advantage to the individual.

Against this can be set the fact that many other sources of emotional stimulation exist in life, some of which may counteract the influence of others; and that since recognition is at all times a matter of comparison and contrast the effect of the degenerative influence may provoke a more active appreciation of higher influences.

It is true that in elaborate forms of art there is often revealed a struggle between higher and lower forms of influence, with eventual predominance of the higher, though in such cases it is seldom that the depths touched ever descend as low as actual degeneration.

Perhaps we can now define what Schumann meant by the expression 'The Truth of Art.' The influence of art should always be to the advantage of the individual and the race—the stimulation of the higher emotions. He would not admit degenerative emotions on the plea of providing contrasts, since the higher emotions themselves provide a sufficiency of contrast without descending to the disadvantageous levels. Moreover, the struggle to defend the higher levels is always severe and strenuous, so that any direct stimulation of the lower levels is more likely to revive old tendencies than inspire antipathy towards them. Schumann's exhortation was probably directed especially to those concerned with the more elaborate forms of music. Popular music in his time was restricted to songs and dances which then still reflected the intuitive moods of early and simpler times. Artificiality in music was principally evident in Italian opera. He called an opera of Donizetti's 'Puppen Theatermusik.' Much of the music of the character he had in mind will naturally have gone into oblivion. In days when he, Chopin, Mendelssohn, and Liszt were leaders of the art, it is difficult to believe that there existed much that he could deplore; and yet he issued his exhortation. May we not to-day look round among the producers of elaborate music and ask if 'The Truth of Art' is entirely safe in their hands?

Should we not extend our methods of criticism so that not only the technicalities of the art are considered, but the minds of composers and listeners are laid bare and the valuation of music established on the principles of its emotional influence, whether the human standard is being advanced or the reverse, whether we are 'shedding joy and blessing far and near'?

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A new organization, known as the Chelsea Choral Society, has been formed, under the direction of Mr. William J. Tubbs. Rehearsals are held on Thursdays, at 8.30, in Crosby Hall, Chelsea Embankment.

# Points from Lectures

Lecture-goers are enjoying a harvest. If a society that arranges lectures does not hold one in the November-December period, it has gone out of the business. Fortunately for the writer the current type of lecture can usually be passed over in these columns, but an interesting and large residue remains for notice.

The Cramb Trust lectures at Glasgow University have settled down to routine which is yet fresh and vital enough. The Trust has been very discerning and successful in securing as this season's lecturer, Dr. George Dyson, sage and sound in matter, and practical both in his own illustrations and in eliciting the co-operation of choirs and audiences.

Windsor has welcomed annually Mr. T. F. Dunhill for about twenty-five years, and his latest lecture there on 'Simplicity in Music' proved that he still draws old and new friends at the Royal Albert Institute. His concluding point showed that the most difficult problems in music were often only solved in the most primitive way by a genius who had the courage to throw away his thinking-cap and meet his hearers with the confidence of a trusting child. The greatest masters had never scorned to step down from their pedestals to mingle with the crowd. They had realised that in order that we might understand them, it was necessary that they should understand us.

Nationality in music is stressed too much, in the opinion of Dr. Cyril B. Rootham, and his Bournemouth audience suggested as Mendelssohnian or Danish one of his English illustrations. In folk-song, with some exceptions, it was possible to distinguish certain characteristics. Nationality in music came to this—if a person was original, he would be original in spite of everything. Handel came from Saxony and went to Italy, and if he had gone to China he would have taken Chinese music and made something of it. He did not crush English music, but adapted the style to be found here. There are national characteristics that do make for something in the world. Let us bring them out, but we must think what we mean before we use catch-words.

Almost as a pendant to these views may be taken some remarks of Mr. Gustav Holst's at the Royal Institution. English music, he said, had always been distinguished from Continental music by the purity of its choral writing. If a choir of untrained singers were to practise a work by Byrd for three months they would find that they were far better singers at the end than at the beginning, whereas if they were to practise Beethoven's 'Missa Solennis' for a like period they would probably find that they had lost what voices they originally had.

Samuel Wesley (1766-1837) was prominently treated in Mr. Holst's second lecture at the Royal Institution. Before the centenary, ten years hence, a good edition of his best works should be ready. Selection would be necessary. Although Wesley would not be called a great man, we could call some of his music great, and Wesley deserved a more honoured place in musical history. He should be judged by his best work, and Wesley's best was superb. Discoveries just made by Mr. Walter Gandy proved that a Motet by Byrd was the same as one attributed to Wesley. This merely proved Wesley's interest in 16th-century composition, and this was confirmed by Miss J. M. Joseph's discovering in Wesley's hand-writing other Motets copied from works by Byrd.

An experience as a travelling examiner was related by Prof. Percy Buck. Distributing certificates at Sheffield, he said that English boys and girls, more than any others, when given a chance to do themselves justice in their playing, were inclined to become mechanical and self-conscious. In the Colonies they did not seem to be similarly self-conscious, but they did not appear to take art seriously. Pupils in South Africa, however, did not come up to the same standard as in England, although they did avoid one thing—being dull.

A further curious point brought out by Prof. Buck occurred in one of his University lectures at Sheffield. He did not suppose there was a genuine folk-song which was not made up and finished long before words were put to it. A question, he added, which puzzled many people was why no harmony was written until comparatively recently. Of many reasons, the most important was that people were satisfied with the simple tune. It was quite possible that in another thousand years people would be talking about the most modern of compositions as simple music.

Major Shea Simonds, lecturing on violin music and its makers, at Reading, said the Italians claimed the credit for the first introduction of the violin as a solo instrument. It was not correct to talk of the various schools as being entirely a thing apart, for they all derived their inspiration and development from the one great Italian, Viotti.

Mr. Granville Bantock, at Wakefield, gave some interesting personal reminiscences of musicians. It was difficult to speak of living men, and he found himself on safe ground by going across the Channel. His entertaining stories related to Liszt, Rubinstein, Tchaikovsky, Rachmaninov, Sibelius, and Richard Strauss.

At Morley College, Mr. Gustav Holst spoke on 'England and her Music.' He had not yet got over a statement made about seven years ago by a Frenchman, that 'Englishmen, being clear-headed and practical, had at last discovered that they have no music in them.' Yet a French artist said perhaps the best thing that had been said about English music, viz., that 'the English like music but they can do without it.' Reviewing the centuries, Mr. Holst regarded the year 1880 as the beginning of the revival of English music. In every department of music there was improvement. The general culture of music was infinitely higher than in 1892. For the first time we were trying to honour and appreciate our forefathers.

'Music for Work and Leisure' was the theme of Dr. Malcolm Sargent at a conference on employment for girls. He wished more women would take up conducting, thus providing for the little choirs springing up in connection with competition festivals. He hoped that before long London would rise to the occasion and see that we had as many permanent orchestras as Berlin, which possessed six. When that did happen he wanted to see women in the orchestras, also that women musicians would get positions in the theatres, and that better stuff would be played there. He criticised the custom of having orchestras at restaurants, on the ground that music did not go well with meals.

In a Musical Association lecture, Mr. C. M. Spurling gavé his experiences of Public School music. It was a mistake, he thought, to place only the best music before boys. They could not appreciate the best until they had had some training.

In his experience boys who had been encouraged to bring their jazz band into the open turned later with pleasure to the B minor Mass. Bach's music was not necessarily obscure; the tunes were soon whistled about the streets. Boys were pliable creatures, and there was nothing they liked better than tackling a difficult job, provided they were properly led.

As an Alsop lecture in music at Liverpool University, Dr. W. G. Whitaker discussed some of Bach's Church music. Bach's religion was greater than his creed. Sometimes, when conducting the B minor Mass, the speaker felt that the music was almost too great to accept; no composer approached the Holy of Holies as Bach did. The Mass was the most colossal tribute to religion ever penned.

'Our brains are no better than the brains of our ancestors.' Taking that general view, Sir Richard Terry went into some detail to prove another of his beliefs, that there is no such thing as progress in art—there is only change. Such statements are challenging. They were, in fact, incidental to the subject of his Wigan Free Library lecture on 'The Romance of Music Notation,' and Lord Crawford, as chairman, smoothed over the rough places in the lecture in such a way that led Sir Richard to say that although they appeared to differ, they believed exactly the same thing. Yet the Chairman had said that if there was not necessarily progress in the art itself, there was, and must be, progress in the methods of its portrayal, in the instruments it employed, and in the results that sprang from greater facilities of expression. He was all for giving due meed of praise to the great and noble pioneers, but he could not withhold his admiration from the musician who wrote the 'Rhinegold' and 'Siegfried.' 'In talking of the arts, let us never forget the craftsman, for the craftsman was the child of the arts, and in some cases was often the actual father.' Here the views concurred, or were explained away. Between the artist and the craftsman, said Sir Richard, lay the difference between the mediæval forms of art and our present forms of art.

A scheme to supplement a general musical education was described by Mr. Sydney H. Nicholson in a Bristol lecture of the Church Music Society. The provision of a School of English Music would include a chapel, where regular choral services of different types and of differing degrees of elaboration could be maintained, and in which the students would gain practical experience, not only of the musical aspect of church services, but of the religious side. A hostel would be included, where a certain major number of the students could reside at a self-supporting yet inexpensive rate. A trained man could tour through the smaller country parishes, and by instruction and advice achieve a great deal. [The scheme is fully dealt with on p. 54.—EDITOR.]

Various types of pianists were delightfully illustrated in a lecture at Bath by Miss Christian Carpenter. One simply dusted the pianoforte with whatever she played. Another type set to work and spring-cleaned the keyboard from end to end. Then there was the plodder. No matter what she met in the way of breakages, she went back and picked up all the bits and began all over again. Another was the November-fog player. Nothing of the music came out; it was all muffled and throttled. Her foot was glued to the soft pedal. Then there was the half-baked performer. And yet another who, while possessing no particular fault, gave a performance that was anæmic. When you heard a good amateur, she said, you know she been taught to listen. The trained listener to a Cortot programme would hear the glory of the pedalling, the artistry of phrasing, the colossal range of tone, and the artist's wide outlook of interpretation.

The music that is in poetry and the poetry that is in music were well related in a talk at Brighton by Miss Nancy Dalrymple. If the music was equal to the poetry, it became a rival, and the listener was torn between the message of the music and that of the words. It was impossible to put music to W. B. Yeats's poems, she said, just as to put words to Chopin's Etudes would take away the beauty of their meaning. On the other hand, there were songs which were beautiful poetry and beautiful music. One could not separate Burns's 'Ye banks and braes' from its music, just as Charles Kingsley's delightful little poems in 'The Water Babies' invited musical accompaniment.

'Modern Music' was a big enough title to allow Mr. Arthur Hirst, at Hove, to cover much ground. As part of his educational purpose, he showed how Grieg built up his form from the fiddlers of his native land, who played without reference to a text-book. These people used all sorts of strange harmonies and strange colours as their fancy led them. Grieg discovered that it was possible to use all of them in all kinds of chromatic harmonies. He collected an enormous number of these native airs and harmonized them. That gave him the idea for original work of his own—and his work has affected practically every musician since. J. G.

## New Music

### SONGS

Its attractive tune is the making of Dennis Arundell's 'Tisbea's Song,' which comes from Curwens. The accompaniment does no more than supply a chordal background for the tune, which makes its points quite effectively without the aid of the pianoforte. The same publishers send Armstrong Gibbs's 'Jenny Jones,' an essay in the creation of atmosphere, an atmosphere of mystery and witchcraft. It is a successful essay, too. The interest grows finely up to the climax on p. 5, and the *pianissimo* last verse is most sinister in effect. This song, like many others by the same composer, is a model of design and handling. Two other attractive songs from the same house are Percival Garratt's 'A Fairy's Life' and 'The Voices of the Trees.' A strong feature of these numbers is the well-written pianoforte parts. Patrick Hughes, also published by Curwens, goes to Congreve for his words, and sets them to tunes that are frank limitations of the 'Beggar's Opera' style. The tunes are well-balanced and singable, and are quite amusing fakes. 'A nymph and a swain' might deceive an expert, but it is more than doubtful whether 'I tell thee, Charmion' would do so: and in any case imitations of this sort are apt to sound hollow unless they are treated as a joke. Their lack of impulse is felt when they are compared with the real thing. Henry Coleman has arranged for Patersons an 'Old English Song-Cycle' consisting of three numbers, one attributed to Handel, the others by Arne and Howard. The last composer's 'Love in thy youth' is a particularly fresh and attractive tune, having all the vitality that

Mr. Hughes's imitations lack. Dr. Coleman's pianoforte parts are well-written and effective, and he shows considerable skill in adapting his style to suit the individuality of the different tunes.

Another Paterson publication is J. Michael Diack's series of Handel songs. The music, chosen from various sources, operas and oratorios, is in some cases adapted by the Editor to English poems by such authors as Shakespeare, Fletcher, and Marlowe. 'O mistress mine,' for instance, is fitted to music from 'Jephtha,' which is excellent in itself, but is ill adapted to Shakespeare's words. More scholarly in method, and in every way as practical, is the Oxford University Press series of 'Arias from the Operas of G. F. Handel,' edited by W. G. Whittaker. It is in fact difficult to see how this edition could be improved. The text is scrupulously edited, and all notes that are added with a view to improving the pianoforte version are printed in small notation, so that the player always knows how he stands with regard to the original version. English words, and singable ones, by A. G. Latham are provided, but are given in addition to, and not instead of, the originals from which they are translated. On the first cover are given historical facts, a summary of the plot, and notes on the scoring and markings of Handel. The songs are finely printed, and sold at a reasonable price, and it is difficult to know what more one could expect or want. Some twenty numbers, including such lovely things as 'Viena, torna, from 'Teseo,' and 'Gioje, venite,' from 'Amadigi,' have already been published, and others are to follow.

Yet another useful series of arrangements is Stuart Archer's 'Songs from the Oratorios' (Paxton), Book 4 of which has just been issued. Accompaniments are here printed in pianoforte score, but with indications of organ registration, so that with a few minor adjustments the arrangements are suitable for use with either instrument. The solos included here are from 'The Messiah,' 'Creation,' 'Elijah,' and other works, and are for bass voice. The editor's treatment of Handel is open to objection, for he 'fills in' with a generous and uncritical hand, seldom losing an opportunity to weaken Handel's texture by the use of the dominant seventh and its inversions, and it would have been a great improvement if Handel's text had been more faithfully followed. These arrangements are seen at their best in the Mendelssohn and Haydn numbers, although the serviceable version of 'Why do the nations' may well be a boon to many organists. T. A.

PIANOFORTE

This month's batch of music is an exceptionally good one, for although there is inevitably among so many pieces a wide variety in the matter of intrinsic interest, there is not a single example that falls below a pretty high standard of musicianship. Most interesting of all to some pianists will be Béla Bartók's 'Three Hungarian Popular Songs,' which are now stocked in the original Rozsnyai edition by Edward Organ. Not merely beautiful tunes are these tiny things; Bartók by his arrangement makes them into perfect musical miniatures, as complete and satisfying in their small way as a sonata movement. These particular examples show Bartók's style in a state of development. His harmony, whilst clearly reaching out towards some new effect, is still firmly based on ordinary 19th-century usage. The thing that is not ordinary is Bartók's handling of it; every chord is perfectly placed and carefully calculated in relation to the surrounding harmony; and it is easy to see how Bartók's subsequent developments have originated in a stern cutting away of unessentials from harmony that was not in itself at all far-fetched. The great charm of this music is its freshness; everything that comes from Bartók has that quality in marked degree, and these pieces are no exception.

The same quality is to be found in a set of pieces by John Locke, 'Charivari,' published by Chesters. The six numbers of this suite are all short, and not all of them are convincing. On occasion, however, a sprightly sense of humour and a neat sense of pianoforte effect produce very attractive results. 'The Fairy Ring,' with its captivating little clashes, and 'Maître Renard' in much the same style, are good examples. The pieces are quite trifling, but amusing. The same publishers send N. Tcherepnin's 'Dix pièces gaies,' which are again very simple in material and depend for effect on their rhythms and their use of bright pianoforte tone. They are in some ways easy, but extreme skill will be wanted to get the best out of them. At their neatest, as in Nos. 3 and 7, they are charming; when the composer overemphasises his humour or carries on the jest too long, or with too much repetition, as in No. 9, the result is wearying.

From Maurice Senart comes 'Belinda's Second Suite,' by Dom Thomas Symons, whose music is always sensitive and interesting. In 'Belinda's Dream' the composer has reached a high level; there is a very individual and unusual beauty, and a sense of unity in style and form. 'The Sorrows of Belinda' is attractive, too. Elsewhere, perhaps, a conscious avoidance of the commonplace tends to affected and finnicky writing: but at its best the music is charming.

More robust and straightforward in style is Colin Taylor's 'The Jolly Roger,' the first of 'Two Short Pieces' just published in the Oxford Pianoforte Series. 'Sunset Spires,' the second of the two, is quieter and reminiscent in style. This last is a very useful piece. Apart from its intrinsic interest it is an excellent introduction for pupils of moderate capabilities to the management of pianoforte colour and effect.

The same sort of thing, on a much larger scale, is achieved by Lucille Crews's 'Two Poems for Pianoforte.' Here a rather conventional colour-palette is fully exploited, but with a critical sense and a knowledge of effect which keep the music from becoming commonplace. Impressionistic music, except in the hands of the elect, is proverbially aimless and 'sploshy,' and the success of these two pieces is due to the composer's restraint and sense of form. There is, moreover, a keen ear for the pianoforte's tonal possibilities (Schirmer).

This is true also of Alec Rowley's three pieces which come from Edwin Ashdown, but this composer has more than a sensitive ear, and his music has a thematic vitality that is absent from the above-mentioned pieces. There is growth of interest here, and a power of sustained thought. Pianists with a good technical equipment would do well to look at 'Moonlight Jig' and 'To Summer'; and 'Evening Mists,' without any very strong individuality, perhaps, is a well-managed and attractive piece of atmospheric writing.

Horace Johnson's 'In the American Manner' has a good deal of jazz effect in it, but does not depend entirely upon this. It has several tunes, and the composer does himself an injustice: his music is really not so barren of variety and wearisome

in its persistent repetitions as to deserve the innuendo of its title. Also from Schirmers are three of Aurelio Giorni's Twenty-four Concert Etudes in all the major and minor keys. They are certainly difficult, and any pianist who deals with them adequately could tackle anything; but it is to be questioned whether the game is worth the candle. Schirmers also send Francis Hendrik's 'The Jester.'

Medtner's two 'Elfenmarchen' are difficult too, but here there is real musical reward to be reaped. No. 2 particularly has some charming music in it. No. 1 seems over-long for its material: there are some eighteen pages of it, which is a good deal too much. Pianists who pride themselves on their cross-rhythms might well look at this work: they will find one or two very pretty problems (Zimmermann, Leipsic). Weekes have sent an 'Air and Sarabande' written many years ago by Arthur Somervell—music whose clean outline and graceful melody are good to meet.

Last comes Maurice Besly's 'Kensington Gardens,' a set of four pieces—Gavotte, Syncopated Waltz, Romance, and Graceful Waltz. Here again, though the music is frankly light, there is clearly the mind and hand of a musician. Maurice Besly does not write a single number that is without its little distinction of phrase or cadence, and if his music does not always stay at the level of its best moments it never sinks into the merely commonplace.

T. A.

### EASY PIANOFORTE MUSIC

Moyna Conway's 'Times and Tunes,' Book 1 (Keith Prowse), may be recommended for the use of beginners. It contains seven graded lessons in time and interval reading, and a number of interesting little exercises and pieces, all within the compass of five notes. All the reading exercises are barred, and phrasing is attended to from the start. There is a page of helpful hints for the benefit of the inexperienced teacher. The same publishers send also Zdenko Fibich's 'Album-Blätter,' five pieces which, taken as a whole, are somewhat dull and uninspired (Elementary to Lower Division); Boris Levenson's 'The Musical Box,' which provides pleasant finger-work in the high register of the pianoforte (Lower); and Edmund Mansard's Suite 'Versailles' (Elementary). This little Suite contains some attractive and useful material for young people. The pieces are mostly short, and give opportunities for melody playing, phrasing, and quick finger-work.

A little Romance, 'The Man in the Moon,' by Herbert Brewer (Paxton), is tuneful, straightforward music which flows along easily, and nowhere in its brief course presents any serious obstacle to the player. Rhythmically it lacks variety (Lower). More advanced players will appreciate 'Music Pictures,' by John Foulds (Paxton). There are three of these: 'The New Spinet' (after Lucas), a dainty minuet, useful for delicate staccato work; 'Dignity and Impudence' (after Landseer), a polka burlesque, also mainly staccato; and 'The Rainbow' (after Kirkpatrick), a tone-poem, which needs a full-sized hand and gives practice in the playing of two notes against three. Edgar Moy's 'From a Country Garden' (Leonard) contains five pieces which are interesting and attractive, and likely to prove helpful in developing lightness, phrasing, and singing touch (Lower). Olive Turner's 'Masquerade' (Gould & Bolttler) comprises seven well-written pieces which should prove popular. Some of them would appeal to boys—*e.g.*, 'Chin, Chin, Chinaman' and 'Jolly Jack Tar'; fluent finger-work is required in 'A Gipsy Dancer' (Tarantelle) and 'Harlequin' (Lower to Higher). 'The Faery Huntsman,' by Harold Colombatti (Bosworth), is another attractive set of pieces—four in number—all of which call for bright, neat playing (Higher). Suitable for pupils a grade lower are Walter L. Twinning's 'Dainty Trifles'—six characteristic pieces which will make pleasant practice (Rowland); Frederic Mullen's Rondoletto in G (Weekes); and John E. Campbell's 'A Summer's Day' (Paxton).

The following pieces may also be recommended (Elementary to Lower): York Bowen's 'Two Short Pieces'—a graceful little 'Album Leaf' and a 'Humoresque' (finger staccato); T. Haigh's 'An Old Dance Form'—a study in rests for the left hand (both from Paxton); 'O, what a chatterbox'—a fluent Rondino by Cyril Jenkins; Diabelli's Sonatina in C, Op. 151; 'Three Short Dances' under one cover (Morris Dance, Country Dance, Hey), by Hubert Hales (easy, effective, and useful rhythmically); Cyril Jaffray's four 'Silhouettes,' issued separately—'March Tune,' 'Light Heart' (Waltz), 'Swing Song,' and 'Canzonetta' (all the above from Joseph Williams).

G. G.

### MIXED-VOICE

E. H. Thiman's easy setting of 'There is a lady sweet and kind' flows graciously, and has a good climax. It is for S.A.T.B. Balfour Gardiner has arranged for S.A.T.B. (also for T.T.B.B.) the 'Volga Boatmen's Song.' This has the right stark strength about it (Novello). Composed for the Semi-National Eisteddfod of 1928, Olive V. Williams's song for S.A.T.B. makes use of Belloc's fine little carol-poem 'The Birds.' The charm of the words is a little dulled by repetition of lines, and the melodic invention is not so good as the poet's fancy, but the song has a gentle thoughtfulness about it that pleases (Rowland). Donald Edeson's 'Lullaby of an Infant Chief' (Scott's 'O hush thee, my baby') uses familiar material neatly. A few new twists of old melodies would be welcome in these part-songs. Novelty for its own sake is feeble; we want strength and insight. So many composers give us nice, harmless tunes, treated in a way to which no one can take exception. Longer thought might help; but the breath of inspiration is the real need (Williams).

Cyril Jenkins, in his treatment of 'David of the White Rock,' uses humming, as does Mr. Edeson. The chromatic touches here do not make for great strength, and the fifths are not nice ones (Paxton).

Two other Welsh National Eisteddfod tests are John Hughes's 'The Plaint of the Wind,' a setting for S.S.A.T.B. of Welsh words by Sir J. Morris-Jones, and J. Morgan Lloyd's 'Walking by a river-side,' Campion's words set for S.S.A.A.T.B. In the first piece a few words are spread over a lot of space, and there are some angularities that are not particularly impressive. This is not the music to place Wales in the forefront of the nations. The madrigal form somewhat cramps Mr. Lloyd's style, I feel. It is very difficult to walk freely and individually in step with such a master as Campion (Rowland).

Bernard Johnson adopts the madrigal style for his 'Sleep,' for S.A.A.T.T.B. (words from Longfellow). This is simple enough, tuneful and tasteful, as also is Thomas Dunhill's arrangement of 'Loch Lomond' for S.A.T.B. (Novello).

Hugh Roberton's 'Maureen' is also set for S.A.T.B. choir or quartet (Paterson).

'The Old Tune of the Vicar's Book' is a Welsh carol, arranged by W. S. G. Williams, with an English translation. Here is half monotony and half good tune (S.A.T.B.).

Some new editions of Dowland's harmonized lute-airs are made by Peter Warlock. These are 'Come away, come sweet love,' 'Praise blindness, eyes,' 'Farewell, unkind, farewell,' and 'Can she excuse my wrongs?' All are simple, and should be looked at by choirs that find most madrigals at present a little difficult. A good feeling for rhythmic stress and a light touch are needed. All are for S.A.T.B. A pianoforte part, from the lute accompaniment, is provided for use when the songs are sung, as they originally were, as solos.

Two groups of shanties from Sir Richard Terry's collection have been arranged for solo and mixed-voice chorus by Maurice Jacobson. Each selection is a first-rate shillingsworth. One of these songs to start or wind up a practice is an excellent tonic prescription. Lastly, there is Martin Shaw's 'Budmouth Dears,' sub-titled, 'Hussar's Song' (poem by Hardy). The eight-part unaccompanied chorus that can use tongue, lips, teeth, and wits, will enjoy this whimsy (Curwen).

There is a broad sensitiveness in Felix White's carol 'Carry me, Babe, to Bethlehem now,' a setting of some words translated from the Spanish by Sir J. Bowring (S.A.T.B.). The part-writing is well spaced, and the harmony has a touch of freshness without being in the least extravagant. This writer often gives us rather unusual cadences, that we like to taste more than once (Stainer & Bell).

W. R. A.

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MALE-VOICE

'Isaiah: The Seven Burdens' is the general title of one of Bantock's latest Suites (Williams). The complete work contains seven pieces: 'Damascus,' 'The Valley of Vision,' 'Moab,' 'The Beasts of the South' and 'Dumah' (in one cover), 'The Desert of the Sea,' 'Tyre.' These are published separately, and are for T.T.B.B., except the second and sixth, which are for T.T.BAR.BAR.B.B. 'Moab' has a tenor solo part also.

I think we have all felt that a good deal of Bantock's work in recent years has not maintained the standard of his best things of pre-war days. There are fine, solid qualities in some of his writing still, but I fear the festivals have gone to his pen a little. Such pages as the seventh of this Suite are a little too slickly done by a man of Bantock's skill. There is some excellent declamation here and there, but the contrapuntal interest is slender, and most of the songs are a little long for their matter. It seems as if the composer had consciously restricted himself in several ways—harmonically, for instance. There is plenty for the singers to enjoy, for Bantock knows his voices, as he has amply proved. On the score of sheer musical interest, variety, and subtlety, the songs do not quite hold my interest. Conductors should look at them, not least to get an idea of Bantock's rather curious development as a choral composer.

Three more unaccompanied songs for male voices (T.T.B.B.) by Bantock are issued by the same firm. These are settings of Newbolt's 'Drake's Drum,' 'Admiral Death,' and 'The Fighting Téméraire.' This is good, rousing stuff, that hits off the curiously mixed spirit that the poet puts into his songs. Bantock seems to me happier here than in the Isaiah extracts. The effects are all waiting for the man with technique at his finger ends, and none has the devices at handier call than Bantock. If I seem a little hard on some of his other music, it is only because I believe he can do far better work than a lot of the pieces he has been turning out recently. He has not had, since the war, the performances that he deserves, and I should like to see his best work done more frequently. But we must be sure it is his best; and for a fine composer he falls below that level too often.

Here mention must be made of the Balfour Gardiner arrangement for T.T.B.B. of the Volga song noticed above (Novello).

'Three Modern Folk-Songs,' by 'Clarence Whoisit,' are 'rags'—chiefly of Grainger, for his odd labels, neatly framed after his fashion, are stuck about: 'Poppily, with warmth,' is one; and 'Lovingly and lingeringly' is put in a heart-shaped frame. Parody is extremely difficult in music. The words are funnier than the music here, but the third song, about the Haarlem goat that swallowed three red shirts, has a good peppering of the worst and comicalest sort of male-voice tricksy effects. Singers (preferably a small party) who can really play the fool with their voices—and faces—would score with these whimsical things (H. W. Gray: Novello.).

T. F. H. Candlyn's 'Hunting Song' (Scott's 'Waken, lords and ladies gay'), from the same firm, is a pleasant piece in fairly conventional style.

W. R. A.

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PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Joseph Speaight's 'Going to St. Ives' (S.S.) is sprightly, has some fairly easy chromatics, and asks for *ff* and *ppp* tone in its very short course (Rogers).

Felix White's 'Gay Robin' (Robert Bridges) is for S.A. (the lower part going down to B). This flows in rather more taxing chromatic style, and tests freedom of interpretation and gracefulness of phrase (Curwen).

Mark Andrews, in his S.A. arrangement of 'John Peel,' brings in the 'tan-ta-ra' of the horn effectively. This is an easy song (H. W. Gray: Novello).

An arrangement by John Pointer of Parry's 'If I had but two little wings' (S.A.) is happily done. This should be a favourite in its new form, as it has already proved to be in the S.A.T.B. edition (Novello).

The words of 'The Rag and Bone Man' (given as 'adapted by A. P. Graves') are rather gruesome. Holbrooke marks the music (S.A.) to be sung with humour. This is not very striking, but those who care for the subject could give it a touch of oddity, maybe, singing. Still another setting of Allingham's 'Up the airy mountain' comes out. It is by Henry L. Read, for S.S. (with a couple of low B's in the second part), and goes sweetly chirping along (Williams).

Elsie Horne's 'Nocturne' (S.MS.A.) is a straightforward piece of work in a familiar, simple idiom. It is not particularly fresh, but the mood is pleasantly conveyed (Murdoch).

W. R. A.

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UNISON SONGS

There is happy imagination and skill in Eleanor Farjeon's series of Singing Games, of which four numbers are to hand. 'Wayland, Wayland, shoe me my mare' and 'The Busy Lass' would suit quite

young children, and 'The Gentle Squire' and 'Crock of Gold' would give rather older ones a choice to exercise their love of romance. None of the songs is too 'old' for any child of singing-game age. The libretto is printed, and stage directions are given. No special scenery is absolutely necessary, though where simple drapings and properties are available, they should be used. The songs can be made very effective items in a concert. For class-singing at any time they will be liked. Percy Judd's 'A Hush Song' (words by Moira O'Neill) is a tiny, easy lullaby for sweet, delicate treatment (Oxford University Press).

For 'A Fairy Year,' a cycle of twelve songs of the months, by Gladys Hilder (words) and G. Oldroyd (music), tableaux with a little action are suggested. These can be inexpensively contrived. The songs can be sung as solos, or by a class. The music, which does not venture far from familiar melodic lines, is tuneful and bright, and lilts along very pleasantly (Faith Press).

A graceful little piece is 'The Fairies' Lullabye,' by Cecil Sharman. It needs good shading and *pp* singing (Novello).

Colin Taylor has made a capital setting of 'John Gilpin,' for female or boys' voices in unison, with here and there a second part that is optional. The pianoforte accompaniment will suffice, but it will be a great help to have the two fiddles and the castanets and tambourine, the parts for which are marked *ad lib.* There is humour in the music, and plenty of the fresh melodiousness that we always get from this composer—one of those whose pieces rarely disappoint. There is matter here to provide a good term's work. The cantata lasts about a quarter of an hour, and its vocal compass is C to F sharp (a tone lower in the optional second part). A good pianoforte accompanist is required (Novello).

Peter Warlock's Christmas carol, 'The First Mercy,' will repay careful, intelligent singing, by those who can get into the voice a touch of eagerness and effervescence of spirit. The pianist needs to be able to get the most out of the piquant harmonies. This is not a very easy song, but it has freshness and personality.

A set of 'Vocational Songs for Boys' is issued under the general title of 'When I'm a man.' K. A. Wright contributes simple, singable, cheery ditties about 'The Baker,' 'The Tailor,' 'The Farmer's Boy' (which the 'Back to the Land!' movement ought to get hold of), and 'The Soldier' (which all peace societies will wish to suppress). There is an optional second part to the first, second, and last of these. The words are by Dan Cormack, who keeps to well-trodden paths. Other unison songs in this set are 'The Watchman,' 'The Knife Grinder,' and 'The Sailor,' words and music (both equally straightforward and unadventurous) by Edward Shenton. Alec Rowley's 'The Policeman' has a touch of philosophy, as becomes the all-seeing friend-of-man in blue. All these are published by Winthrop Rogers (Hawkes).

Gerrard Williams has arranged 'Richard of Taunton Dene' (with some nice consecutive fifths), so that it may either be sung by any party of folk straight through, or by boys and girls in alternation. This is an excellent piece for grown ups, too—a good thawer of ice. Those who can't remember the words can sing 'Dumbledum deary, dumbledum day' all through—it doesn't much matter so long as they sing. The same writer has harmonized Purcell's 'I attempt from love's sickness to fly' comfortably, with one or two chords not quite in the happiest positions. This is not, of course, a good piece for unison singing. We do not pour out our woes of love in massed formation. A reprint from 'English Folk-Songs for Schools' (Baring Gould and Sharp) is 'The Old Woman and the Pedlar,' which will be liked because of its broad humours and its rollicking gait (Curwen).

Felix White's 'Lady Dafadowndilly' (Christina Rossetti) is a tiny, bright, lilting song, with skipping intervals, to be sung lightly and gracefully (Bayley & Ferguson).

'Jack of the Ink-Pot' is by Cecil Sharman (words from Algernon Blackwood's 'The Education of Uncle Paul'). This is a lively six-eight song, with good, varied practice in taking thirds and fourths. It could be sung by quite small children (Novello).

Two other items come outside the general scope of this department. Holst's 'The Golden Goose' is a choral ballet. It was designed for production in the open air, with few properties. Group dances play an important part—more important than that of most of the solo dances. The entertainment is based on the Grimm tale of the Princess who couldn't laugh, though terrific efforts were made to get a smile out of her. Then, when she saw the adventure of the golden goose, to whose gluey tail all sorts of dignified people got stuck, she burst out laughing, and Jack, who owned the goose, married her. There are fourteen characters (there may be more), besides groups of courtiers and ladies, heralds, mummers, gnomes, and the populace—a gay throng altogether. Various devices can be resorted to to bring down the numbers, both of characters and orchestra. The minimum 'full' band is one each of flute, oboe, clarinet, bassoon, horn, and trumpet, with strings; but strings and pianoforte alone can be used where no wind is procurable. The chorus part is quite simple, strong, and bright. The ballet can be done by children only, the melody being sung in unison throughout. I should imagine that very many bodies of folk-dancers could get together sufficient forces of all kinds to give a good performance on what appears from the score to be a capital little work (Oxford University Press).

Another work from the same Press is the incidental music to 'Fat King Melon and Princess Caraway,' by A. P. Herbert and Dennis Arundell. This is described as a 'drama in five scenes.' The book of words has not reached me, so I don't know who King Melon and the Princess are. The songs are very simple, and it would appear that particular emphasis has been laid on this quality in the music, which is based on old airs. The piece, from this one copy, promises well, for doubtless A. P. H. has done his part very happily.

W. R. A.

### CHAMBER MUSIC

A Quartet in C major, by Johann Christian Bach, for flute (or oboe), violin, viola, and 'cello (Raabe & Plothow, Berlin), is not only good music of its type and time, but also excellent stuff for the teacher. The flute part can be played by a violinist of very moderate skill, and as the other parts offer not the slightest difficulty, we imagine this work would provide an ideal introduction to the study of chamber music. This will never be said of Bernard van Dieren's 'Sonatina Tyroica,' for violin and pianoforte (Oxford University Press), which demands a good

deal of skill and sound musicianship. As music, it is always interesting in a cool-headed, almost matter-of-fact fashion. It has not a bar which is not well turned; it has not a period in which trim neatness is not the paramount feature. This, at least, is the impression derived from a first reading. There is more robustness and vitality in the Arensky Trio in D minor, for pianoforte, violin, and 'cello (E. W. Organ, Birmingham). We may like or dislike Arensky's style, but it has a character of its own, which even if it be not of a strong and masterful type is nevertheless clear, distinct, and individual. So many other composers are content to be unlike their fellows, mistaking a negative for a positive quantity. Even when they avoid successfully a resemblance to the style of all others, they are still far from having created a style of their own. B. V.

'CELLO

Bach wrote Sonatas and Suites for violin and 'cello alone. Then for many a year the unaccompanied capriccio was all that could claim some sort of kinship with Bach's form. Reger tried to revive it and seemed at first to fail. Just now, however, a new impulse has apparently given rise to new hopes, and while Ysaye publishes his Sonatas for violin alone, Herr Franz Ippisch challenges criticism with his neatly printed 'Suite' for violoncello solo (Ludwig Döblinger, Leipsic/Vienna). A reading of the suite gives the impression—perhaps unfairly—of a somewhat anxious quest for colour. But the five movements which make up the composition are commendably short, and it seems likely that a really good performance would give reasons for correcting first impressions. I confess, however, that I could not contemplate without serious misgivings a whole evening of new, unaccompanied 'cello or violin music. It is true that the modern enjoys a freedom of choice and colour which was unknown to Bach; but then Bach had qualities only one of which could be and should be imitated—his modesty.

An 'Air in D,' by Arthur Somervell (Joseph Williams), shows the neat, scholastic tastes of its author. The 'cello part is bowed and fingered by Cedric Sharpe. It has not been thought necessary, however, to print either bowing or fingering on the guiding line at the top of the pianoforte part.

O. Rieding's Concerto for 'cello and pianoforte (Bosworth) enjoys the distinction of being easy and effective within its narrow compass. That there is a demand for such music is probable. That the time devoted to it could be better employed is certain. But human nature being what it is, young and very young amateurs cannot be expected to grind away with the determination of an ambitious student who means to make music his life work.

F. B.

VARIOUS BACH TRANSCRIPTIONS

So inveterate a transcriber as Bach would probably rejoice in the numerous arrangements of his own works. Like most early composers he stands the test well, because the music is almost invariably far more important than the medium. The only point on which there is room for more than one opinion concerns the transcriber's attitude towards the original text. Arrangers, as a rule, alter either too much or too little. The workable principle ought surely to be this: the transcription should use the idiom of its new medium, rather than attempt to reproduce the idiom of the original. For example, pianoforte versions of the organ works ought to be pianoforte music rather than more or less unsuccessful endeavours to make the pianoforte sound like an organ. Again, there is a tendency to make pianoforte transcriptions of Bach so difficult as to place them out of the reach of the ordinary player. Many of the organ works transcribed are essentially simple, and they lose, rather than gain, from over-elaborate pianising. Of the examples recently received for review those of Walter Rummel are fine examples of keyboard writing. There are two sets, one consisting of seven Chorale Preludes, and the other of seven adaptations from the Cantatas. The title of the former is misleading, as several of the pieces are not chorale preludes, but movements from the cantatas—'Mortify us by Thy grace,' choruses from the Cantata, 'Ach, wie flüchtig,' and 'Christ lag in Todesbanden' and the introduction to 'Was Gott tut.' These are difficult.

The Prelude on 'Das alte Jahr vergangen ist' is skilfully and effectively laid out. (A few misprints should be put right. The B in the R.H. in the first bar needs a flat. In bar 7, Mr. Rummel's suggested natural seems unwarranted. The B should undoubtedly be flattened. In the final bar the best editions give G natural for the first semiquaver in the second group. Mr. Rummel seems to be led astray by the G sharp elsewhere. And why does he leave the treble A unresolved?) Of the seven adaptations from the Cantatas, only three come for review: 'My heart ever faithful,' 'We hasten to Thee,' and Pan's song, 'To dance, to frolic.' These are skilfully served up, and make considerable technical demands. In some respects an even more interesting set of transcriptions is that of some Preludes by Bach's forerunners and contemporaries—Hanff, Kellner, Lübeck, Buxtehude, Pachelbel, Vogler, and Walther. The work of these men is little known, but the best of it runs Bach very close. Mr. Rummel is inclined to over-elaboration in laying out these pieces, but he has done valuable salvage by thus putting into circulation some fine early organ music that is too little known even among organists. All the above are published by Chester.

Harry Hodge has arranged for strings six of Bach's best Chorale Preludes, 'Schmucke dich,' 'Ich ruf' zu dir,' &c. (Paterson). This medium suits the work admirably, and quartet parties and string orchestras should welcome them. They are issued in two sets of three.

For violinists of good average technique there are three Chorale Preludes arranged for violin solo and pianoforte by Fritz Bennicke Hart (Boosey). The three are 'Christ lag in Todesbanden,' 'Herzlich thut mich verlangen' (better known as the Passion Chorale), and 'Der Tag, der ist so freudenreich.' The pianoforte part calls for a player accustomed to polyphonic writing. These are not the most suitable preludes for violin purposes. There are a good many of the *coloratura* type whose long and finely-spun melodic line can be delivered effectively only by the organ and violin. A few of these, with the accompanying parts simply laid out (little more than a literal copying of the organ score would be required), would be a boon to fiddlers who wish to explore this side of Bach.

Finally, here is a good example of sensible, practical arranging—Gerrard Williams's version for pianoforte duet of the Organ Prelude and Fugue in G major (Oxford University Press). The Fugue is

that whose subject is a major version of the theme of a chorus in the Cantata, 'My spirit was in heaviness.' It is one of Bach's best organ fugues, and the Prelude is also a general favourite. Here and there (for example, at the end of p. 6 of the Fugue), it would, I think, have been better to give the middle voice to the *primo* so that the *secondo* might have both hands free for the subject in octaves. Apart from this small point there can be nothing but praise for this commonsense arrangement. (It is a pity, by the way, that the Prelude and Fugue are published separately. Almost alone among Bach's works in this form, they are connected thematically as well as in mood.)

H. G.

FLUTE

A little piece by Debussy, entitled 'Syrinx,' for flute alone (Jean Jobert, Paris), must undoubtedly attract English flute players who know the extraordinary genius Debussy has shown elsewhere in his treatment of this instrument. It is dedicated to a French artist well-known on this side of the Channel, whose untimely death a short while ago many English friends have deeply regretted—Louis Fleury. B. V.

The object of 'Rhythmic Exercises,' by Marion R. Anderson (McDougall's Educational Co.), is 'to provide musical examples for use in teaching the recognition of rhythmic patterns through movement. The teacher who cannot improvise is at once hampered by the very limited supply of music suitable for the purpose. Through these exercises, which are in accordance with the grammar of movement taught in the Dalcroze system, time- and note-values may be shown, and thus, to some extent, the rhythmic sense may be developed.' Whilst the writer is to be commended for her good intentions, and also for the general plan of the book, it must unfortunately be said that the musical examples contain so much crude and faulty writing, that only after drastic revision can the work be recommended.

G. G.

Books 2 and 3 of the capital series known as 'The Hundred Best Short Classics for the Pianoforte' have just been issued. It would be difficult to take exception to any of the choices, and the range is so wide as to make the work valuable on the historical side. There are helpful notes on interpretation (Paterson). From the same house comes also an attractive set of 'Dance movements from Handel,' arranged for pianoforte by J. Michael Diack. The only fault we find here is the inclusion of a fugue—not because of its form (for there are fugues that partake of the character of the dance), but on the score of its quality. Handel wrote some fine fugues—and a good many of the other sort. This is one of the other sort.

The Oxford University Press has published Pergolesi's 'Stabat Mater,' for female voices and strings, edited and arranged by Charles Kennedy Scott. The work has been re-scored so as to give the stringed instruments independent parts instead of the doublings of the original. As school orchestras are often minus violas, Mr. Scott has aimed at satisfactory three-part harmony with violins and basses, so that violas, though desirable, are not indispensable. A keyboard instrument may be added at discretion. Latin and English words are given. Certain transpositions have been made, and there are suggestions as to the division into solo and chorus numbers.

# The Musician's Bookshelf

'Sir Arthur Sullivan: His Life, Letters, and Diaries.' By Herbert Sullivan and Newman Flower.

[Cassell, 21*s.*]

Book after book on Sullivan appears, but, oddly enough, none of them deals at all seriously with Sullivan's music. We hear again and again about his parentage, his brilliant student days, the fashionable friends which he attracted to himself as Bunthorne attracted rapturous maidens; about the various successes at the Savoy, and so on; but about the actual music hardly anything.

The present biographers do not set out to be critical, but they are more than uncritical, they are indiscriminating. 'The Chorister' is 'a superb song' (p. 10). And they say:

> . . . he could have made an immense fortune by 'pot-boiling,' but he refused to 'pot-boil.' His art stood for him as some ever-burning lamp (p. 233).

This is too simple. It stares us in the face that by far the greater part of Sullivan's work, both the best and the worst, was pot-boiling. What will come as a surprise to the reader is Sullivan's half-hearted feeling towards his work for the Savoy partnership during years of its duration.

He would have liked to throw it up after 'Princess Ida' (1884). He felt that it was cramping the music that was in him, but the pressure of success was too strong. Sullivan had acquired expensive tastes, and the Savoy operas were, as Gilbert said, 'a gold mine,' which Gilbert could not for the life of him see any reason for not exploiting to the last yellow grain.

Gilbert was quite frankly out for success, and couldn't have too much. All three partners grew, through force of habit, a trifle greedy. 'Ruddigore' had to be set down a failure, so they all ruefully agreed, as each pocketed £7,000 of the profits. 'The Yeomen of the Guard' (which Sullivan liked best of all Gilbert's librettos) was not successful enough for Gilbert. It did not, he wrote (p. 185):

> . . . warrant us in assuming that the public want something more earnest still. There is no doubt about it, the more reckless and irresponsible the libretto has been, the better the piece has succeeded.

The biographers are inclined to share this greediness. They are pleased to talk of 'big selling songs,' and their comment on the astonishing welcome given to 'Ivanhoe'—a welcome that has never been paralleled in the history of opera—is:

> 'Ivanhoe,' by the claim of merit, should have had a longer run, but it played no more than a hundred and sixty performances.

Only a hundred and sixty consecutive performances!

The six hundred and seventy-two nights of 'The Mikado' and the five hundred and fifty-four nights of 'The Gondoliers' meant complete justification and satisfaction for Gilbert. Sullivan was not quite so sure. But the paradox is that this Savoy work, which he wrote in extravagant haste (five numbers of 'Iolanthe' in one evening between dinner and bed!), and which he all along regarded as slightly derogatory—pot-boiling, in fact—is what we all to-day esteem far above the works, 'Ivanhoe' and the cantatas, into which he flung himself heartily.

But did Sullivan ever wholly fling himself, heart and soul and intellect, into music? We get the impression from this dazzling and disappointing

career that some part of his mind was not really engaged. Or how could he, so acute and brilliant a man, have taken up for his most serious efforts subjects that had no genuine interest for him?

He did not learn Wagner's lesson—that the artist had best be engrossed to the last shred of his being in his subject. We cannot believe that the essential Sullivan was wholly engaged in 'The Martyr of Antioch,' 'The Golden Legend,' and 'Ivanhoe.' He worked at those scores with more intensity than at the comic operas. There was more scope for technique. But the manner of approach was much the same. In the inmost Sullivan there cannot have been any more response to the wan and third-rate romance of Longfellow's and Sturgis's poems than to Gilbert's Katisha and Fairy Queen.

Parry was like Sullivan in setting Sturgis to music. We wonder why. Because Sturgis was a pleasant fellow, and one met him everywhere? There was no serious reason. Sturgis's 'Ivanhoe,' and the poems of his which Parry set, show that there can only have been some frivolous, uncritical reason, and frivolity of that sort does not become a good musician. We come to it that Sullivan—and, for that matter, Parry, too—had no æsthetic passion to match his natural musical gifts. Imagine Hugó Wolf setting a man's verses because he had met him at the club!

Music was never quite important enough to Sullivan. Success came to him extraordinarily easily—at the R.A.M., at the Leipsic Conservatorium, and then at the Crystal Palace, at the English provincial festivals, and in the Duke of Edinburgh's circle. We never catch him asking himself whether all that applause was worth having.

It was, of course, much too cheap. There were very few persons in the young Sullivan's England (but Dannreuther was one) whose applause could have had any real meaning for him. The approbation that most of all mattered was to be listened for in his own heart of hearts. He certainly missed it, and at about thirty-six he grew restive. What, then, dulled his response to conscience?

The reader of Sullivan's life, and of his scores, must be struck by his superior genius and its nonfulfilment. The 'serious works' have, in the main, to be put aside as poor things. But look at the song 'Orpheus and his Lute,' which was thrown off in his early days (about 1863). It is as good as much of Schubert. Why are there not dozens of Sullivan's songs of that quality? There are, in fact, only a most meagre few. And what quantities of trash!

The Prince of Wales said that he would travel to the ends of the kingdom to hear the handsome Mrs. Ronalds sing 'The Lost Chord' (p. 84), but he paid no similar compliment to 'Orpheus,' which perhaps Mrs. Ronalds did not sing. Sullivan's England, we see, then, had the most graceful social manners and was perfectly innocent of æsthetic passion. Sullivan's manners can be taken for granted. He was, of course, charming and everywhere *persona grata*. The artist's passion—Whistler's, Meredith's, Wagner's—was not quite compatible with that 'everywhere.' Here is one grain of explanation.

Another surely lies in the harassing illness (a kidney disease) which seems to have drained the springs of Sullivan's life for twenty years and more. Here lies perhaps a major explanation. The vulture was at his vitals. In those conditions a man's mind cannot be wholly his own. The affliction was not incessant, but we see well enough from the letters and diaries what a spectre haunted the man who had every look of being fortune's favourite.

Those jolly operettas which to thousands and thousands seem to be the sunniest of all music were, as the brief jottings in Sullivan's diary show, largely composed in nights of pain. And moreover during the greater time of the partnership he and his librettist were far from getting on well together. Sullivan and Gilbert were never great friends, and when they were not careful they quarrelled with acerbity.

The biographers themselves do not admit as much; but the documents are here. Quite early in the 1880's Sullivan was tired of Gilbert's 'topsy-turveydom' and the dryness and heartlessness of his jokes. The candid letters that were exchanged after 'Princess Ida' show that the world came very near missing 'The Mikado.' Sullivan wanted more scope, while Gilbert was much offended at the suggestion that the composer was demeaning himself by the collaboration.

Sullivan turned down again and again a libretto of Gilbert's which he called 'the lozenge plot.' We shall sympathise with the musician if we remember how extraordinarily bad Gilbert could be at times—witness 'Haste to the Wedding,' which Sullivan did not set, and 'The Grand Duke,' which he did—to no one's advantage.

Flushed with the triumph of 'The Gondoliers,' Gilbert could say the handsome thing:

> I must thank you again for the magnificent work you have put into the piece. It gives one the chance of shining right through the 20th century with a reflected light.

To which Sullivan replied in the same key. But four months later there was a quarrel about paying for some carpets at the Savoy, and Gilbert writes:

> The time for putting an end to our collaboration has at last arrived. . . . I am writing to Carte . . . that he is not to perform any of my libretti after Christmas 1890. . . . Our united work will be heard in public no more.

And he rushes off to his solicitors. The comment in this naïve biography is:

> The Law had drawn its ugly and sordid trail across a partnership which hitherto had only yielded harmony and success.

When 'Ivanhoe' is ready for performance Sullivan sends an olive leaf in the shape of tickets for the first night. Gilbert's answer is, 'I decline your stalls.'

There was small chance of cordiality after that, though they wrote together 'Utopia' (which, like some other later Sullivan pieces, 'Haddon Hall' and 'The Rose of Persia,' ought surely to merit revival) and, finally, 'The Grand Duke,' for which there is nothing to be said. The two saw each other for the last time on the stage of the Savoy. Sullivan's diary says:

> Call for Gilbert and self. We went on together, but did not speak to each other (p. 249).

The practical value of this book lies in Mr. W. C. Smith's list of works and bibliography. Sullivan, the charmer, charms still, so that his letters and diaries have a reflected interest; but they are meagre enough in themselves. At all events, he wrote better than his biographers, who are terribly sticky, especially in the opening chapters. They have adopted an original mis-spelling for clarinet—

'clarionette.' A pianist is 'a maestro of the pianoforte.' They make Chorley the critic of *The Times*. They venture upon this rash assumption concerning Sullivan's father, at the time of Arthur's infancy:

> He did not know that in the fullness of Time the musical genius of that son was to bear him to his place in St. Paul's Cathedral.

Queen Victoria, in 1869, sends some compositions by her deceased husband to Sullivan for criticism and revision. Sullivan, we are told (p. 71):

> . . . turned the crotchets into quavers, kept the Prince Consort's melodies complete, and returned to the Court the manuscript perfect for the printer.

It sounds like an audacious practical joke, but we do not like to attribute such indelicacy to Sullivan in the sad circumstances. C.

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'Londubh an chairn.' Being Songs of the Irish Gaels, in Staff and Sol-fa, with English Metrical Translations. Edited by Margaret Hannigan and Seamus Clandillon.

[Oxford University Press: Three Parts, 3*s*. 6*d*. each; or in one volume, 10*s*. 6*d*.]

Some twenty years ago, a small collection of Irish songs was published by Mr. and Mrs. Clandillon, and the same editors have now given us seventy-five Irish songs, most of which have been handed down traditionally in the family of Margaret Hannigan, going back for several generations, while a few of the best were collected by Seamus Clandillon, Director of the Dublin Broadcasting Station—admittedly one of the finest traditional Irish singers in Ireland. As a sop to the Sassenach, English metrical translations are given of all the songs, which preserve wonderfully the Gaelic flavour of the originals, especially as regards internal vowel-assonance. The Introduction, which runs to thirty-six pages, gives a history of each song and tune, which is decidedly interesting, although a bibliography describing earlier printed versions would have been welcomed by students of folk-songs and tunes. For instance, the air of 'The Pretty Girls of Loughrea' appears in Dr. P. W. Joyce's 'Ancient Irish Music,' published in 1873, while the air of 'The Brink of the White Rock' was composed by Turlogh O'Carolan, and was known as 'Carolan's Cup' in the 18th century—printed by Holden, in in 1806. Quite sprightly is No. 68, ''Tis the Day'—of which Joyce had printed a different version, almost the same as appears as No. 20, under the title of 'The Beggar, or Are you satisfied?' Very beautiful is No. 75, 'Hymn to the Saviour' (Irish words by Tadhg Gaedhealach), though there is also another adaptation, well known to the older generation of people in co. Waterford. But the book will prove a splendid quarry for the folk-song enthusiast.

Produced in irreproachable style, this collection should help to make known many delightful Irish songs and tunes. W. H. G. F.

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'Grove's Dictionary of Music and Musicians.' Edited by H. C. Colles. Vols. 2 and 3. D-J and K-O.

[Macmillan, 30*s*. each vol.]

'Grove' cannot be reviewed, in the ordinary sense of the term. No writer can find time to read all the new matter; and even if he could, no editor would find space for all he had to say about it. Besides, 'Grove' is not for reading: we consult it, and are then led on to read willy-nilly. Does anybody ever sit down to one of its volumes for a 'straight' read?

The second and third volumes more than maintain the promise of the first, chiefly, no doubt, because they contain (apparently) less dead weight of material carried over from the former edition. The outstanding article in Vol. 2 is surely Mr. Colles's on Elgar—a piece of real criticism, at once frank and sympathetic. Mr. Scott Goddard deals with Handel in a well-constructed—almost business-like—article. More about the music would have made it more valuable, especially to-day, when Handel's stock is rising. The portrait by Kyte is finely reproduced in colour. Other admirable colour-plates deck the articles on Indian music (Mr. Fox-Strangways) and on the Horn—a delightful old print of a Russian Horn Band of the 18th century; and the frontispiece gives us an Italian Harpsichord from the Donaldson Museum in the Royal College of Music. Portraits are numerous—Fauré, Debussy, Franck, Grieg, Gounod, Joachim, &c.

In Vol. 3 are several new 'full-dress' articles. One on Monteverde was due, and the demand has been well met by Mr. Scott Goddard. Mr. William Wallace is comprehensive, allusive, and sprightly on Orchestration (but Elgar's scoring surely called for mention no less than that of Strauss). Orlando di Lassus has rather more than his share of space—an article of over thirty columns by the Rev. J. R. Milne; the article on the Organ has been brought up to date by Mr. Thomas Elliston. Organ-playing, like the instrument itself, has undergone great changes during recent years, so a new article was needed. Prof. Buck supplies it. The reader who looks to it for a bovrilised primer will be disappointed; but it contains some highly pertinent matter. It is to be hoped that the paragraphs on the present needs of the instrument will be read by organ-builders, though Prof. Buck evidently thinks the 'stern conservatism' of the fraternity will go against their adoption. Players will no doubt agree with him, save in his condemnation of Mixtures. Nothing is easier than to show on paper that Mixtures are inartistic and absurd; but, given a first-rate example, it is as easy to prove their value. In speaking of various schools of organ composition, Prof. Buck takes a very out-of-date view in lumping Merkel and Rheinberger together. He says that 'the German school of the last generation, headed by Rheinberger and Merkel, accepted the fact that the organ was a monotonous instrument, and in consequence their music, in the lump, is incontrovertibly dull.' This looks as though the author knew Merkel better than Rheinberger. The two have little in common, and the difference in the quality and character of their music is shown by the fact that English organists now play Rheinberger more than ever, while Merkel is almost entirely shelved. In speaking of the later German school only Reger is mentioned. His output was colossal, it is true, but Karg-Elert is a far more original composer, and will almost certainly be a figure of permanent importance. A paragraph at the beginning of the article is so just and necessary that we wish it could have had the publicity of the leader page in a daily paper. After paying tribute to the part played by organists in the musical activities of the country, the Professor goes on:

> For various reasons this predominance of the organist is now gradually disappearing. But to its existence we undoubtedly owe the fact that for a long

time no country has approached England (and no country approaches her now) either in the high standard of playing at which organists aim, or in the very large number of executants who reach that standard. Of late years we have been visited by many foreign organists of eminence whose press agents have persuaded the public, even before their arrival, that England has lost her pride of place; but, welcome as our visitors are, and skilful as some of them have proved to be, those capable of judging have agreed that they are in no way superior, and in some ways definitely inferior, to many less-advertised Englishmen.

Some day music critics generally will recognise and advertise the fact that we have in this country a group of organists who are technically and artistically on a level with the 'star' performers on the more fashionable pianoforte and violin. But the old failure to take great English organ players seriously has long existed and will not easily be overcome. Apparently Best's greatest admirer was—Liszt!

This organ question has taken more space than was intended, and other matter calling for notice must get none. But one can be no more systematic in reviewing 'Grove' than in reading it. Not always—nor even often—is the attention rightly apportioned. Crops up an out-of-the-way subject, or some detail in one that happens to interest the reader-reviewer personally, and away goes the proportion. But this no-system works out fairly, because the whole ground is covered by the critics more thoroughly and interestingly than by a more methodical plan: as they all miss different articles, no article gets entirely missed. H. G.

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'Ferruccio Busoni da Empoli' (published by the Comitato per le Onoranze al Grande Concittadino). There is nothing new or of critical value in the pamphlet issued in honour of Busoni by his fellow citizens. The only important matter refers to the artist's parentage, which was Italian on both sides, and not, as has been asserted by various critics and historians, on the father's side only. The mother's maiden name, Weiss, led many astray, who from the German name deduced German nationality. To do so may be safe enough in England, whose natural frontiers cannot be ignored by friend or enemy. It is otherwise on the Continent, where frontiers alter after every war, where interchange of inhabitants goes on in peace-time purely as a matter of trade necessity. One finds people with German or French names in Northern Italy, just as one finds Gallienis and Gambettas and Zolas in France and Paravicinis or Piccolominis in Germany. The family from which Busoni's mother came, if originally of German stock, had been Italian for so many generations that no one ever thought of them in the 'sixties or 'seventies as anything but Italians.

The articles which commemorate the illustrious citizen of Empoli make rather sad reading. The intention is, no doubt, a very creditable one. But the commemoration is late; the artist has been dead some time, and has been adequately remembered elsewhere. Empoli gave him birth—it gave him neither culture nor fame. Italy, indeed, had little share in developing his genius, probably because his father, although a Tuscan, sat at the feet of Liszt at Rome, and had been deeply impressed by Germanic art. Hence the boy was educated in such a way as to fit him to take a place amongst German musicians, which he did early and with considerable success. There is this also to be said—that the boy was never consulted. The father, Ferdinando Busoni, was something of a character, who believed, amongst other things, in calling a spade a spade, and in consequence never got on well with his fellow citizens. He was also a martinet of the first order, and Ferruccio was drilled with German thoroughness. Fortunately, the mother was very different. Her sympathy and her advice (she was herself an excellent pianist) must have sweetened many a hard, laborious hour in the young days of Ferruccio Busoni's career.

B. V.

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'Memorising Music.' By Gerald Cumberland. [Richards Press, 6*s.*]

This posthumous work is somewhat slight and sketchy for its subject. Cumberland, however, was too good a writer to go very far without starting some interesting or profitable hare. This is the case in his last book, which, but for the failing health of his later years, would no doubt have been more adequate in scope and treatment. He discusses the various methods of memorising—muscular, optical, aural, by analysis, by emotions, &c., and shows that, consciously or not, the memoriser draws on them all in various combinations. Not everybody will agree with his condemnation of the use of a copy by pianists:

> The finest kind of interpretation is that which suggests improvisation . . . Such an effect cannot be secured by a pianist who is playing from a copy, for the audience itself is faced by the fact that the music does not proceed from the player, but from some external source.

This is too naive! Is anybody ever under the illusion that a pianist playing from memory a familiar work (and few play anything else) is its *fons et origo*? There is much to be said for memory playing, but there is no less to be urged against its being made a fetish. Above all, the pianist who is not afraid to use a copy in public is able to acquire a far larger repertory than the memory-player. The limited range of most 'star' pianists is due to two factors, first, the immense amount of travelling involved in recital tours, and, second, the memory fetish. They are left with neither time nor inclination to study exacting new music.

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'Practical Hints for Singers.' By George Dodds. [Epworth Press, 2*s.* 6*d.*]

'Nelson's Music Practice: Junior Teachers' Book.' [Nelson, 2*s.* 9*d.*]

'Two Hundred Tunes for Sight-Singing.' By C. S. Lang. [Year-Book Press, 2*s.* 6*d.*]

Mr. George Dodds, who is co-author of an excellent treatise on 'The Control of the Breath,' has done well in selecting and adapting for republication in book form a number of the articles contributed by him during a period of seventeen years to *The Choir*. The result is a useful little volume which deals in a simple way with many of the practical difficulties which confront both solo singers and choir-trainers, as well as with many aspects of the artistic side of singing, song interpretation, &c. There is a chapter on 'The Musicianship of Singers' which might be read with profit by ninety-nine singers out of every hundred. In discussing 'The Voice as a Musical Instrument,' the writer has some things to say concerning modern song composers with which most teachers will agree. Reference is made to the technical difficulty of many modern song accom-

paniments, and the hint is thrown out to our song writers 'not to make it well-nigh impossible for those of us who work among singers to introduce their works, save to a few exceptional pupils. . . . The intangibility of the subject-matter of many of these songs, the reliance upon harmonic atmospheric effect rather than that of melodic curve and beauty, make it difficult to arouse enthusiasm in their study by any save the small minority of really cultured musicians who are found in the ranks of singers; and if it has to be added that an accompaniment fit only for *virtuosi* has to be grappled with, the weak-hearted will still turn with a sigh of relief to the nasty obviousness of the royalty ballad.'

As regards the advisability of solo singers taking part in choral work, the author considers that 'the work of a good choir, with cultured, intelligent training, should benefit a singer, but his enthusiasm must not be allowed to run away with his judgment . . . Don't try to sing as loud as the man next to you . . . Sing within your feeling of comfort, both of throat and breath capacity . . . Never mind the other fellow.' Young singers and teachers may safely turn to this book for guidance. It is easy to read, free from fads, and full of sound commonsense.

Teachers of class-singing will appreciate the admirable series of text-books now being issued by Messrs. Nelson, under the title of 'Nelson's Music Practice.' The complete series will consist of Infants' Teachers' Book, Junior Teachers' Book, Junior Pupils' Book, Senior Teachers' Book, and Senior Pupils' Book. The second of these, now to hand, sets forth an excellent scheme of work, comprising ear- and eye-training; sight-singing (rhythm, pitch, and time); voice exercises; and song singing. The course is well graded, and is sufficiently comprehensive without being overloaded.

Dr. Lang's book is the outcome of some years' experience in teaching sight-singing at Clifton College and elsewhere. His tunes are very carefully graded, and make an interesting and useful course. Examples are given in all the major and minor keys, and twelve rounds, in from three to six parts, are included. Recognising the importance of two-part singing in musical training, and the added interest it gives to class-singing, the author has constructed most of the tunes so that two—and sometimes three—may be sung simultaneously.

G. G.

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We have received the 'Proceedings of the Musical Association' for the years 1926-27 (Leeds: Whitehead & Miller, one guinea). Of its six excellent papers we have read with special pleasure that on 'Charles Villiers Stanford: Some Aspects of His Life and Work,' by Thomas F. Dunhill—an admirable eulogy, at once discerning and affectionate.

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BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Henry Purcell.' By Dennis Arundell. Pp. 135. Oxford University Press, 3*s.* 6*d.*

'The Webb System of Music Notation.' By C. W. Thomas. Pp. 41. Arthur H. Stockwell.

'The Art of Pianoforte Playing: Solo and Accompaniment.' By Percival Garratt. Pp. 91. W. Foulsham, 1*s.*

'The Art of Violin Playing.' By Melsa. Pp. 94. W. Foulsham, 1*s.*

# Gramophone Notes

By 'DISCUS'

H.M.V.

Every hearing of Elgar's 'Pomp and Circumstance' Marches Nos. 2, 3, and 4 makes me wonder at the comparative neglect of them in favour of No. 1. The association of No. 1 with 'Land of Hope and Glory' only partly explains the situation; the real reason is the inexcusable lack of enterprise on the part of musicians. We see the same factor at work in many other cases. For example, it has taken the musical public about a quarter of a century to discover that Rachmaninov wrote a whole series of Pianoforte Preludes, many of which are as good as the solitary one which has achieved popularity. One would expect musicians to reason thus: 'Here is a fine work: the chances are that there are other fine ones in the same quarter, so I'll investigate.' But they don't.

Here, then, are records of Nos. 3 and 4 of the Elgar Marches, played by the London Symphony Orchestra, conducted by the composer (D1301). They are first-rate in every respect, and as all the four have now been recorded, perhaps conductors will give more frequent performances of the last three.

The Overture to 'Hansel and Gretel,' conducted by Albert Coates, is also a successful bit of recording (D1261).

The Covent Garden Opera Orchestra, conducted by Malcolm Sargent, plays Tchaikovsky's 'Sleeping Beauty' Waltz and Brahms's F sharp minor Hungarian Dance. Good records, but not remarkable judged by the present high standard (C1415). The 'Dance of the Hours,' from Ponchielli's 'La Gioconda,' is recorded in a performance by the New Light Symphony Orchestra, under an un-named conductor (C1403).

The plum this month, however, is one of the very finest sets of chamber music records so far issued. Once more we have that incomparable trio, Cortot, Thibaud, and Casals, at their best, and they could hardly have found a more attractive work than Mendelssohn's Trio in D minor. If a Mendelssohn revival is on the way, these records will give it a push. It would be difficult to find a fault with the performance or its reproduction (DB1072-75).

Some excellent instrumental solos call for a word. Here is Paderewski, brilliant in his own Minuet in G, and dreamy in the opening movement of the 'Moonlight' Sonata (DB1090). Kreisler plays his 'Caprice Viennois,' and plays with the familiar Humoresque of Dvorák. The almost incessant sliding would be condemned in an ordinary player: is it right when indulged in by Kreisler? (DB1091).

Marcel Dupré is recorded in a couple of Bach Chorale Preludes, played on the Queen's Hall organ (E471). 'Christ came to Jordan' is capital, but 'Sleepers, wake!' is too inflexible and the pace is on the quick side. One would have thought no player could deliver Bach's long streaming melody in so slick and matter-of-fact a style, but Dupré shows that it can be done. There is no 'give' until the closing bar. By the way, in the current issue of *The Gramophone*, 'P. L.,' in speaking of the registration of the first of these two pieces, says that Dupré's 'experiment of using a powerful 4-ft. stop on the pedals to emphasise the melody is bold, but is completely justified by the event.' 'P. L.' will be surprised to learn that the device is not a bold

experiment of Dupré's; it was a common device among organ composers long before Bach's day. This piece is only one of many in which the melody is played on the pedals with a 4-ft. (or 8-ft.) stop alone, the real bass being given to the left hand.

The choir of the Chapel Royal, conducted by Stanley Roper, sings capitally in four madrigals by Wilbye, Benet, Weelkes, and Farmer. Inevitably the boys' voices give a slightly ecclesiastical touch which sorts ill with references to Flora and Phyllis; but the excellence of their work more than makes amends (B2608).

Vocal solos include a vivid performance by Florence Austral and Browning Mummery of two familiar extracts from 'Il Trovatore' (D1302); two waltz songs by Pestalozzi and Arditi ('Il bacio'), brilliantly sung by Lucrezia Bori (DA900); and Bizet's 'Agnus Dei' and Adam's 'Noel,' very effectively given by Maartje Offers, with harp and organ accompaniment (DB980).

This month's output includes the first fruits of an ambitious scheme—the complete recording of all the Gilbert-Sullivan operas. The task will be spread over several years, and about a hundred and fifty records will be made. The ball is opened with 'The Gondoliers,' on twelve records (D1334-45). The soloists—too numerous to mention here—include Bertha Lewis, Henry Lytton, and many others familiar to Savoyards. There is a very live chorus, and a more crisp and cheering affair could not be desired.

The Education Department of the Gramophone Company has isssued a couple of excellent little pamphlets by Alec Robertson, as pendants to that entitled 'How to use the gramophone in school.' In 'Listening to an orchestra' records exemplifying various orchestral effects are suggested, and lessons on the subjects are outlined. In 'Picture and story music' some well-known pieces of programme music are discussed. There is a commonsensible Foreword. The booklets are gratis.

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COLUMBIA

Not the least of the many good turns we owe to the gramophone is the opportunity it gives us of hearing famous foreign orchestras who might rarely or never visit this country. Here, for example, is the Concertgebouw Orchestra of Amsterdam, conducted by Mengelberg, recorded on its own pitch, so to speak—the Amsterdam Concert Hall (L1972-73). This is a notable recording, apart from the excellence of the playing; the work is one that probably not more than one musician in a hundred has ever heard—the Overture to Cherubini's 'Anacreon.' It is sterling music, well worth revival. The odd side of the two records is given to the Allegretto Scherzando from Beethoven's eighth Symphony.

The other example of classical orchestral music pleases me rather less, on all grounds—Schubert's Overture to 'Rosamund.' But this is probably a mere personal preference. The players are the Hallé Orchestra, conducted by Sir Hamilton Harty (L1998).

There is some capital light orchestral music in a selection from Johann Strauss's 'Die Fledermaus' (9247), and a set of Four Dances from the 'Blue Bird' music of Norman O'Neill, played by the Court Symphony Orchestra, conducted by the composer (4495-96).

Very banal is an 'Aïda' selection (Grand March, Temple Scene, &c.). The most damning indictment of opera lies perhaps in the fact that by its opulence and trimmings it is able to dope large numbers of people—several of them really musical—to the extent of sitting through music that would never be tolerated in a concert-hall. This performance is by the B.B.C. Wireless Orchestra, conducted by Percy Pitt (9259).

First-rate pianoforte records are of Leff Pouishnov playing Paderewski's brilliant Caprice in G and Grainger's 'Shepherd's Hey'—two of the most stimulating of solos (D1588); and of William Murdoch in the A flat Ballade of Chopin (L1952).

On the same high level is the record of a couple of violoncello solos played by Antoni Sala—pieces by Godowsky and Trickliv (4591).

Of the vocal solo records I have heard, the best seem to be those of Norman Allin ('Bound for the Rio Grande' and an air from 'Fidelio': D1952) and William Heseltine (two airs from 'Tosca': 4497). I found it difficult to remain calm while listening to Maria Gentile's two airs from 'Lucia di Lammermoor.' Would this squeezed, unsteady tone, shaky intonation, and general sense of effort be allowable in any but a 'star'? (L1971).

The strong suit in this month's Columbia output is choral music. First in every way comes the set of records of 'The Messiah,' sung by the B.B.C. Wireless Chorus in Westminster Central Hall, conducted by Sir Thomas Beecham.

The sensation (there is no milder word to fit) caused by the performance of this work under Beecham at Queen's Hall a few months ago, naturally led to a recording of his interpretation. But that interpretation was made possible by the co-operation of so fine a choir as the Philharmonic. It is a pity the same body could not have been called on for the recording. The B.B.C. choir is an excellent one, but not yet up to the standard of Mr. Kennedy Scott's singers. Hence some disappointing moments on the choral side. Their occasional failure, however, is not so much in technique as in balance. The men are first-rate, and the altos very nearly as good, but the sopranos do not always rise to the climaxes, and are too often swamped. On the credit side must be set their very neat and pointed florid singing. It would be hard to improve on the best of this, and indeed the whole choir reaches a high standard of execution. Tone is always vital and musical, and the intonation notably good. The soloists may be praised almost without qualification. The only real weaknesses are in the florid singing. Sir Thomas's pace tries them highly, of course, but solo singers so good as these ought to be able to pull out the extra bit of speed in runs so straightforward. Their occasional want of perfect ease and clarity is a reminder of the present-day decline in this part of singers' technical equipment. However, the quartet has excellences that in the past were often missing. For example, their words are extraordinarily clear and (except for a few of the tenor's vowel-shapes) natural. They set a capital standard in steadiness and purity of tone, as well. In fact, the solo records, on the purely vocal side, make most operatic 'stars' seem mere vulgar screamers and shouters—which many of them are. Singing students and teachers will find a whole series of valuable lessons in these records. The quartet are Dora Labette, Muriel Brunskill, Hubert Eisdell (whose relapses into the sentimental, *e.g.*, in 'Comfort ye,' should *not* be copied; his florid singing, however, is excellent), and Harold Williams. A hearing of the

whole set of eighteen records (L2018-35) gives one an impression that Sir Thomas forces the pace a good deal. 'Hallelujah' loses all majesty, and becomes a gabble towards the end. In 'Let us break their bonds' the singers have to snatch at the notes, and the character of the music suffers. The sheep go astray at a gallop: one sees Sir Thomas after them, not with baton, but with a long and minatory crook. The quick pace is in keeping, however, in 'His Yoke is easy,' and this chorus is excellently sung; it would be even more effective without the rather conventional *ff* bursts.

There should be a warm welcome for this set of records. It is to be hoped, however, that conductors and singers will not be led to conclude that old music may be vitalised by mere speed. There is much more than this in Beecham's reading. The qualities to imitate are the intense vitality of his rhythm, the clear lines, and his pointed treatment of the fugal writing. So uncommonly good are these departments, that a slower pace could have been adopted with no risk of dullness. (By an extraordinary error of judgment, the 'Amen' chorus is omitted, and the last record ends on the half-close cadence of 'Worthy is the Lamb.' This is doubly unfortunate: it gives us an inconclusive finish, and robs us of one of the very finest numbers. The old idea of the 'Amen' Chorus as being merely academic no longer holds. Nobody hearing it worthily sung can ask for a finer rounding-off of 'The Messiah.')

The remaining choral records must be briefly treated. The St. George's Chapel Choir, conducted by Dr. Fellowes, is effective in a couple of carol records—'In dulci jubilo,' 'When Christ was born,' 'The Manger Throne,' and 'The first Nowell' (4578-79); and the chorus of La Scala, Milan, is heard in the Humming Chorus from 'Madame Butterfly' and 'Festa e pane' from 'La Gioconda' (D1591).

## Player-Piano Notes

ÆOLIAN

*Duo-Art.*—Audiographic (Popular Edition).

To all the rolls in this edition are added simple and, in most cases, graphic descriptions of the music, calculated to increase the ordinary listener's enjoyment. Whether it is wise or necessary to supply a programme for every piece, is a doubtful point. For instance, the first movement of the Beethoven 'Appassionata' Sonata, brilliantly played by Harold Bauer (D623), has references to Fate-knockings, defyings, fist-shakings, &c.—the kind of thing already overdone in regard to Beethoven. Surely it is possible for the non-musician to appreciate and enjoy the movement without these questionable associations.

On the other hand, there is a vivid description by Thomas Armstrong of the dance to Chopin's 'Polonaise' in A flat, which stimulates the imagination. The pianist is Josef Hofmann at his best (D671).

There is also a 'programme,' written by Percy A. Scholes, for Liszt's 'Dance of the Gnomes' that fits like a glove, and which the younger members of households will highly approve. The illustrations are delightful, and the performance, by Guiomar Novaes, is all it should be. We are instructed, by the way, that this roll is 'not to be exhibited to grown-ups over twelve' (D649).

Another roll in the same category is Fauré's 'Berceuse' from the 'Dolly' Suite. It is played by Cortot, with excellent notes by A. Forbes Milne, and is charming in every way (D635).

Schubert's 'The Erl-King' is a thrilling affair, played by Ignaz Friedman and described by Percy A. Scholes (D687).

Mr. Scholes is responsible, too, for the notes to Murdoch's playing of Debussy's 'Cathédrale Engloutie' (D689).

Eric Grant has written a programme to Rachmaninov's C sharp minor Prelude. It is certainly more healthy than the familiar one of the prematurely buried man, but as we know now there is no definite story here, why not leave something to the listener's imagination? Though so hackneyed it is still a pleasure to hear it as played by Gabrilowitsch (D699).

Last, but by no means least, is Grieg's 'Norwegian Bridal Procession,' given by Rudolph Ganz (D685). Here, again, is something definite to be described, and this is ably done by Ernest Fowles.

PIANOLA

Here we have Borodin's 'At the Convent,' with descriptive notes by Edith Rhett. This is good, although one feels at times that the pianoforte is not the ideal instrument in this case. The pedalling is overdone, some places being badly blurred (D706).

Debussy's 'Girl with the Flaxen Hair' (D684) is described by Louis Aubert and the editorial staff. The *rubato* here is rather heavy, and the pedalling not altogether satisfactory.

Again, in Paderewski's 'Melody' from the 'Traveller's Songs' the *rubato* is on the heavy side. The notes are by J. Aikman Forsyth (D648).

There is also a very good roll of Henselt's 'Were I a bird,' with notes by Percy A. Scholes (D658).

This Audiograph Series justifies itself mainly because the notes as a whole are well-written and genuinely imaginative. Musicians who prefer their music 'neat,' so to speak, need not grudge programmatic trimmings to the weaker brethren, the more so as the rolls are issued in two forms—with and without the notes. All types of listener are thus catered for.

BLÜTHNER

*Animatic.*—The practice of improvising publicly on the pianoforte is now so rare that special interest attaches to an example by Waldemar Sachs, who takes for his theme Mimì's Song from Act 1 of 'La Bohème' (59376).

Teresa Carreño's playing is always enjoyable, and here we have her in Chopin's 'Berceuse' (55757).

The same composer's 'Etude,' Op. 25, No. 12, is given a good performance by Francis Planté, and is very well cut (55774), and his 'Valse,' Op. 64, No. 2, has a much gentler conception than the average artist's from Joseph Stiwinski, whose rapid scale-passages are delightfully clear and delicate (55801).

MacDowell's 'Sonata Tragica' has much in it that is fine, though the sombre note struck in the third movement is not very convincing. The Sonata is very attractive as a whole, and Paul Weingartner plays it with understanding and sympathy (54878-881).

Thomé's rather ordinary and sentimental 'Andante Religioso,' No. 2, is well played by George Stier (57506).

D. G.

# Occasional Notes

That critics should differ is inevitable, and a comparison of their findings is among the easiest of futilities. Occasionally, however, an example rouses so much interest that comment seems to be justified. The visit of the Newcastle Bach Choir to Germany provides such an instance. It will be remembered that the Choir performed at the Frankfort Festival Dr. Whittaker's setting of the 139th Psalm. Both work and performance were so emphatically praised and damned that a member of the Choir who was present has collected the criticisms and reprinted them in pamphlet form. Set out side by side, black against white, they are startling. When all allowance is made under the plea of 'many men, many minds,' it is difficult to understand such wide divergences as the following, some of which are surely matters of fact rather than of taste. The Choir 'fought gallantly, but it was a hopeless battle,' says A, whereas B holds that 'there were no noticeable errors, nor even hesitancies so far as technique was concerned, a fine certainty prevailing from beginning to end.' C was sorry that the Psalm should be placed before a Continental audience as a representative English work; D felt the same, and wrote that 'a bit of good English choral music well sung would have come like a shower in the desert.' This, however, is pretty much how it *did* reach E, who wrote enthusiastically that the Psalm 'came like a breath of fresh air after so much music that was hectic and feverish in character.' Returning to the Choir, we read that 'it is not a virtuoso body,' and 'was far from surmounting every obstacle successfully'; we then discover that it 'performed with astonishing virtuosity,' its singing being 'worthy of the best English choral traditions.' In fact, adds this critic, 'we all felt very proud of ourselves.' (But, as he now knows, only a few of us felt that way.)

All the above quotations are from notices written by Englishmen. As, after all, the important point is the impression made on Continental critics, we turn to them with some anxiety. Was the English case so badly put by these Newcastle singers? Evidently not. Fürtwangler, who knows quite a lot about music, said to the Choir after the performance, 'You should tour the country and teach the Germans how to sing.' Blarney? We see no reason to think so, judging from the enthusiasm with which the Choir's performances of the Psalm and other works were received in such critical centres as the University towns of Marburg, Göttingen, and Münster. The wide difference between the generally favourable — even enthusiastic — verdict of Continental writers and that of British critics has, of course, led to the complaint that we English are biassed in favour of the foreigner and against our own people. We do not think the accusation will lie in the case of responsible writers such as those quoted. We suggest, as an explanation, that the English critics were judging the Newcastle Choir by the standard of crack festival choirs. Our columns have from time to time drawn attention to this habit. A London choir, for example, tackling a difficult new work, has been told that it lacked the opulence of tone and brilliancy of such and such a Yorkshire or Lancashire choir. And almost invariably the reference has been to the latter's performance of music so familiar that the singers had merely to open their mouths and release lots of tonal opulence and brilliance (whether it suited the text or not). A critic who listens to the Newcastle Bach Choir with a Yorkshire ear, so to speak, will of course be disappointed. The aims of the Newcastle singers are not those of Yorkshire choralists in general. They sing well, of course, but they are far from making a fetish of the purely vocal side, either in regard to power or beauty of tone. The Choir exists for the study and public performance of unfamiliar music, new and old, and every season it gets through an amount of work that is equalled by few other bodies—if any. Had the Newcastle Choir gone to Germany with the avowed intention of showing British choralism at its most virile and brilliant, there would have been good cause for complaint. The ambassadors for that kind of trip would be a West Riding choir, with a bagful of Handel.

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The Columbia Graphophone Company has climbed down and modified its Schubert Centenary Competition. The prizes are now offered for original orchestral works in honour of Schubert. The 'Unfinished' will therefore remain so. The letter of Mr. Walter Damrosch, in response to an invitation to become chairman of the American Jury, puts the case so well that we reproduce the greater part of it:

> . . . I feel very strongly that it should be impressed upon the composers who would like to enter the competition that it is not your purpose to insist on a 'completion' of Schubert's 'Unfinished' Symphony. This might prove an impossibility, if not an absurdity. It is difficult to believe that some one to-day could take up the pen that Schubert laid down and write the two missing movements of the work in such a manner as to make it appear as a logical and complete expression of Schubert's individual genius. But I do think that a composer who has a real adoration and enthusiasm for Schubert might write two symphonic movements which, without slavishly endeavouring to imitate 'the Schubert manner,' could be a kind of apotheosis of the master of melody. They might express something of the reverence we all feel for him and for the indescribably beautiful message which his melodic invention so lavishly poured out for us. Such an apotheosis might even contain in loving reverence some snatches of Schubert's own melodies, whether as a Trio in the Scherzo movement or as a sudden revelation during the Finale. Such details should, of course, be left to the fancy of the composer, but it seems to me that on these lines a very interesting contribution to our symphonic literature might be made, something which would be appropriate for a Schubert Centennial, and yet would be an individual contribution from the pen of a living composer.

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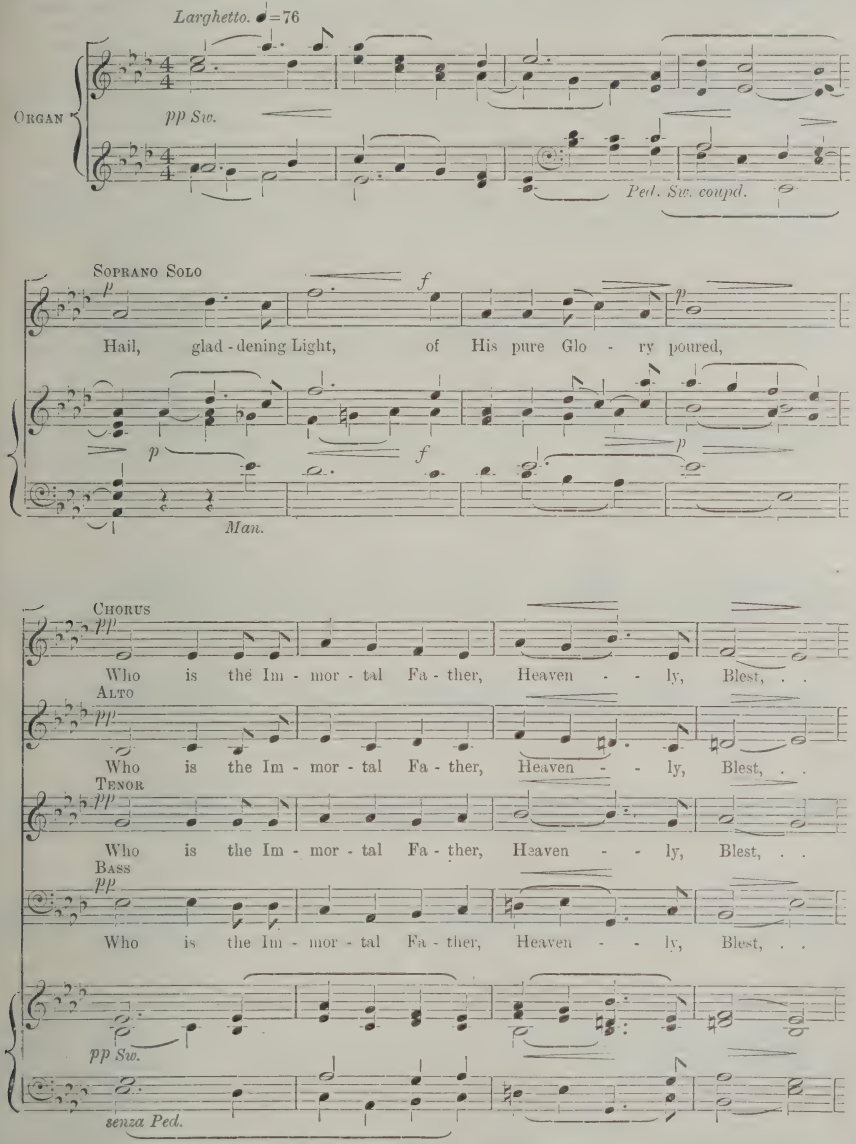
Good progress with the 'Cecil Sharp' Fund was reported at the meeting of the subscribers at the R.C.M. on November 22. Donations so far total £15,408, in addition to the Carnegie grant of £5,000, which has now been earned on the pound-to-pound basis that was made a condition of its offer. A satisfactory point concerning the donations is that the bulk has come in small amounts from far and near —an encouraging sign of widespread interest. Nearly £4,000 comes from America, chiefly, we believe, from the Boston branch of the Folk-Dance Society. The children in a school in the Appalachian Hills gave up meat and pudding for a day, making shift with rice and cocoa, in order to send a donation—forty dollars. A site for the proposed memorial hall has been obtained at the cost of £5,500. The position is good and convenient—on the north side of Regent's Park, at the junction of

*(Continued on page 53)*

# Hail, gladdening Light

SHORT ANTHEM FOR EVENSONG

Words by John Keble (from the Greek) Music by Hugh Blair

London: NOVELLO AND COMPANY, Limited: New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

Larghetto. ♩=76
Organ
pp Sw.
Ped. Sw. coupd.
Soprano Solo
p
f
p
Hail, glad - dening Light, of His pure Glo - ry poured,
p
f
p
Man.
Chorus
pp
Who is the Im - mor - tal Fa - ther, Heaven - - ly, Blest, . .
Alto
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Who is the Im - mor - tal Fa - ther, Heaven - - ly, Blest, . .
Tenor
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Bass
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Who is the Im - mor - tal Fa - ther, Heaven - - ly, Blest, . .
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senza Ped.

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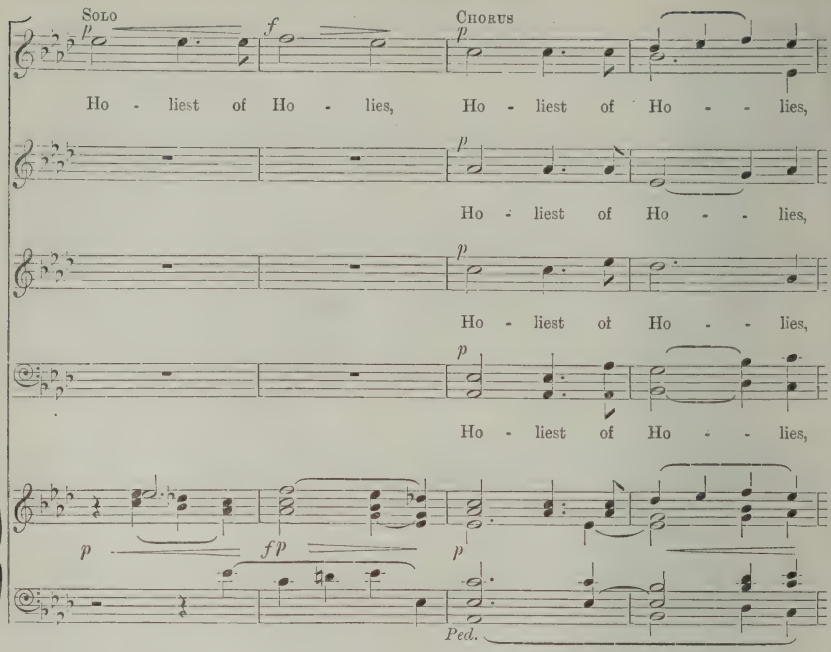
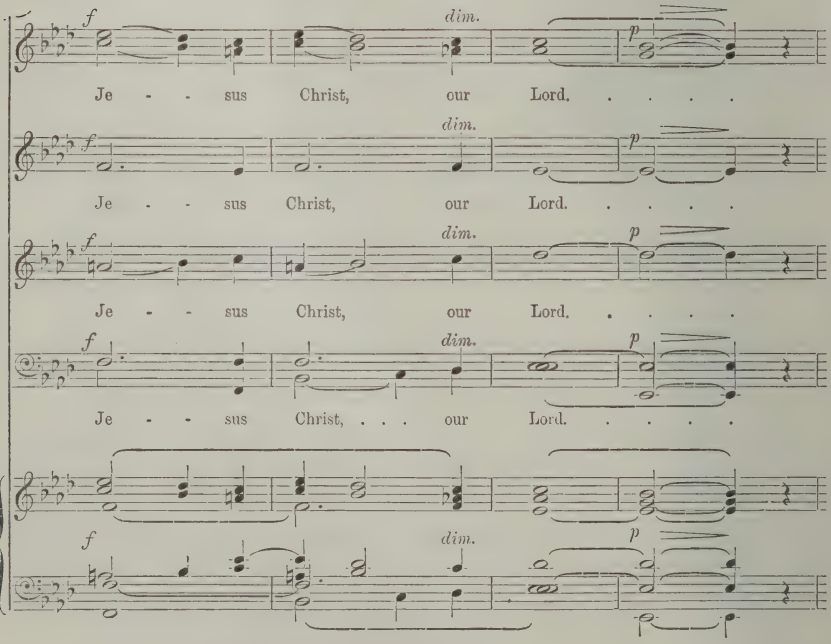
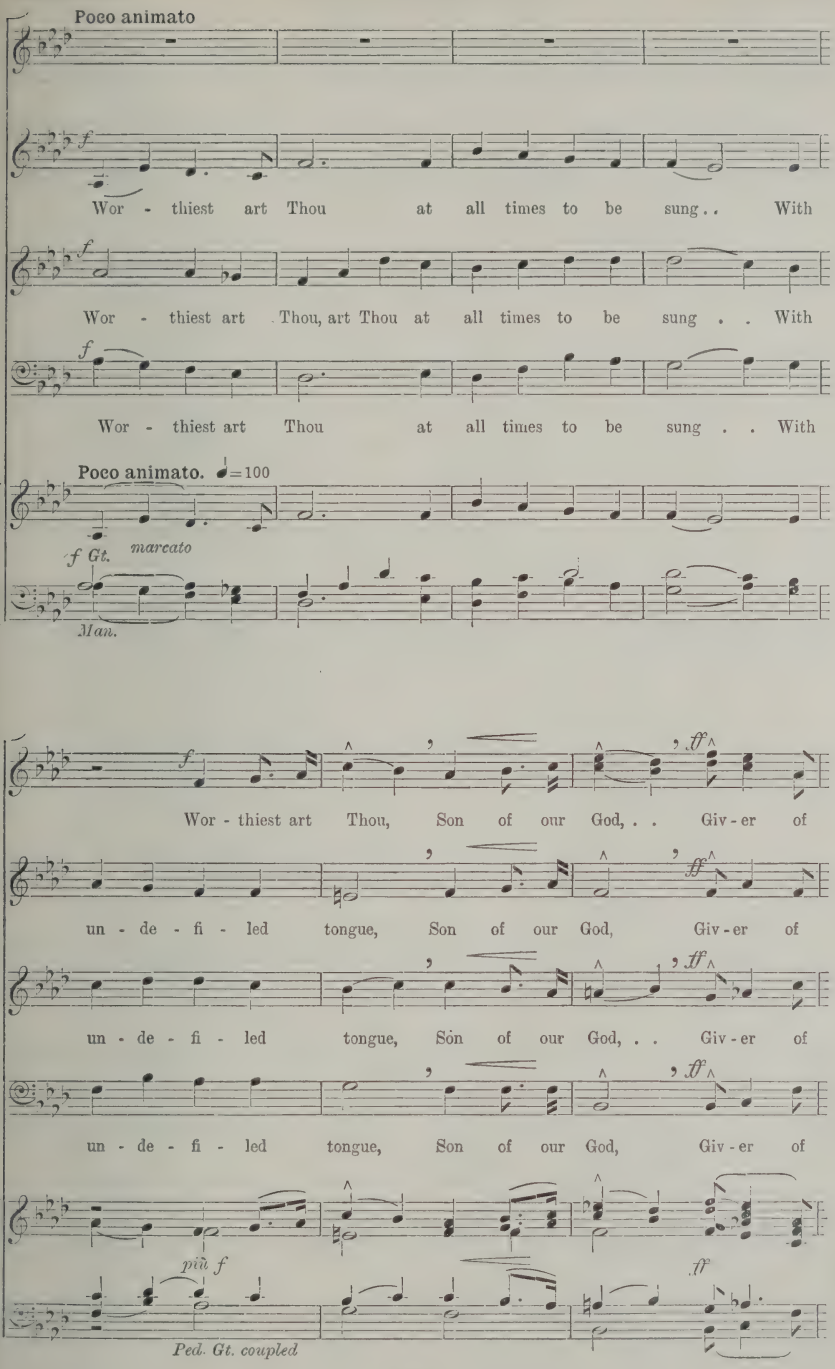
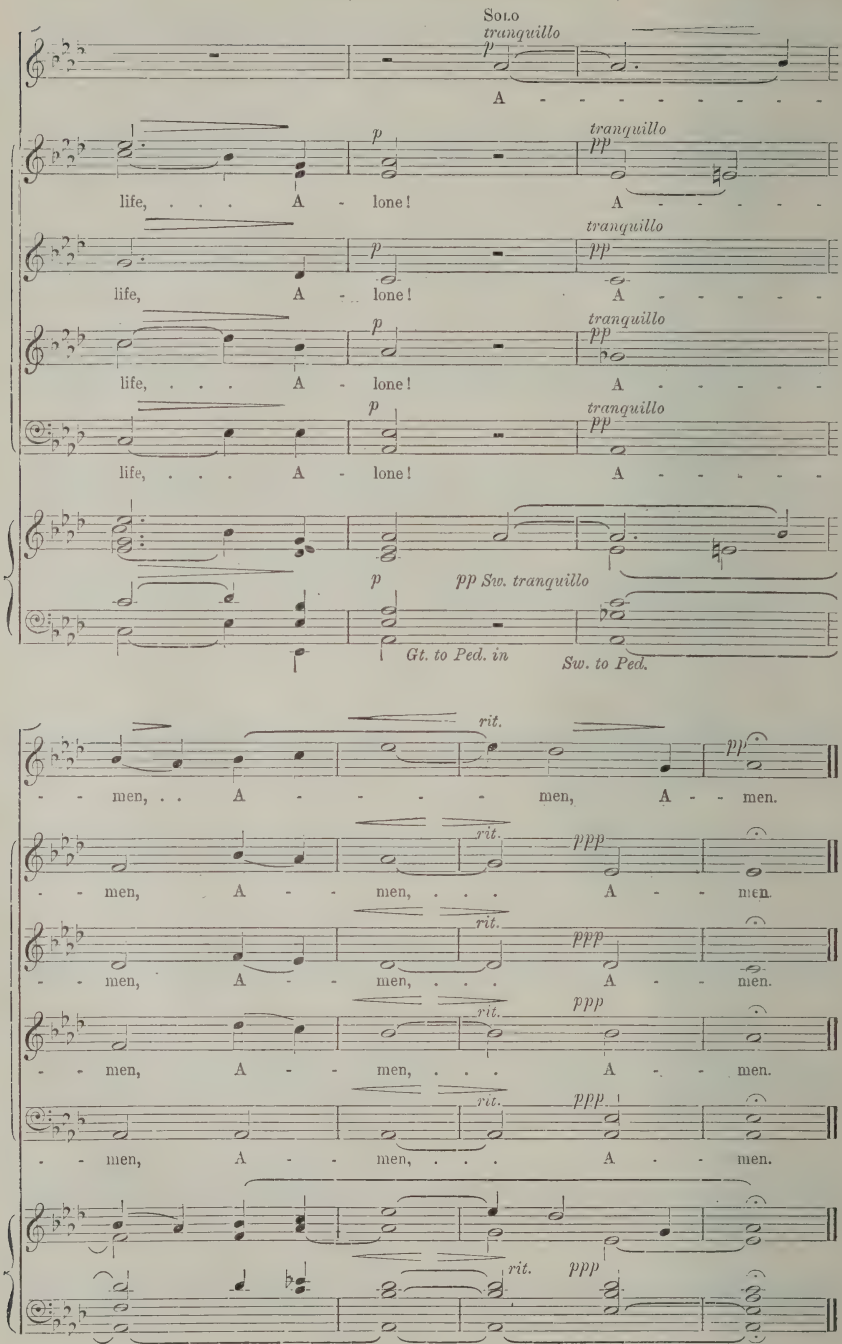

Solo
Chorus
Ho - liest of Ho - lies,
Ho - liest of Ho - - lies,
Ho - liest of Ho - - lies,
Ho - liest of Ho - - lies,
Ped.

Je - - sus Christ, our Lord. . . . .
Je - - sus Christ, our Lord. . . . .
Je - - sus Christ, . . . our Lord. . . . .


Poco animato
f
Wor - thiest art Thou at all times to be sung . . With
f
Wor - thiest art Thou, art Thou at all times to be sung . . With
f
Wor - thiest art Thou at all times to be sung . . With
Poco animato. ♩=100
f Gt.
marcato
Man.
f
Wor - thiest art Thou, Son of our God, . . Giv - er of
ff
un - de - fi - led tongue, Son of our God, Giv - er of
un - de - fi - led tongue, Son of our God, . . Giv - er of
un - de - fi - led tongue, Son of our God, Giv - er of
più f
ff
Ped. Gt. coupled


Solo
tranquillo
p
A - - - - - - - -
life, . . . A - lone! A - - - - -
tranquillo
pp
life, A - lone! A - - - - -
life, . . . A - lone! A - - - - -
life, . . . A - lone! A - - - - -
pp Sw. tranquillo
Gt. to Ped. in
Sw. to Ped.
rit.
pp
- - men, . . A - - - - men, A - - men.
ppp
- - men, A - - men, . . . A - - men.
- - men, A - - men, . . . A - - men.
- - men, A - - men, . . . A - - men.

(*Continued from page 48.*)

Regent's Park Road and Gloucester Road, with a tube station and bus services hard by. The site being larger than is required for the building, and attractively wooded, it is hoped that later an open-air theatre may be added to the original scheme. The memorial will consist of a building containing a hall suitable for folk-dance demonstrations, several large class-rooms, ample offices, and a library in which will be housed the valuable collection of books and MSS. left by Cecil Sharp. The cost of this building will be £20,000, and operations will begin soon. The committee is anxious that the memorial shall start free of debt. It therefore appeals for help in raising the remaining £4,000. Many readers of the *Musical Times* are keenly interested in the work of the English Folk-Dance Society; to them we warmly commend this effort to perpetuate the memory of Cecil Sharp in the best of all ways—that of continuing and developing the great movement for which he did so much. Donations should be sent to the Hon. Secretary, Mrs. Shuldham Shaw, 7, Lyndhurst Gardens, N.W.3.

The visit of the Berlin Philharmonic Orchestra caused a good many people to lose their heads. That comparisons should be made between the playing of the Berliners and that of London orchestras was inevitable, but very little basis for such a comparison exists. The visitors have long played regularly under one conductor; they were heard in a programme so familiar that they could have played it practically from memory; and they were obviously keyed up to the occasion. Of course the performance was as nearly faultless as could be, and of the storm of applause the players received nobody grudges them a handclap. But we object to their feats being made an excuse for depreciating the work of London orchestras. Give (say) the L.S.O. the same advantages, turn it on to a programme of chestnuts, and it would, we feel sure, hold its own—and probably a bit more. On the other hand, it is conceivable that the Berlin Philharmonic may have lost something in resource and initiative through being nursed so assiduously. How would it fare with a series of programmes containing a good proportion of new and unfamiliar music, under-rehearsed, and with a constant change of conductor?

How pluckily and resourcefully London players stand up to these conditions is generally admitted. But a general admission is a tepid affair: something with a few degrees more warmth is called for. A tenth part of the applause lavished on the Berlin Philharmonic would give London orchestras a pleasant shock. Why not give it, instead of belittling their efforts by comparing their work with that of a foreign organization blessed with all the advantages London players have long had to do without?

Few benevolent organizations (if any) have a greater claim on musicians than that founded in memory of Gervase Elwes, and known as the Musicians' Benevolent Fund. It is now so firmly established as to make possible an extension of its scope. The Committee feels that this extension should take the form of a Pensions Fund and Convalescent Home for sick and aged musicians, and it appeals for the support of the profession. It points out that the Fund is the only one of its kind that (1) is supported entirely by voluntary contributions, (2) helps every class of musician, irrespective of whether they are members of any society, and (3) distributes its entire funds in charitable work among musicians. The calls on the Fund are so great that no money is available for the proposed new developments. Hence a special appeal, which is signed by Sir Edward Elgar, Sir Hugh Allen, Sir Dan Godfrey, Sir Landon Ronald, Sir Henry Wood, and Dr. J. B. McEwen. The Committee suggests that musicians who are unable to subscribe directly should help in other ways—*e.g.*, by arranging or giving concerts, organ and other recitals, &c.; by collecting £10 during the coming year and so becoming a Life Member; and, not least, by propaganda work among their friends. The organizing secretary, Mr. Frank Thistleton, asks us to say that if any of our readers care to write to him at 16, John Street, Bedford Row, W.C.1, he will gladly advise them as to methods of helping the Fund. We understand that Mr. John Goss and many other well-known performers have promised to give concerts in aid; here is a lead which will surely be followed by all members of the rank and file of the profession—for (to put the case on the lowest ground), as it is the rank and file who benefit most, prudence and forethought indicate the wisdom, as well as the duty of lending a hand.

The election of a professional musician to the honourable position of Master of the Worshipful Company of Musicians, is a sufficiently rare event to call for note. Dr. G. J. Bennett, the new Master, is the first member of the profession to fill the post for a good many years. We believe Stainer and Bridge were the two most recent professional Masters. They and Dr. Bennett appear also to be the only organists who have served as Master. At the annual banquet of the Company warm tributes were paid to Dr. Bennett by the Dean of Lincoln, Sir Hugh Allen, Dr. Malcolm Sargent, and others.

The post of organist at Exeter Cathedral, made vacant by the appointment of Dr. Bullock to Westminster Abbey, is to be filled by Mr. Thomas Armstrong. The new Exeter organist was one of the Chapel Royal 'Children' for six years; he then became organist at Thorney Abbey, going thence to Peterborough Cathedral as assistant to Dr. Keeton. Later he went to Keble College, where he obtained his M.A. His subsequent posts have been as assistant at Manchester Cathedral and organist at St. Peter's, Eaton Square. Mr. Armstrong has marked literary ability, and has for some years been a regular contributor to the review columns of this journal.

An article in a London daily on 'Money-Making Music,' by Mr. Jack Waller, contains some naive revelations of the *modus operandi* of the dance-music compilers. For a start, we like his comparison of English and American composers:

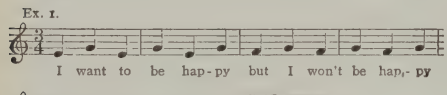
> The English composer, who has thoroughly mastered the art and technique of music—who has studied, for example, counterpoint, theory, orchestration, and so on—wants to write symphonies or grand operas. He is not willing to 'degrade' his musical art to the writing of syncopated tunes. In America, on the other hand, composers—like Jerome Kern—who are in every sense of the word real musicians, are willing to commercialise their knowledge of music.

We shall be surprised if any British composers (however erudite or ambitious) are reluctant to 'commercialise' their gifts. On the contrary, their

complaint is that they can't commercialise enough. However, much depends on what is meant by the term. Mr. Waller will enlighten us:

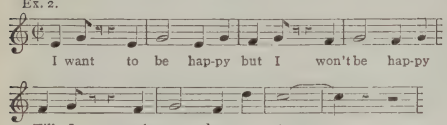
> You may say that the American composer is a base commercialist; and he may be. But you must consider the American point of view. The American is always looking for something new. In his plays, as well as in his musical comedies, he is always trying to find and exploit a new idea. For example, the American composer who wrote the tune 'I want to be Happy' in 'No No Nanette' simply composed an ordinary old-fashioned waltz-tune, and introduced into it inordinately long pauses—a sort of super-syncopation. Before the war we should have played the tune as a waltz:

Ex. 1.




But in 'Nanette' it is given a twist:

Ex. 2.




Subtle, isn't it? What a tune! What a text! And what accentuation! Mr. Waller's solemn use of the term 'composers' for the perpetrators of such fatuities is in itself a joke.

Neither of the passages quoted could have been written by a musician—least of all by a 'real musician in every sense of the term.' And its production is due to the 'commercialisation,' not of knowledge, but of ignorance.

We are glad to read in the *Daily Express* an indication that our social leaders are beginning to realise their obligations as patrons of art:

> The latest fad of society, the Ural Peasant Singers, ought to take London by storm. These men, who make curious noises by hollowing their tongues and making them revolve against their teeth, are in great demand for parties.

From the *Daily News* we learn that dining to the accompaniment of organ music is a feature at the new Café Royal. The managing director has obtained from America 'a wonderful organ, and he has gone there to find an organist to play it.' The old country really must wake up. We have long known that she has no opera, and no orchestras, but it was somehow felt that she had a few good organists—good enough, anyway, to drown the noise of the soup.

The Three Towns Deanery Choral Association held its annual Festival service at St. Andrew's, Plymouth, on November 23. About five hundred singers took part, representing fourteen choirs. The canticles were sung to Moreton in E flat, and the anthem was Wesley's 'Blessed be the God and Father.' Smart's Te Deum ended a fine service. Mr. H. Moreton was organist, and Dr. Ernest Bullock conducted. The success of this Festival should consolidate the revival, which began last year after a longish lapse.

# Church and Organ Music

## ROYAL COLLEGE OF ORGANISTS

### DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates at the Fellowship and Associateship Examinations, on Saturday, January 21, 1928, at 3 p.m. The President, Dr. W. G. Alcock, will deliver an address, and Mr. W. Wolstenholme, organist of All Saints', St. John's Wood, will play upon the College organ the following pieces selected for the July Examinations, 1928:

Toccata in D minor (Dorian) ... ... *J. S. Bach*
Prelude in form of a Chaconne, Op. 88, No. 2 *Stanford*
(Stainer & Bell.)
Romanza, 'La Reine de France' ... ... *Haydn*
Best's Arrangements, vol. i., p. 199.
(Novello.)
Prelude, 'Rhosymedre' ... *R. Vaughan Williams*
(Stainer & Bell.)
'Pensée d'Automne,' Op. 27, No. 2 ... *Jongen*
(Augener.)

After the organ recital there will be an informal conversazione, to which members and friends are invited. Tea and coffee; no tickets are required.

H. A. Harding (*Hon. Secretary*).

## THE SCHOOL OF ENGLISH CHURCH MUSIC: OUTLINE OF MR. NICHOLSON'S PROJECT

Mr. Sydney Nicholson's scheme for the establishment of a training school for Church musicians was advanced a stage on December 6, at a meeting in the Jerusalem Chamber, Westminster Abbey. The Dean of Westminster presided.

Mr. Nicholson dealt with his scheme under three heads: (1) the object of the school; (2) the kind of training proposed, and for whom; (3) the apparatus required. We condense and give the main points of his very practical address:

### THE OBJECT

Under existing conditions the majority of those preparing to become Church musicians have little or no chance of training a choir and accompanying a service until they are actually installed in a post. In other words, they have to gain the necessary experience after, instead of before, entering on their duties. The weekly organ lesson, the purely theoretical talks on voice-production, accompaniment, and so on, are good in their way, but they cannot take the place of practical experience gained in the right surroundings. Many young people are interested in Church music, but have their interest killed by lack of opportunity of trying their hand at practical work in a stimulating and sympathetic environment.

### TRAINING

The needs of four types of church had to be considered: (1) the cathedral, and the collegiate church or chapel; (2) the large town church, where a full-time professional musician was usually employed; (3) the smaller or less affluent church, where the music was usually directed by a semi-professional; and (4) the village church, where the services of a trained musician were only rarely to be had. In regard to (1), the fit training was usually available through organ scholarships, though the proposed School would no doubt have its uses for aspirants to such posts. The professional musicians concerned in (2) usually

studied at the leading colleges of music; this training could be supplemented by a course of practical work at the School. (3) The semi-professionals—men whose chief means of livelihood was some calling other than musical—would gain much from a central School, especially in cases where they were employed in a business which had branches throughout the country. With the sympathetic co-operation of the heads of such businesses, it might be possible to arrange for the drafting of suitable men to centres where their musical abilities and training were needed. As to (4), the only solution seemed to lie in the provision of trained choirmasters, not attached to any one church, but peripatetic. They would go from village to village, organizing and training, and giving help in various practical ways. Later, it might be possible to arrange for such choirmasters to be responsible for definite areas, under diocesan auspices. A revolution in village church music might thus be brought about, for the present difficulty was due not to shortage of material, but to lack of people competent to get the best out of it.

APPARATUS

The prime need was a chapel, with frequent services of all types, simple and elaborate. There should be no restriction to any one school of thought or style of music, and no question of 'High' Church or 'Low' Church. The requirements varied widely, and whatever a man's private preferences might be, he could not be regarded as an educated Church musician unless he understood them all. Students at the School would gain practical experience in training the chapel choir, and accompanying or taking some other part in the services. There must be a chaplain to look after the purely religious side of the work, and he should also be capable of helping in the musical teaching. There must also be boy choristers, with a nucleus of resident boys.

The social centre of the enterprise would be the hostel, which would provide something like a collegiate life for students able to avail themselves of it. It could also provide accommodation for students coming from a distance for occasional help, 'refresher' courses, and so on. At the head would be a Warden and Director of Studies; and, as lecturers and adviser, experts would be called on. The School would not compete with any existing institutions: it would supplement them. It would not be an examining body, but it would supply candidates for the choir-training examinations held at the R.C.O.

FINANCE

Mr. Nicholson estimated that an assured income of about £7,000 would suffice for a most efficient carrying-out of the scheme. No public appeal had yet been launched, but an endeavour would be made to get into touch with every parish in the country, in order that the scheme might have the support not only of a few wealthy people, but of all who were interested. Among the support promised were gifts as memorials of two who were keenly interested in the project—Lady Mary Trefusis and the late Precentor of Chester.

'The time has now come,' said Mr. Nicholson, in conclusion, 'when we feel that the scheme may be launched with good hope of success. It is the direct outcome of the work that has been going on for the improvement of Church music for the past twenty years, the first stage of which may be said to have culminated in the Report of the Archbishops' Committee on Music in Worship.' He added that it would be necessary as a first step to form a company, limited by guarantee, and not having a share capital; several influential gentlemen had consented to be signatories.

The following resolution was then moved by Sir Walford Davies, seconded by Sir Hugh Allen, and carried unanimously:

> That a company, limited by guarantee and not having a share capital, to be called 'The School of English Church Music,' be formed on the lines laid down by Mr. Sydney H. Nicholson; and that Mr. E. F. Knapp-Fisher, the hon. solicitor, be requested to take the necessary steps to get the same registered.

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'The Church Hymnary,' Revised Edition, Staff, 4*s.*; Sol-fa, 4*s.*; Melody only, 2*s.* 6*d.*; Organ Edition, 10*s.*

'Hymns from The Church Hymnary,' 6*d.*

Handbook to 'The Church Hymnary,' 7*s.* 6*d.*

Hymns and Tunes from 'Songs of Praise,' 4*d.*

'Songs of Praise for Day Schools,' a selection of hymns from 'Songs of Praise' (words only).

'Hymns of Western Europe,' Selected and Edited by Sir H. Walford Davies, Sir W. H. Hadow, and Sir R. R. Terry; with a Preface by the Right Hon. D. Lloyd George.

[Oxford University Press, 6*s.* 6*d.*]

'The Evolution of the English Hymn,' by Frederick John Gillman.

[George Allen & Unwin, 10*s.* 6*d.*]

The interest in hymnody seems to be as great as ever, judging from the steady output of fresh collections and literature. Lately, too, the topic has even called forth leading articles in *The Times* and other journals, as well as a good deal of matter in the correspondence columns. All this is good, because hymns and their tunes, being used by countless folk from cradle to grave, exert an influence hardly second to that of any other musical form—certainly any other form so small and easily negotiable.

New hymnaries owe much to the 'English Hymnal,' and no attempt is made to disguise the fact. 'The Church Hymnary' follows its lead in the matter of German, Welsh, and other tunes of a national type. Like the 'E. H.,' too, it compromises by retaining some unworthy material. Such compromise is inevitable, apparently; but we may console ourselves with the reflection that in practically every new hymn-book the proportion of weak music grows less. There are many admirable new tunes—a good feature, for hymnody cannot flourish if contemporary composers are not induced to contribute to the stock. The harmonizations in the main have been well done. Here and there one would have preferred a simpler style. For example, 'The First Nowell' is robbed of a good deal of its life by being given too many chords—practically one to each note. And in some well-known tunes the addition of harmony to phrases that were designed to be sung in unison, is liable to irritate. The addition of harmony often weakens the effect. There can be little doubt that Dykes's tune 'St. Cross,' for instance, gains in strength and suitability from the unisonous opening of the last line. There are a couple of over-statements in the Preface. Thus, it is right to warn choirmasters that a *rallentando* is not desirable in every hymn, but it is wrong to add that in joyous hymns 'the singing ought to be carried on to the very last word without any

*rallentando*.' Such a restriction of retardation to non-joyous music does not hold good in any other kind of musical performance, and we see no reason for making an exception in the case of hymn-singing. Concerning accompaniments, we are told that 'in every case they must be light.' In *every* case? Surely, a big, strong festive hymn, sung as it ought to be by a crowd, calls for a quality other than lightness. Apart from a few details such as these, the book is excellent. To do justice to its many fine tunes and its practical arrangement would call for columns rather than the paragraphs that are available. It should be added that the prices specified at the head of this article refer to the editions bound in cloth. Other more expensive forms are also issued.

Prof. Moffatt has compiled a work of reference that will be of great service to users of hymnals other than that to which it specially applies. The book is divided into two sections, the first giving copious notes on the words and music of every hymn in 'The Church Hymnary'; the second containing biographical and historical notes on the authors, composers, sources, &c. It runs to nearly six hundred closely-packed pages, and is a mine of interesting fact. Music-type illustrations are used freely in connection with the discussion of tunes that exist in several forms. The handbook is a real achievement of industry and scholarship.

'Hymns of Western Europe' is an anthology rather than a hymnal. It contains an abundance of fine things, and its special character enabled the compilers to eschew feeble tunes which the ordinary hymn-book has to include for reasons of policy. It is a pity that so large a proportion of its good things appear already in most of the hymnals now in use, *e.g.*, 'Abridge,' 'Dix,' 'Martyrdom,' 'Hanover,' 'Adeste, Fideles,' and dozens more. There are, however, some truly splendid old Welsh tunes that are very little known outside the Principality—and that are even in danger of being disused there, if report speaks true. German chorales abound—all good, of course, but some of them good in rather a dull way. The section entitled 'Anthems' is curiously compiled, some of the numbers being mere hymn-tunes, while others are chorales from Bach's cantatas; only the more extended of the latter can be described as anthems. (In several of these, by the way, the giving of Bach's high trumpet parts—sometimes in two-part harmony—to a Great trumpet stop is likely to lead to din rather than music.) Some well-known tunes are not always given in the best versions. For example, 'Orientis Partibus' appears in the stilted 4-4 'A. & M.' form instead of the original 3-4. 'Narenza' has a gathering note in three of its four lines—a confusing and illogical arrangement. The use of bar-lines is unsystematic. In some old tunes they are used very sparingly; in others liberally. An imperfect book, then; with less distinguished musicians as editors the job would no doubt have been rounded-off more tidily. But it contains so much fine stuff that many will be glad to have it at hand. Perhaps somebody will now go a step farther, and give us a collection of entirely unfamiliar tunes, with a good proportion of examples by living composers. Hymn-book compilers have done enough looking back; it is time to look around as well.

Mr. Gillman writes with sympathy and knowledge concerning the texts of hymns—a department with which a musical journal has little to do—and his book will prove a mine in which writers, preachers, and lecturers will dig with profit. On the musical side (relegated to a chapter at the end) he is necessarily sketchy, and a few of his generalisations may be questioned. He is mistaken, for example, in regarding Bach's version of 'Nun danket' as being unsuitable for congregational use. And in a paragraph on the adaptation of folk-song for hymn purposes he cites such trivialities as 'Stella' and 'There is a happy land,' overlooking such examples as 'Innsbruck,' the 'Passion Chorale,' &c., other Lutheran adaptations, and the many successful modern instances to be found in the 'English Hymnal' and in the various carol collections of Charles Wood and G. R. Woodward. And in so brief a discussion of a big subject there should be no space for such remarks as 'It is said that Croft found the first line of "St. Anne," and added the other three. What a pity more such finds cannot be made!' But the main body of the book is excellent. It is good to find the author in his Preface standing up for a recognition of the important part played in the common life by hymns and their tunes. He says truly that 'literary and musical critics are inclined to scoff at the subject, and to conclude that the artistic contents of our hymnals are not worthy of notice; so they turn aside to bestow their attention on folk-song, old ballads, Christmas carols, and negro "spirituals"; not always mindful of the incomparably greater part which the simple hymn and hymn-tune have played in the history of our race.' The fact is, the writer of a good hymn, or the composer of a fine hymn-tune (sometimes even the perpetrator of a bad one, unfortunately!), is assured of a niche in fame's temple denied to many writers of symphonies. But even on artistic grounds it is easy to under-rate the achievement of hymnody. The best hymns are on a level with the pick of our secular lyrics, and the composition of a really clinching hymn-tune is a real feat in the art of the musical miniature. Mr. Gillman's book will help towards an appreciation of that army of writers—some almost unknown in other walks of literature—to whom Christendom owes so much.

### AN INTERESTING CAMBRIDGE ORGAN

The Chapel of Jesus College, Cambridge, has lately acquired an organ of unusual interest. The removal, a few years ago, of the West Gallery and its large (and unsatisfactory) organ left the Chapel with a small old organ in the Chancel. This instrument—long credited to 'Father' Smith—was a two-manual, minus pedals. The keys were of the old style—white sharps and black naturals. Investigation showed that the factor was not Smith, but Bishop, who built the instrument for Sir John Sutton, a member of the College. Sir John held strong views on organs, objecting to 'modern overgrown *Music Mills*' (he should have lived to hear the Liverpool Cathedral organ!), and disliking pedals: 'As fugue playing is not the chief object in an English cathedral, and the consequence of pedals and *pedal pipes more especially* having been so mischievous, it is much to be desired that they should be removed from cathedral organs.'

This old Bishop organ, on being examined recently by Mr. Arthur Harrison (of Messrs. Harrison), was found to contain two stops much older than the rest. The explanation seems to be that when Sir John's organ was a-building, the Smith organ at Durham was being altered. He was a warm admirer of Smith's work, and the supposition is that the stops were 'conveyed' from Durham. In fact, a contemporary account of the opening of the organ by Walmisley mentions a flute as having come from Durham. Hence, probably, the origin of the local legend that 'Father' Smith was the builder.

This old instrument has been retained intact in the rebuilding recently undertaken by Messrs. Harrison. Great, Swell, and Pedal organs have been added to it, and the result is a four-manual, probably the smallest in existence, and unique in other respects. The tonal effect is described as very attractive. Here is the specification:

| PEDAL | FT. |
|---|---|
| Open Wood | 16 |
| Sub-Bass | 16 |
| **GREAT** | **FT.** |
| Double Salicional | 16 |
| Open Diapason | 8 |
| Hohl Flute | 8 |
| Octave | 4 |
| **SWELL** | **FT.** |
| Viol di Gamba | 8 |
| Harmonic Flute | 8 |
| Concert Flute | 4 |
| Trumpet | 8 |
| **CHOIR (1847)** | **FT.** |
| Open Diapason | 8 |
| Stopt Diapason (Smith) | 8 |
| Principal | 4 |
| Stopt Flute (Smith) | 4 |
| Twelfth | $2\frac{2}{3}$ |
| Fifteenth | 2 |
| Tierce | $1\frac{3}{5}$ |
| Sesquialtera (19, 22) | 2 ranks. |
| **ECHO (1847)** | **FT.** |
| Open Diapason | 8 |
| Stopt Diapason | 8 |
| Principal | 4 |
| Open Flute | 4 |

COUPLERS

| | |
|---|---|
| Swell to Great | Great to Pedal |
| Choir to Great | Swell ,, |
| Echo to Swell | Choir ,, |
| Swell Octave | Echo ,, |

We take the above particulars from an interesting article in the *Cambridge Review*.

### THE LATE LADY MARY TREFUSIS

A fund has been opened to provide a memorial to the late Lady Mary Trefusis. As she was a devoted worker in the cause of Church music, and also a warm supporter of Mr. Sydney Nicholson's scheme for a School of Church Music, it is desired to raise a subscription fund by means of which her name shall be permanently associated with the School as one of its founders. The exact application of the fund will be determined later, but the intention is that it shall bear her name, and be assigned to some special purpose, and that, when the School is formed, there should also be some visible memorial. The honorary treasurer is Mr. A. Cyprian B. Webb, 21, Chester Square, S.W.1.

### ST. PAUL'S CATHEDRAL

On St. Paul's Day (January 25) the music at the morning service (10.0) will consist of Tallis's Litany (in procession), and Beethoven's Mass in C, with full orchestral accompaniment. At Evensong (4.0) the Canticles will be sung to Huntley in E flat, and the anthem will consist of a selection from 'St. Paul' with full orchestra.

### SIXTY-SIX YEARS AS ORGANIST

Mrs. Inman has retired from the post of honorary organist of St. Peter's, Finsthwaite, Windermere, after sixty-six years' service. Her uncle was vicar of the parish for forty-nine years, and her husband held the same office for forty-two years.

The organ at Sackville Road Wesleyan Church, Bexhill-on-Sea, originally by Hill, has been rebuilt by Messrs. Hele. It was dedicated on November 9, Mr. Arthur Meale giving a recital, his programme including the D major Fugue of Bach, a Choral Symphonique by Diggle, and his own 'Storm.'

The organ at the Congregational Church, Wren Road, Camberwell Green, was re-opened on November 10, when Mr. Allan Brown gave a recital, playing Schumann's Canon in B minor, Bach's 'Great' G minor Fugue, Wolstenholme's Finale in B flat, &c.

We have received the prospectus of the Glasgow Society of Organists for 1927-28. The enterprise of this body is shown in various features. There is a list of about a hundred works in the Society's Library, which may be borrowed by members—free for one month, sixpence per month thereafter. The Society has also a valuable store of organ and other music at the disposal of its members. A complete roll of the three hundred and four members' names, addresses, and posts also appears. A useful addition is a list of members who are available for deputy work. The arrangements for the present session include a programme of organ music per gramophone, a chamber concert, a violin and pianoforte recital by William Primrose and Rae Robertson, and a performance by combined choirs of 'Elijah.' The opening meetings have been crowded.

The fifty-fourth annual Festival of the London Church Choirs Association took place at St. Paul's Cathedral, on November 17, over thirty choirs taking part. The Magnificat and Nunc Dimittis were sung to settings by Lee Williams, and the anthem was 'How lovely are Thy dwellings fair,' from Brahms's 'Requiem.' Mr. Douglas Hopkins, sub-organist at the Cathedral, accompanied, and Dr. Stanley Marchant conducted.

'Samson' was the chief item in a day of intensive music-making by the choir of Hope Congregational Church, Oldham, the occasion being the annual Festival of the choir. Other works heard were Bach's 'Sleepers, wake!' Purcell's 'Soul of the world,' oratorio selections, and instrumental items—a notable feast, varied and good. Mr. Joseph Lees was conductor, with a capital array of soloists and other helpers.

The All Saints' (Bradford) Bach Choir (Mr. Charles Stott, conductor) gave its third concert at All Saints' Church, Horton Green, on December 7, with a scheme that comprised the Motets, 'Like as a father,' and 'I wrestle and pray,' the Chorale, 'Jesu, Joy of man's desiring,' violin solos, Liszt's Fantasia and Fugue on B A C H, and Bantock's 'They that go down to the sea.'

The organ at Malvern Priory Church has been reconstructed by Messrs. Rushworth & Dreaper, and is now a four-manual of fifty-one stops and ample accessories. The dedication took place on December 8, when Dr. Louis Hamand gave a recital, playing Bach's Toccata and Fugue in D minor, Saint-Saëns's Fantasia in E flat, his own arrangement of the 'Londonderry Air,' &c.

Brahms's 'Requiem' was sung at Worple Road Wesleyan Church, Wimbledon, on November 27, with accompaniment on pianoforte (Mr. A. H. Childs) and organ (Mr. D. S. Hayward). Mr. Frank Uppington conducted.

'The Last Judgment' was sung, with orchestral accompaniment, at St. Luke's, Reading, by the St. Luke's Musical Society, on November 30. Mr. Arthur C. Foster conducted.

Messrs. Rushworth & Dreaper have completed an organ for St. Michael's, Windmill Hill, Bristol—a two-manual of nineteen stops and nineteen pistons.

Elgar's 'The Light of Life' was sung by the choir of the Presbyterian Church, York, on December 11, conducted by Mr. E. S. Walton, with Mr. A. W. Knight at the organ.

Messrs. Henry Willis are to reconstruct the organs at St. Mary's, Graham Street, S.W., and St. Matthias's Earl's Court.

The organ at Great Meeting Church, Leicester, is to be completely reconstructed by Messrs. J. W. Walker.

RECITALS

Mr. Walter Vale, Christ Church, Lancaster Gate, W.—Passacaglia and Three Chorale Preludes, *Bach;* Pastorale, *Franck;* Epilogue, *Willan.*

Mr. Ralph Downes, Keble College Chapel—'Passion' Symphony, *Dupré;* Sonata No. 4, Four Chorale Preludes, and Toccata in F, *Bach.*

Mr. Charles Stott, Skipton Parish Church—Grande Pièce Symphonique, *Franck;* Caprice, *Ireland;* Scherzo-Fugue, *Lemare;* Chorale and Fugue, *Guilmant.*

Mr. N. S Wallbank, Christ Church, Penrith—Prelude and Fugue in D, *Bach;* Con Moto, *Saint-Saëns;* Scherzo in G minor, *Bossi;* Fantasia in F minor, *Mozart.*

Rev. L. G. Bark, Christ Church, Penrith—Introduction and Fugue in A minor, *Russell;* Trio in C minor, *Bach;* Elégie, *Vierne;* Marcia Religiosa, *Urteaga.*

Dr. Stocks, St. Asaph Cathedral—Toccata-Prelude on 'Pange Lingua,' *Bairstow;* Allegretto Grazioso and Allegro Marziale, *Frank Bridge;* Finale (Symphony No. 4), *Widor;* selection from 'Gerontius.'

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Marche Militaire, *Buck;* Chorale Prelude on 'Ein' Feste Burg' and Toccata and Fugue in D minor, *Bach;* 'Eventide,' *Brewer;* Theme and Variations, *Stuart Archer.*

Mr. E. H. Daniels, St. Oswald's, Durham—Imperial March, *Elgar;* Toccata and Fugue in D minor, *Bach;* Pastoral Sonata, *Rheinberger;* Passacaglia, *West.*

Mr. James Easson, Holy Trinity, St. Andrews—Sonata, *Elgar;* Psalm-Prelude in C minor, *Howells;* 'Scenes in Northumberland,' *Frederic H. Wood;* 'Gloria in Excelsis,' *Harrison;* Finale, *Wolstenholme;* Introduction and Allegro, *Keeble;* Fugue in G minor, *Nares.*

Mr. G. D. Cunningham, St. Mellitus, Hanwell—Fantasia and Fugue in G minor, *Bach;* Allegro Vivace (Symphony No. 5), *Widor;* Choral No. 3, *Franck;* Scherzo, *Gigout;* Fantasia and Fugue on B A C H, *Reger.*

Mr. Purcell J. Mansfield, Symington Parish Church—Fantasia in G, *Bach;* Capriccio in B flat, *Capocci;* March for a Church Festival, *Best;* Cradle Song, *Mansfield.*

Rev. W. Lees, St. Lawrence Jewry—Sonata No. 7, *Rheinberger;* Psalm-Prelude No. 2, *Howells;* Allegro Maestoso from Sonata, *Elgar;* Finale (Symphony No. 5), *Dvorák.*

Mr. Glanvill Hopkins, St. Andrew's, Holborn—Idyll, *Jephson;* Prelude and Fugue in G, *Bach;* Fantasia and Fugue (Sonata No. 9), *Rheinberger;* Sonata No. 4, *Mendelssohn;* Ostinato, *Harvey Grace;* Pièce Héroïque, *Franck.*

Mr. George Metzler, St. Stephen's Walbrook—Preludio (Sonata No. 7), *Rheinberger;* Pastorale (Sonata No. 1), *Guilmant;* Prelude and Fugue in B minor, *Bach;* Intermezzo, *Hollins;* Impromptu in A minor, *Coleridge-Taylor.*

Mr. Horace Wilfrid King, St. Lawrence Jewry—Chant de Mai, *Jongen;* Sonata No. 1, *Mendelssohn;* Toccatina, *Alcock;* Alla Marcia, *Ireland.*

Mr. J. A. Sowerbutts, Holy Trinity, Guildford—Moto continuo, *C. F. Waters;* Idyll, 'The Sea,' *Arnold Smith;* Sonata No. 1, *Harwood;* Fantasy-Prelude, *Macpherson;* 'Song of Triumph,' *West;* Three Hymn-Tune Preludes, *Charlton Palmer;* Minuet, *Stanford;* Rhapsody, *Harvey Grace;* Toccata and Fugue in D minor, *Lemare.*

Mr. Archibald Farmer, St. Lawrence Jewry—Chorale and tenth Variation from the Partita on 'Jesu, heed my greeting,' *Bach;* Fantaisie de concert, *de la Tombelle;* Six Portraits, *Karg-Elert.*

Mr. Nelson Govier, Cheshunt Parish Church—Sonata No. 1, *Mendelssohn;* Allegretto and Marche Triomphale, *Lemmens;* Sonata in D, *West.*

Mr. W. Wolstenholme, St. Lawrence Jewry—Sonata No. 4, *Mendelssohn;* 'Cilurnum' and 'Borcovicus,' *Frederic H. Wood;* Sketch No. 1 and 'Celebration,' *Wolstenholme;* and Improvisation.

Mr. W. J. Comley, Cheshunt Parish Church—Allegro maestoso, from Sonata, and Imperial March, *Elgar;* Scherzo (Sonata No. 5), *Guilmant;* Overture in C, *Hollins.*

Mr. William H. Scriven, Christ Church, Ware—Fantasia in G and Prelude and Fugue in G minor, *Bach;* Sonata No. 7, *Rheinberger;* Pièce Héroïque, *Franck;* Prelude on 'St. Michael,' *West.*

APPOINTMENTS

Mr. Ernest W. Pettit, choirmaster and organist, St. Cuthbert's, West Hampstead.

Mr. Geoffrey A. Sandwell, choirmaster and organist, All Hallows', East India Dock, E.

Mr. Arthur E. Temple, choirmaster and organist, St. Mary's, Hornsey.

## Letters to the Editor

### THE PURCELL FANTASIAS

SIR,—Dr. Eaglefield-Hull writes of my transcriptions of Purcell's Fantasias as though they were as full of gross mistakes as his own notorious translations from the French; yet only one wrong note is adduced as evidence. His statement that the unfinished Fantasia in A minor is founded on a ground-bass with two flats in the signature does not inspire confidence in his qualifications as an expert on 17th-century manuscripts. The musical quotation on p. 1075 of your December issue is from the well-known Chacony in G minor, and has nothing whatever to do with the Fantasias.

The theory that Purcell placed an accidental before every note that was to be sharpened or flattened is simply untenable. This can even be seen in the facsimile in the Curwen *edition de luxe*, and the presence of contradicting, or naturalising, accidentals in the manuscript affords further disproof of the theory. Textual criticism, to be of any value, must be based on surer knowledge and expressed in more coherent language than Dr. Hull seems able to command. The two 'quite gratuitous' E naturals in the alleged 'hornpipe tune' in the second four-part Fantasia (which is not a hornpipe, since Purcell's hornpipes are always in triple time) are plainly marked in the manuscript. Reference is made to a bracketed G natural in bar 36 and an unbracketed one in bar 37 of an unspecified Fantasia. There are no such G naturals in bars 36 and 37 of any of the Fantasias. The pedantically dogmatic statement that 'Purcell *never* wrote augmented seconds' or augmented fifths in these works is of no value against the evidence of the manuscript itself.

M. André Mangeot added the metronome rates after long and careful rehearsals with his quartet. The justification of his 'absurd' rate for the third three-part Fantasia may be heard from the International String Quartet's gramophone record of the work. The 𝅗𝅥=116 in the Quintet is a misprint for ♩=116, which was twice corrected on the proof-sheets. Dr. Hull's suggestion that the fourth four-part Fantasia is marked 'to go at one rate throughout' is merely untrue, as a glance at the score will show. To assert that because other fantasias become 'brisk' towards the end, this one must necessarily do so is about as sensible as the idea of speeding-up the last movement of the 'Pathetic' Symphony on similar grounds. 'The *whole* of that Fantasia,' as M. Mangeot has well said, 'is in the character of a dirge.'

Dr. Hull goes out of his way to rob me of any credit to which the 're-discovery' of these Fantasias might entitle me. This is a small and unimportant matter, but if the 'Purcell research scholars' have known these Fantasias 'long enough,' it is hardly to their credit to have kept them so long in the dark. It is more than twelve years since I gave certain of these works to Mr. Eugène Goossens for the use of the original Philharmonic String Quartet, and three of them were performed in London in 1920, by the Pennington String Quartet, at a concert given by Mr. Cecil Gray and myself, after which my by no means 'somewhat hasty' copies were frequently in demand.

Dr. Hull's assurance that he has 'dealt with this important matter in an entirely impersonal manner' is so entirely irrelevant that it actually suggests a guilty conscience for the publication of so many unproven allegations of inaccuracy in an article which is itself so fantastically incoherent and inaccurate.—Yours, &c.,

PETER WARLOCK.

## THE ETHICS OF 'BORROWING'

SIR,—Dr. Eaglefield-Hull in his recent 'Music: Classical, Romantic, and Modern' introduces what appears to be a new principle of quotation—the principle that an author may take material from other authors and protect himself by a *general* acknowledgment, with no specific mention of the source of the quotations. I am not aware that any reviewer has called attention to Dr. Hull's idea, and it certainly seems to be worth a little discussion.

Dr. Hull's general acknowledgment (in his Preface) reads as follows:

> 'This book I have made for my own pleasure; I have taken stones for my walls, and tiles for my floors, wherever good material came to hand, without always troubling to acknowledge it when the lifting is as apparent as the use of the stones and columns from Hadrian's Wall by the church-builders of Northumberland. Such an adaptation of warlike material to peaceful ends I hold entirely justifiable.'

Dr. Hull then mentions that 'in the past' he has 'profited much by the polemical writings of' a number of writers whom he mentions (Ernest Newman, Edwin Evans, Edward J. Dent, &c.), and—leaves it at that.

What is meant by adapting 'warlike material to peaceful ends' it is difficult to see, though perhaps Dr. Hull can explain this to us. What is meant by taking 'stones for my walls and tiles for my floor . . . without always troubling to acknowledge it' is seen from the following use of material from Mr. Frank Rutter's 'Evolution in Modern Art' (Harrap, 1926), which book and which author are not, so far as I am aware, anywhere mentioned in Dr. Hull's book:

| DR. HULL (p. 365) | MR. RUTTER (p. 116) |
|---|---|
| 'Sir Michael Sadler, in delivering a lecture at Leeds University in 1916, on "Premonitions of War in Modern Painting," stated that he had been so much impressed by Kandinsky's pictures that he had asked the artist whether he had had any clear vision of the imminence of war in Europe when he painted them. The artist replied that he had not actually foreseen the outbreak of hostilities, but he had been "conscious of an immense conflict of forces in the spiritual world." Yet, although all that the artist had had in his mind, when he painted his picture entitled "Composition," was "a conflict of spiritual forces," it is not difficult to discover that the pattern is based on an artillery gun, puffs of smoke, and houses falling to pieces.' | . . . 'Sir Michael Sadler, who in the winter of 1915 delivered at Leeds a lecture on "Premonitions of War in Modern Painting." In this lecture he stated that he had been so impressed by Kandinsky's work that he had asked the artist whether he had any clear vision of the imminence of war in Europe. The painter replied that he had not actually foreseen the outbreak of hostilities, but he had been conscious of "an immense conflict of forces in the spiritual world." . . . I analysed one of his "abstract" pictures, which Sir Michael Sadler had in his possession very early in 1914. I discovered that the pattern was based on an artillery gun, on puffs of smoke, on houses falling to pieces. The painter maintains that all he had in his mind when he painted the picture was "a conflict of spiritual forces."' |

I suppose that every author is consciously or unconsciously indebted to previous authors, and perhaps most authors at one time or another repeat occasional phrases or short passages they have read without realising they are doing so. This is, however, surely a very different matter from taking lengthy passages from the work of another author and deliberately quoting them practically verbatim without crediting the original. Are we to accept without demur the suggestion that indebtedness in such a case can be decently covered with the blanket of a general acknowledgment in the Preface?—Yours, &c.,

PERCY A. SCHOLES.

[Dr. Eaglefield-Hull writes: 'The Editor has kindly allowed me to see Mr. Percy Scholes's letter, and I hasten to say that my book makes very careful acknowledgment of all authors quoted. The playful Introduction (from which Mr. Scholes has deliberately omitted the qualifying phrase) was intended to cover any omissions of acknowledgments which may have occurred *unintentionally*. I do not regard the one he quotes as such a one; for I have merely given the credit back to its proper author, Sir Michael Sadler, as any intelligent reader can see for himself. I do not remember Mr. Rutter's book, and it is much more probable that I took the passage from some newspaper report, as I was much interested in Scriabin and Kandinsky, and was corresponding with Sir Michael Sadler at the time. Mr. Scholes seems to want the *sixteen last words* credited to Mr. Rutter. I will gladly do this in the approaching third edition, if Mr. Rutter (not Mr. Scholes) wants it; although I do not acknowledge that he has any specific right to them. I know the picture very well, and have often used these words (there are no others) in discussing it with friends. It is also discussed and reproduced in Sir Michael Sadler's "Spiritual Harmony" (1914). What is the matter with Mr. Scholes, who usually has a fairly clear mind?']

[We submitted Dr. Hull's letter to Mr. Scholes, whose reply will be printed in next month's issue. Meanwhile, Mr. Scholes asks us to state that in his copy of Dr. Hull's book the paragraph quoted above contains *no* 'qualifying clause.'—EDITOR.]

## MUSICIANS' BENEVOLENT FUND

SIR,—May we through the columns of your valuable paper, bring to the notice of your readers the urgent need of the Musicians' Benevolent Fund?

After several years of valuable pioneer work, the Fund has established itself as an organization of vital importance to the entire musical profession of Great Britain. The time has now come when it is necessary to make an even wider appeal, in order to enlarge the scope of the Fund's activities by founding a Pensions Fund and Convalescent Home for sick and aged musicians, and the object of this appeal is to ask all those of your readers who are musicians, or who may be interested in the welfare of British music, to help us to carry on our Samaritan work on adequate lines.

The Fund is the only one in this country, entirely supported by voluntary contributions, that helps every class of musician irrespective of whether they are members of any Society, and that distributes its entire funds in Samaritan work for the relief of distress in the musical profession.

Unfortunately, the number of applications for assistance is at all times far greater than the money at the disposal of the Committee. It will be obvious, therefore, that no funds are at any time available for either a satisfactory pensions scheme, or for founding a Convalescent Home.

The smallest donations will be most gratefully acknowledged, and if as many musicians and others as possibly can, will undertake to collect £10 before the close of 1928, our scheme for a Pensions Fund and Convalescent Home will be not a dream of the future, but a reality.

We are glad to be able to announce that the Corporation of the City of London, on the proposal of the Guildhall School of Music, has decided to open our subscription list with a grant of £250, and we are hopeful that many of your readers will be able to send a small donation to the Musicians' Benevolent Fund, 16, John Street, Bedford Row, W.C.1.—Yours, &c.,

(*Signed*)

EDWARD ELGAR (*President*).
HENRY BENTINCK (*Chairman of the Executive Committee*).
VICTOR BEIGEL (*Vice-Chairman of the Executive Committee*).
HUGH P. ALLEN
DAN GODFREY
JOHN B. MCEWEN
LANDON RONALD
HENRY J. WOOD
(*Patrons*).

16, John Street, Bedford Row, W.C.1.

## DURHAM MUSICAL EXAMINATIONS

Sir,—I think 'Student' (December, p. 1118) has no cause for complaint. What of the candidate—sometimes a blind man—who does the same thing, by travelling hundreds of miles to the R.C.O. for one section?

No, Sir; there should be no exceptions for any work. Let all candidates have the same privilege, or none. Take my own case, as an instance: I am a war candidate, of four years' serving. All Universities granted exemption from Matric. to war candidates. I found this out only when too late, so I was barred from the privilege that much younger men than myself enjoyed, and have now completed their degree. This is where the rub comes; no one should be exempted, or all. I travelled six hundred miles last June to sit for Durham Matric., and failed, so I shall have to go again! I can only suggest that 'Student' writes to the Durham authorities.—Yours, &c.,

Fiat Justitia.

Royal Hotel, College Green, Bristol.

## DIPLOMAS

Sir,—*Re* musical diplomas: I endorse all that your correspondent, 'Pianist' (December, p. 1115), says on this subject.

Would not the following plan have the desired result? To add another letter to the four existing ones, *e.g.*, an L.R.A.M. in Pianoforte would be L.R.A.M.P.; in Violin, L.R.A.M.V.; Singing, L.R.A.M.S.; Class-singing, L.R.A.M.C., &c. There would be no such thing as a plain L.R.A.M. or A.R.C.M., and the added letter would be a short way of stating for which subject the diploma was obtained.

If the R.A.M. could be induced to follow this method through your intervention, the *Musical Times* would have the gratitude of many.—Yours, &c.,

Bedford Hotel, Buxton. Kathleen Boland
(*Teacher*).

Sir,—My attention has been drawn to a letter which appeared in your September issue, written by 'Pianist,' of Great Yarmouth, and to your remarks on p. 910 of the October number, in which you mention the case of an L.R.A.M. (conductorship) and A.R.C.M. (military bandmastership) who is teaching subjects in which he has gained no diploma. You will note, in passing, that I do not use the term *theatrical* conductorship, which designation is most misleading. Except for playing an orchestral instrument—the violin in my case—this examination deals entirely with orchestration and harmony, and does not touch the fringe of anything connected with the stage.

I think I am correct in stating that I am the only civilian musician to hold these two diplomas in the subjects stated. I was certainly the first civilian to gain the A.R.C.M. in military bandmastership (*see* enclosed reprint from *The Era*), and only one other civilian has been successful since. Coupling this statement with the fact that the advertisement you quote is word for word the same as one I inserted once only in a local weekly, it is beyond question that you refer to me, and to me only.

Now, Sir, you accuse me of a glaring abuse in using my diplomas when advertising as a teacher, and I must emphatically reply that in accusing me you are also accusing ninety per cent. of the teaching profession of a similar abuse.

It is a pity you did not make inquiries about me from a reputable source, for, had you done so, your remarks would never have been written.

I wish you to know that I was a busy and successful teacher in this town before I gained the diplomas in question. To use your own words, I 'parade the fact' that I am a registered teacher because I was able to show, without mention of my diplomas, that I had earned the right to be registered.

In support of this, may I just mention that over a hundred of my pupils have been successful in various exams. of the Associated Board and Trinity College? And I cannot refrain from alluding to the fact that at the time you, Mr. Editor, were adjudicating at one of the recent Norfolk and Norwich Competition Festivals, a pupil of mine gained first place and silver medal in one of the violin sections.

In this county of Norfolk there are musicians who possess degrees, and who have been extraordinarily successful in preparing pupils for the L.R.A.M. and A.R.C.M. diplomas in pianoforte teaching, although they themselves do not possess diplomas in that subject, though they do for others.

According to your reasoning, these very excellent, cultured musicians are guilty of the same glaring abuse.

What about the F.R.C.O., the A.R.C.M. (organ or harmony), or the L.R.A.M. (organ or harmony), who teaches the pianoforte and singing, and perhaps the violin? There are hundreds of such in the country. Do you accuse all these of glaring abuse?

I consider the indictment you have made is both unjust and indefensible.

The action of the Yarmouth musician in sending you my advertisement was a despicably mean one, as he, with all other musicians of this town, knows well that I am an established teacher, with a teaching experience of at least twenty-five years.

It is high time, by the way, that he knew the difference between a degree and a diploma.

In conclusion, I would like to say that if you require further proof of my capability as a teacher, I shall be pleased to send you a number of letters of appreciation from past pupils, some of whom have made good in the profession.—Yours, &c., W. M. Chapman.

21, Lichfield Road,
Gt. Yarmouth.

[We insert Mr. Chapman's letter in full, despite its length and belatedness, in order to avoid the slightest appearance of unfairness. We fail to see, however, that he has cause for complaint. The paragraph to which he takes exception was quite impersonal. If the numerous letters we have received on this subject may be taken as a guide, the majority of the teaching profession are of opinion that the use of the initials L.R.A.M. and A.R.C.M. with no indication as to the subject for which the diploma was granted, is misleading. We are prepared to accept Mr. Chapman's statement as to his own success as a teacher in subjects other than those to which his diploma refers, but we hold to the views expressed in our 'Occasional Note.' The fact that a teacher is able to advertise for pupils in pianoforte, organ, violin, singing, &c., quoting as credentials diplomas gained for conducting and military bandmastership, is, we still maintain, a glaring abuse. This is a reflection on the system, not on Mr. Chapman's ability as a teacher. For one military bandmaster and conductor who is able to teach half-a-dozen other subjects there must be many who cannot, and an exception here and there does not affect the general principle, *i.e.*, that the public have a right to know the subject for which a teacher's diplomas are granted. His efficiency in other departments should be guaranteed by pupils' and parents' references.—Editor.]

## GIVE US MORE MAHLER!

Sir.—Your words about the performance of Mahler's 'Lieder eines fahrenden Gesellen' are but an echo of what many of us who have studied Mahler's works from the scores have often expressed. Why can we not have a lot more of him?

It is always a matter of surprise to me that a choir like Mr. Kennedy Scott's has not seized on the eighth Symphony, with its truly stupendous choral writing, and the B.B.C. that magnificent seventh, for performance at a 'National' concert.

What applies to Mahler applies, unfortunately, to so many others. We could, to our ultimate advantage, hear more of Bruckner, Reger, Ravel, and d'Indy (especially the second Symphony in B flat of the last-named), and of our own countrymen—Bantock, McEwen, and Holbrooke.—Yours, &c., Norman H. Demuth.

Elfin Grove, Bognor.

## ABSOLUTE PITCH

SIR,—Your correspondent, 'A Reader' (December, p. 1120), revives the old question of 'absolute pitch.' Of course there is really no such thing, any more than there is 'absolute' light, or heat. The peculiar gift which we call by this name cannot be anything but a tenacious memory for the actual sound of some particular musical instrument. To an absolute pitcher (I am one to some extent) the notes of, say, his pianoforte, become individualised. Each key is inseparably associated in his mind with its corresponding sound. He has thus unconsciously set up a standard by which he judges the pitch of other instruments and of music in general. He automatically applies his 'fixed-doh' standard to all the music he hears, and is worried when other people's doh differs in pitch from his own. This gift is a useful one; but it can also, as 'A Reader' remarks, be an embarrassing one at times, as, for instance, in church, when the organ happens to be a semitone above one's pianoforte. If anyone doubts the fact that the whole question is one of musical memory, and is inclined to think that this 'absolute' feeling is somehow born in him, may I suggest the following line of thought? We are all born without the power of imagining any sound, or indeed anything else. All musical sounds, or rather all the vibrations, which give us the sensation of sound, are produced by instruments, including our own voice. It follows from this that any musical imagination we may develop is derived from sources outside ourselves. We bring nothing into the world with us in the way of music. All we can bring is a brain fitted to acquire a sense of sound if opportunity arises. The instruments which have created all our music certainly have no absolute standard of pitch, so it is equally certain, to me at any rate, that such a thing cannot possibly exist.—Yours, &c.,

J. ARTHUR CLEGG.

'Pensarn,' Malvern Link.

## SOLO-SINGING AT COMPETITIVE MUSICAL FESTIVALS

SIR,—The present arrangements under which scores of competitors all sing the same song are boring to judges, audience, and competitors. Can we improve them? Attempts are made in some senior classes (by giving the competitors absolute choice of song, or a modified choice) to introduce a certain amount of variety, but this throws a great strain on the judge. He has frequently to select winners from a large mass of competitors singing different songs, sometimes in different voices.

The interest of the audience is to hear as many different songs as possible, well sung. The interest of the judge is to decide a simple issue, such as 'Is A better than B?' not 'Is A better than the rest of the alphabet?' The interest of the competitors is to get as much skilled criticism and encouragement from the judge as they can. The winning of prizes is, or should be, secondary, for if they heed the criticism they will in time win the prizes. Can these three interests be reconciled? Yes, by adopting the 'Cup-Tie' or 'knock-out' system of competition, which would work as follows.

Suppose the (convenient) number of sixty-four competitors entered for a class. With the receipts for their entrance fees they would receive an intimation that they would be expected to have ready five different songs of their own choice. This would not be a great hardship, as very few competitors at musical festivals have a répertoire of less than five songs. They would send in the list of songs in the order in which they desired to sing them.

When the competition day came the sixty-four would be drawn in pairs, and would each sing the first song on the list. The judge would select from each pair the winner and the loser. The thirty-two losers would be handed their mark-sheets, and could go home. The thirty-two winners would then be drawn in sixteen pairs, and would sing the second song on their lists. The judge would again select winners and losers from each pair, and the sixteen losers would receive their mark-sheets. Similarly the sixteen winners would be reduced to eight, and then to four semi-finalists, to two finalists, and to one winner.

The first prize would go to the winner of the final, the second prize to the loser of the final, first-class certificates to the four semi-finalists, and second-class certificates to all competitors securing more than a certain number of marks.

Some interesting and useful rules might be introduced. For instance, holders of second-class certificates in that class in previous years might be excused the preliminary round, while holders of first-class certificates might be excused two preliminary rounds. Semi-finalists and finalists might have to sing from memory. In the event of a tie in any round a 'sight-test' might be called for to settle it.

Now let us consider the three different interests. The audience would listen to a varied concert, steadily increasing in quality and in excitement. The best competitors would get the most criticism. The judge would find that in nearly all cases he could judge between two candidates with fairness, and if he honestly thought they were equal the sight-test would settle the issue. The atmosphere of boredom which surrounds many musical festivals would be removed.—Yours, &c.,

E. R. SCOVELL.

Beaconsfield.

[There is much in Mr. Scovell's scheme. Perhaps some experienced Festivalites will let us have their views—*briefly*.—EDITOR.]

## A WORD FOR STRICT COUNTERPOINT

SIR,—The review of the books on counterpoint by Dr. Kitson and Dr. Pearce, which review was largely a defence of strict counterpoint, and the subsequent letters by Mr. Spanner and Dr. Pearce, have all been of interest to this far-off reader. I should like to add a humble voice in the praise given to the 'dismal science.' (Dismal it never was to me, first as a grand-pupil, then as a pupil, of Dr. Pearce.)

I believe thoroughly in all that has been written as to the value of strict counterpoint as mental discipline, training in the resources of one key, and so on. Besides this, there is a practical value which I have noted during years of work in accompanying choirs. The passages which are ungrateful to ordinary singers are invariably those in which the strict rules of melody are ignored. Such passages are worth working over if some special dramatic effect is the result, but in most cases there seems no reason for their presence, except the bad excuse that the composer was ill-trained or negligent.

Strict counterpoint is a gymnasium where genius is not crippled, but strengthened, and where the man of mere talent learns to be at least efficient.—Yours, &c.,

16, Shepard Street, Cambridge, Mass., U.S.A. H. LOUISE BURCHELL.

## WHY NOT AN ENGLISH OPERA?

SIR,—The Corporation of London has decided to expend £500 on the production at the Guildhall School of Music of—an opera by a living British composer? Oh, no!—Flotow's 'Martha'! What a waste of money in mounting such an old-fashioned work, when so many interesting new operas are neglected! There is Mr. Dunhill's 'Enchanted Garden,' which won a Carnegie prize, published, but not performed; Mr. Herbert Ferrer's 'Penelope' (most interesting to listen to on the wireless); Cyril Scott, and Josef Holbrooke, obliged to seek German aid, and so on. What other country in Europe would so misapply such a sum? What has Sir Landon Ronald to say about it; would he not rather choose some deserving British work?—Yours, &c.,

Guernsey. JOHN MATTHEWS.

## ORGAN MUSIC 'CONVEYED'

SIR,—I should be glad to know if any of your readers have by chance come into possession of copies of organ music bearing my name, as I have during the past few months lost a considerable quantity from the Parish Church at Dewsbury, where I hold the post of organist and choir-master. The music consists of a number of bound volumes, and also single copies, and has apparently been stolen with the idea of selling it to some one in the profession.—Yours, &c.,

C. C. DAWSON.

Oak Dene, Savile Town, Dewsbury.

### BRITISH MUSIC IN NEW ZEALAND

SIR,—For those of us out here in New Zealand who are engaged in the work of furthering the interests of music generally, and especially amongst the school teachers, students, and children, it is a difficult task to create a real interest in British music. The wave of enthusiasm which has spread over England for the work of early English composers, and for the work of those who to-day are bringing the Home Country once more to the forefront, has hardly reached this country. It is not yet realised here that conditions have changed at home, and that British composers and British musical institutions are doing work of which any country might be proud.

A start has been made, however. At public lectures the gramophone is proving invaluable as a means for bringing the music of Holst, Vaughan Williams, John Ireland, Frank Bridge, Joseph Holbrooke, and many others to a first hearing, and some of the easier and shorter choral works are being done by a musical society here and there.

But in too many places there is incredulity. Many of our people left England in the days before the present renaissance had started; in those days when England still looked to the Continent for everything musical.

It is true that we have a liberal share of concerts given by various Continental artists; but as these performers usually limit their choice of music to about a score of well-worn works which have already been heard *ad nauseam*, it is perhaps too much to expect of them that they should include some of the outstanding modern British works in their programmes.

Visits by British artists bringing with them exclusive programmes of British music are sorely needed. Could not the British National Opera Company, the English Singers, the choir of St. John's College, Cambridge, two or three of our leading pianists and violinists, and one of our best orchestras, start a series of tours through the Dominions for the purpose of showing distant parts of the Empire that British music past and present is something of which to be proud?

There is a very real enthusiasm for music in New Zealand. The excellent work initiated by Mr. Douglas Tayler, the Government Adviser in Music, is already bearing fruit in the schools. It is no uncommon occurrence to hear children singing English folk-songs and shanties in the streets, and it seems to be the favourite recreation of students in certain centres.

It is sincerely to be hoped that something may soon be done on the lines suggested above.—Yours, &c.,

T. VERNON-GRIFFITHS
(*Conductor, Royal Christchurch Musical Society*).

Flat 2, 365, Montreal Street,
Christchurch, New Zealand.

### THE LATE EATON FANING'S DEGREE.

SIR,—In your obituary notice of Eaton Faning, one sentence reads as if Cambridge had conferred the Degree of Mus. D. *honoris causa*. Faning graduated in the usual way, and I well remember his telling me that the only question put to him by Stanford in the 'Viva' for Mus. B. was: 'How many barrel-organs do you meet, as a rule, between your house and the station?' (This was in 1893, when Faning was Director of Music at Harrow, and his brother was Chaplain at King's College.) He said that he was quite unable to answer the question, but no others were asked! As a matter of fact his examiners were either former pupils or colleagues of his at the R.C.M.; rather a comical situation!—Yours, &c.,

JOHN IVIMEY.

Marlborough College, Wilts.

### EAR TROUBLE.

In our November number a correspondent wrote in regard to an aural defect which made certain notes sound excruciatingly out of tune. He asked for advice from his fellow-readers. On the eve of going to press we learn that his case has attracted the attention of a well-known London doctor, who happens also to be a musician. As a result we are glad to be able to promise that an article on the subject will appear next month.

### BIRTH-DATE OF VINCENT WALLACE

SIR,—In your December number (p. 1117), Mr. Algernon Ashton says that Vincent Wallace was born on June 1, 1814. But there is documentary proof—in fact, the baptismal certificate—to show that the date was March 11, 1812.—Yours, &c.,

'OLD MORTALITY.'

Kensal Green.

### A QUESTION OF AGENT

SIR,—In the list of subjects for the Royal National Eisteddfod of Wales, to be held at Treorchy in 1928, a statement is included to the effect that Messrs. J. & W. Chester are the agents of Messrs. Breitkopf & Haertel.

I am now informed that the accredited and sole agents are the British & Continental Music Agencies, 125, Shaftesbury Avenue, London, W.C.2, and shall be obliged by your giving this correction due prominence in your paper.—Yours, &c.,

W. P. THOMAS
(*Hon. General Secretary*).

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Vocalist (lady) wishes to meet lady pianist for mutual practice. One evening a week. Must be a good sight-reader.—Miss N. ROBINSON, 14, Belsize Crescent, N.W.8.

Lady wishes to meet accompanist for difficult songs. Fortis Green, N.2, district.—M. R. K., c/o *Musical Times*.

Lady (contralto) wishes to meet accompanist for mutual practice. West-End studio or N. London.—E. H., 90, Tottenhall Road, Palmers Green, N.13.

Experienced violinist (young gentleman) wishes to join other musicians for mutual practice. Brixton district.—N. F. H., c/o *Musical Times*.

Second violinist wishes to join string quartet. Inexperienced, but capable reader.—A. B., 85, Grant Road, Battersea, S.W.11.

Contralto, accustomed to part-singing, wanted to complete mixed-voice quartet. Good sight-reader preferred. N. or N.W. London.—QUARTET, c/o *Musical Times*.

Gentleman pianist and accompanist wishes to meet instrumentalist or singer for mutual practice. Has spare time mornings.—H. F. LING, 33, Nightingale Road, Harlesden, N.W.10.

One or two baritones and basses required to complete party for practice of male-voice glees, quartets, &c. S.E. district. Also gentleman pianist who would act as accompanist.—GLEES, c/o *Musical Times*.

Violinist wishes to meet accompanist for mutual practice. London district.—G., c/o *Musical Times*.

Lady viola player seeks practice in chamber music. Streatham or neighbourhood preferred.—ALPHA, c/o *Musical Times*.

Violin and viola players wanted to complete string quartet for mutual practice. Tuesday and/or Thursday evenings. Good library available. Ilford district.—LLOYD, 22, Kingswood Road, Goodmayes, Essex.

## Sharps and Flats

I heard Melba and Caruso sing; the fuss that is made over stars of the stage makes one wonder how such stupidity can exist amidst the great learning and civilisation of London.—*The Maharajah of Burdwan.*

From the critic's point of view the Albert Hall is excellent, for even if you do come a little late, you are still in time for the echo.—*Carl Saerchinger.*

Opera is finished! Consider America—only two opera centres there—Chicago and New York. Paris has two theatres for opera; Germany, well! . . . . Sir Thomas

Beecham, I admire him, and I do hope he will succeed in this country with his scheme; he is a great man. But the young composers—opera has no future for them. A symphony concert and a recital, so, so. But opera, no, it is of the past; the people want it no longer.—*Alfred Cortot.*

I do not wish Sir Thomas Beecham any harm, but I hope he will not get his 2*d.* a week. Why continue to nourish the dreadful thing? Grand opera is like nothing on earth, or, I sincerely hope, in heaven either. Its preposterous conventions outrage both Truth and Reason. Why perpetuate them? Why keep it alive?—*F. B. J. Sharp* (*Savage Club*).

Like the sacred fires of classic myth, the spirit of Wales is a flame bearing in it an essence of godhead which no human machinations can quench. It is a flame which will burn in my heart until I die. So I cannot leave Wales—ever.—*Leigh Henry.*

. . . Beethoven's 'Sonata Appassionata,' a fine composition, which, though somewhat lengthy, is never inclined to jar by reason of the remarkable runs and trills . . .—*Lancashire Paper.*

## ROYAL ACADEMY OF MUSIC

The two outstanding happenings of last month were the orchestral concert at Queen's Hall and the Review Week. The former important event once again emphasised the high standard attained by the Academy orchestra. I have written elsewhere of the all-round excellence and enthusiasm of the strings, but should like to repeat that this excellence and enthusiasm were not confined to two or three desks, as so often occurs in better-known organizations, but extended from first to last. The concert began with a first-rate performance of the 'Rienzi' Overture, and even better still and more remarkable was Liszt's 'Les Préludes.' I was much impressed by the tone of the 'cellos. Sir Henry Wood is to be congratulated on the results of his hard work, and it was pleasant to see his smile of pride at the applause of the large audience. He gave up his baton to four student-conductors in Mendelssohn's 'Italian' Symphony, and a very good job they made of it. It was apparent that each of these young men had the score in his head—indeed, one ventured so far as to dispense with it altogether. Of the soloists, Miss Hilda Bor played the first movement of the Beethoven Concerto in G exceedingly well. She is a pianist with a real sense of rhythm. Miss Joan Coxon sang a Mozart aria. Her voice, if on the small side, is pretty. Miss Valetta Iacopi sang with much dramatic power Parry's 'Wilt thou take vengeance,' from 'King Saul.' This young lady promises well, and so does Mr. Wilfred Miles, his contribution being a good performance of 'Sound an Alarm.' Review Week is a great institution, and once again proved a success from both the instructional and entertainment points of view. Among the celebrities who lectured were Mr. St. John Ervine ('Youth and the Arts'), Mr. Harold Craxton ('Pianoforte Playing'), Mr. Herbert Withers ('Some Aspects of Chamber Music, the Literature and Players'), Prof. Campagnac ('Mind and Music'), Mr. Frederick Keel ('The Singer's Technical and Artistic Equipment'), Prof. Rankine ('The Use of Light in the Reproduction of Speech and Music'), Mr. Wilton Cole ('Elocution, Some Hints on Performance'), Prof. A. M. Hind ('Rembrandt'), Mr. B. Walton O'Donnell ('The Military Band'), Mr. W. H. D. Rouse ('The Nine Muses'), and Mr. Hugh Crichton Miller ('The Creative Temperament and the Philosophical Outlook'). A representative and all-embracing list. The week quite appropriately wound up with a performance of Bach's 'Christmas Oratorio' by the students' choir and orchestra, under the direction of Mr. Ernest Read. Ten singers were concerned in the solo parts, and generally it may be said that they displayed ability and intelligence. The young lady who sang 'Prepare thyself' is a good Bach vocalist. Mr. Read inspired his forces with fine vigour, and the performance was marked throughout with great vitality. Duke's Hall was crammed, even beyond the doors. The students' chamber concert on November 16, was interesting if only by reason of the inclusion in the programme of compositions which may be called 'house products,' an excellent scheme. Three songs by Sybil Barlow, an ex-student, showed originality, and this is especially true of 'The Call of the Piper'; they were well sung by Miss Jessie Hewson, who has both a good voice and clear diction. Freda Robertson, a student, was responsible for three songs, of which 'Come, Oh come, my life's delight' was outstanding. they were sung by Miss Barbara Pett-Fraser, who has a promising voice, and the composer was at the pianoforte. A young viola player, Mr. Herbert Powell, gave an excellent performance of a Fantaisie on a Folk-Melody by Greville Cooke. This composition leaned towards the commonplace. On December 5, Miss Winifred Copperwheat, a very good viola player, and manifestly one of Mr. Lionel Tertis's students, played a movement of a Sonata in D minor by John Ticehurst, also a student. It is a promising effort, and Mr. Ticehurst was very fortunate in his interpreter. At the same concert Dvorák's 'Biblical Songs' were exceptionally well sung by Mr. James Topping, a pupil of Mr. Thomas Meux. He has a pure tenor voice of power and quality, and, furthermore, uses his head.

It is of interest to record that Mr. John Barbirolli, who took Sir Thomas Beecham's place as conductor (and moreover proved himself a most efficient substitute at the London Symphony concert on December 12), was an Academy student, and studied the violoncello under Mr. Walenn. F.

The following awards have been made: Sainton-Dolby Prize (soprano) to Jean E. Kemp (Glasgow), Grace Reynolds being highly commended, and Jessie Hewson and Irene G. Morden commended. Battison Haynes Prize (composition) to Ivor R. Davies (London). Hubert Kiver Prize (organ) to Edward Power Biggs (Westcliff), Douglas L. Hawkridge being highly commended, and Cyril J. Mitchell commended. Rutson Memorial Prize (baritone or bass) to Robert Alva (London), Ronald Cliff being commended. Rutson Memorial Prize (contraltos) to Valetta E. Iacopi (Gateshead-on-Tyne), Phyllis Browning-Turner being very highly commended, and Freda Townson and Margaret Hale highly commended. R.A.M. Club Prize (composition) to Freda Robertson (London). Philip Leslie Agnew Prize (male pianists) to Eric Brough (London), Robert O. Edwards being commended. Fred Walker Prize (contraltos) to Freda E. Townson (Bolton). Hine Gift (composition) to E. John Palmer (Westgate-on-Sea). Charles Lucas Prize (composition) to Robert O. Edwards (London), Frederic Jackson being commended. Potter Exhibition (male pianists) to Yelland Richards (Leighton Buzzard), Frederic Jackson being very highly commended, and Eric Brough and Guy Baron highly commended. Westmorland Scholarship (female vocalists) to Freda Rich (London), Phyllis Edmundson being highly commended. J. and J. Brough Prize (flute) to Thomas E. G. Walker (Stoke-on-Trent).

## ROYAL COLLEGE OF MUSIC

The last Patron's Fund Rehearsal of the term gave a hearing to two works by British composers—a Concerto for strings (David Evans) and a Symphonic Poem, 'The Optimist' (Herbert Bedford). These compositions, happily contrasted examples of youth and maturity, made a very favourable impression, Mr. Evans's modernity serving as a foil to the more equably balanced manifestations of Mr. Bedford's ideas. Opportunity was found at the same rehearsal for the performance of Liszt's 'Hungarian Fantasia' by Miss Millicent Silver, a pianist of considerable attainment and promise for the future.

Of the numerous recitals and concerts given during the last fortnight of the term it is not possible to write in detail, but certain performances invite notice. Special mention should be made of Miss Audrey Piggott's success in Elgar's 'Cello Concerto and of Miss Jean Cotton's performance of a 'Fantaisie' for pianoforte and orchestra by Aubert, at the last orchestral concert. Among students' compositions of interest performed during the term were a cycle of Scottish Songs arranged for vocal quartet, and a North-Country Suite for orchestra by Mr. Jeffrey Mark, the first-named proving highly attractive and planned on excellent, if somewhat sophisticated, lines.

For some time past the Teachers' Training Class has had under its care, both for individual lessons and for classwork, some sixty junior exhibitioners of the College chosen by examination from the L.C.C. schools. These small students gave striking evidence of their progress under the tuition of the Training Class by giving a morning concert at the end of the term with a mammoth programme of some thirty items, at the close of which Mr. R. Jacques inveigled the audience, 'one and all, both great and small,' to join in community singing, the parents being quite outclassed by their offspring.

The College has to mourn the decease, within a few days of each other, of two members of its teaching staff, Mr. Daniel S. Wood, the flautist, and Mr. Charles Turner, the timpani player. Mr. Wood, an old scholar of the College, and one of the most distinguished pupils of the late W. L. Barrett, whom he succeeded as Professor of the Flute, had been connected with the College as scholar and professor for nearly forty years. It is no exaggeration to say that in his profession he was among the best beloved of his fellow men; kindly and generous in thought and deed, he lived for his art to the end, to a degree that is rare among those who find their enthusiasm sapped by the routine of concerts, teaching, and the stress of a busy professional life. Possibly, but for his persistence in fighting against ill-health and his determination to fulfil his obligations, he might be with us to-day. But his lion-hearted loyalty to his art and his profession were his undoing, and a short illness, manfully endured, brought the end all too soon.

Mr. Turner was perhaps not so well known as his colleague, but many will remember him as a familiar figure in most of the orchestral concerts of note for many years past, and will recall the tributes of admiration accorded him by the Continental conductors under whose direction he played.

## TRINITY COLLEGE OF MUSIC

Michaelmas term ended on December 10, finishing another successful year in the history of the College.

The usual terminal concert was given at Grotrian Hall on December 1, when the choir and chamber music classes acquitted themselves in a manner that evoked high appreciation from a large audience.

At the orchestral concert at Queen's Hall the College orchestra performed the 'Rosamunde' Overture (Schubert), Symphonic Poem, 'Vltava' (Smetana), and Beethoven's Symphony No. 7, under the conductorship of Mr. Joseph Ivimey. A somewhat novel item was the singing of vocal duets by the Misses Barbara Young and Hilda Maple.

Miss Edith Pope, who sang 'O Don Fatale,' by Verdi, Miss Myra Cohen, who played Mendelssohn's 'Capriccio Brillante,' and Miss José à Beckett in the Max Bruch Violin Concerto, were exceedingly well received.

The forthcoming term commences on January 9. The inaugural address to students is to be given by Mrs. Mary Davies. Opportunity will be taken to present prizes, medals, and diplomas gained during 1927.

The Board has conferred Honorary Fellowship on the following professors at the College: Mrs. Helen Trust, Miss Maud Winter, Mr. Joseph Ivimey, Mr. Ludwig Lebell, and Mr. Dawson Freer. The Honorary Licentiateship (L.T.C.L.) has been conferred on Mr. Louis Mennich, local secretary of the Brighton centre.

Two oil paintings have recently been acquired, one of Handel, by Hudson, the other of Dr. Croft, by Sir Godfrey Kneller. These pictures will be of great interest to students of 18th-century music.

Mr. Beck Slinn, a former scholar at the College, and now a member of the examining staff, has recently been appointed organist at St. Nicholas's Church, Aberdeen.

Dr. E. F. Horner has been elected Dean of the Faculty of Music in the University of London, and also, appointed by the Senate, an examiner for degrees in music in the same University. Dr. Horner has been re-appointed examiner for degrees in the University of Birmingham, and visiting-examiner at the Birmingham and Midland Institute School of Music.

## TONIC SOL-FA COLLEGE

The eightieth birthday of Mr. Leonard C. Venables was made the occasion of a presentation from the Council of the College. The gift consisted of a H.M.V. gramophone and a set of records, with an address signed by the President, Sir Henry Hadow, testifying warmly to the valuable services rendered by Mr. Venables during fifty-four years as a member of the Council, twenty-eight years of chairmanship of the executive committee, and as an examiner for thirty-six years. Reference was made also to his fruitful labours as lecturer, conductor, and author.

## MUSIC IN PUBLIC SCHOOLS OF TO-DAY

A paper by Mr. Clement M. Spurling, on 'Music in Public Schools of To-day,' with special reference to his work at Oundle, opened the fifty-fourth session of the Musical Association at Central Hall, Westminster, on November 8. Mr. Spurling said that progress had been going on steadily in our public schools for many years, and in this forward movement music had not been left behind. Some people seemed to think and talk as if it had; but, as a fact, the place that music held in most public schools, the amount of time given to it by boys, and the importance attached to it by almost every one connected with our schools, were most striking.

There were people who said that boys should be given and should hear only the best music; that it was a crime to allow them to hear bad music, and that it must be our constant endeavour to keep it from them. There were other people who said that you could not expect boys to like or appreciate the really great music—that it was beyond them, that it was over their heads, that they would take no interest in it, and would become bored by it. Neither set of people were really right. In the speaker's opinion, it was not possible to put all music in two distinct compartments—the one good, the other bad. There were degrees of quality which could not be defined so sharply. It was sometimes stated that it was the plain duty of music-masters in schools to prevent boys from hearing any music but the very best: and that they should wage perpetual war against the silly, vulgar dance music, and against the boys who liked it, or played it, or practised it—for unless they did so, the musical taste of the future generation would be deplorably lowered. People who wrote and spoke after this manner had very little faith in the discriminating powers and the good taste of boys.

The only certain way of getting boys to appreciate the best music was to let them—if they so wished—hear all kinds of music, in order that they might learn the difference between what was good and what was worthless, and to let them choose between the right and the wrong music. When this was done, they invariably chose the right music every time. They learned to get satisfaction and pleasure from the good, whilst they became 'fed up' with the rubbish. It was no use in anything where boys were concerned to practise the ostrich-like attitude. It was impossible to avoid this silly music, since it was encountered at every turn—in theatres, cinemas, and restaurants, and even at some concerts. If when boys came to school they showed a preference for feeble music, let them learn it, learn to play it well, and take pains over it. It was his (Mr. Spurling's) own custom to do so, but in such cases he always drove a bargain and insisted that when they had got all they could out of the vulgar, sloppy stuff, they should learn something of his choice, good but not necessarily classical, and spend as much time and pains over that. They would invariably realise that the time spent over the stupid piece had been less profitable, and the time spent over something good was better worth doing.

To give an illustration. In the autumn of 1922 it came to his knowledge that certain boys had brought back to school some jazz instruments and were practising together surreptitiously. He made them come out into the open, had them given proper instruction, and helped in it himself. They had to give a public performance, at which quite a high state of efficiency was shown. All this time, these same boys were either singing or playing in the B minor Mass, so that they were constantly comparing the two works throughout the term. The next term no more was

heard of the jazz band, nor ever since. But this year, after Christmas, some boys had started orchestral practices on their own, and seized upon Elgar's 'Pomp and Circumstance' March and Grieg's Norwegian Dances.

Give boys a chance, trust them, put before them the big masterpieces, get them to take part in them; they would very soon realise that they were wrapt up in a big thing, and interest and enthusiasm would soon be kindled. Have confidence in them, show them that you have faith in them, let them see that you thoroughly believed they were capable and they would respond to you as no one else on earth would respond. Boys loved the excitement of joining in something big; they liked nothing better than tackling a difficult piece of work when they were working at it all together and when they were properly led. Trust the mind and taste of a boy, and he would invariably plump for beauty and sincerity if he was properly guided and led. Let boys take part in great works. Don't ask them merely to listen; that in itself was not sufficient; they must join in somehow. They would soon like it, and appreciation would follow.

In order to give all boys a true foundation of good taste, and in order to show them what good music was made of, we must at all costs teach them some suitable Bach and Beethoven. If music-lessons were to be of real value, every lesson must be an appreciation lesson, intimately comparing the right and the wrong music, minutely analysing the good and the poor. At the same time we must not make the mistake of for ever and always trying to make people understand good music. We must be more content with allowing them simply to enjoy it. Understanding and study were not an essence of enjoyment; one was not a corollary of the other. Ear-training and sight-reading were the most important parts of anyone's equipment, if they were to get the fullest enjoyment and use out of music. If more attention and ordinary common-sense were bestowed on these two subjects, boys and others would be all the better musicians.

At Oundle School the choir numbered about three hundred out of a gross total of five hundred and seventy boys, but every boy in the school had a copy of whatever music was sung in the Chapel, every boy sang in every part of the service, and that was one of the ways in which he learned to read music. Whole-hearted singing was expected, and, if necessary, insisted upon. The wrong notes of the few did not matter in the least among the right ones in so large a number of voices.

The Choral Society consisted of about two hundred and fifty boys. During the Lent and Summer terms various short works were learned. In the Michaelmas term the whole time was devoted to the choral work which the school was studying. It was at these practices that consciously and subconsciously the boys laid a sure foundation in reading music. It was here that many boys who did not know whether they cared about music or no, because they had never been given a chance of taking part in it, learned to love enthusiastically and intelligently the greatest treasures of art. Boys must be led to appreciate what was good in music. It was not enough to point to music and ask them to become listeners. They must take a part, however small, in something big, a something worth listening to,; the full meaning of the music and its message would then be reached. Place great music in their hands, give them the opportunity of taking a real intelligent part; don't tolerate mere careless following, and they would gain first a little interest, then a little knowledge, and later real appreciation and keen enjoyment.

The music classes at Oundle embraced the study of music as an art and as a language, in addition to ascertaining the connection between music and history. Primarily composed entirely of volunteers, the growth had been such that there were now several forms of boys taking the subject in set times in school hours, generously given by the headmaster. Each member of the form had a simple text-book, and with a plentiful supply of gramophone records and scores, together with the aid of a 'Duo-Art' pianoforte, the necessary equipment was complete. Some individual research was called for from the older members of the classes. Concerts were given to the boys, and the works to be heard were made as familiar as possible by means of illustrated talks upon them. The importance to boys of various ages, and whilst at school, of hearing great music well-interpreted by the best artists was obvious.



## 'THE CORONATION OF POPPÆA'

Readers of the *Musical Times* have already made the acquaintance of Monteverde's 'L'Incoronazione di Poppæa' in the critical articles of Mr. R. L. Stuart and Mr. J. A. Westrup, whose joint labours made possible the production of the opera by the Oxford University Opera Club from December 6-10. It is hardly necessary to say more about the opera itself than to record its dramatic quality in performance, the presence in embryo of almost every element which has since won devotion to the art of opera, and the balance of these many elements in a proportion which only a mature artist could have commanded. It is a first-rate drama of real life, set forth in an excellent text, set in its turn to rapidly moving music, which leads naturally to outstanding scenes that give to the producer as well as to the composer and the performers scope for their several arts.

Tributes in the daily press to the production and the performance were inevitably inadequate, since the opera itself demanded full discussion. The stage setting was as rich in effect as it was simple in design. Three steps led to a dais in the shape of an irregular pentagon on the left side of the stage, which was curtained. Curtains screening half of the stage were sometimes used, and the lighting gave sufficient variety to every scene. There was therefore no need for changes of scenery, and Mr. Michael Martin-Harvey, the producer, showed the greatest resource in providing an imaginative setting with the greatest economy of material. Production as an art in itself still has inadequate recognition in this country, but it was gratifying to observe modern ideas being put to good use and accomplishing exactly the kind of thing that was wanted.

The score requires only first and second violins, basses, and cembalo, which meant in performance a dozen strings and pianoforte. These forces were not really quite adequate. A warmer tone from the strings, especially since there were no violas, would have added to the sensuous beauty for which Monterverde had so much feeling. Ideally a harpsichord is needed to give its unique sparkle to orchestration of this type and period—the pianoforte sounds too dead and becomes monotonous. Mr. Westrup, who directed the performances in the ancient manner, partly conducting, partly playing the pianoforte, contrived, however, to get what was possible by a bold style of treatment of the figured bass.

The singing of the undergraduate members of the cast showed an improvement on last year. Diction was excellent throughout and delivery was bolder. Some of the voices, *e.g.*, the two Roman sentries, had not the solidity one would expect of war-tired veterans, and the madrigal of Seneca's pupils was distinctly anæmic, but against this must be set the most admirable performance of Mr. Evernden in the part of Amor. A vigorous start was given to the opera by the Prologue, in which Amor discomfits Fortune (Miss Marie Howes) and Virtue (Miss Dorothea Webb), who are having a lively altercation. Miss Webb, whom we know as a thoughtful singer of *Lieder*, showed unexpected dramatic abilities, and appeared to be quite at home on the stage. Miss Denne Parker's presentation of the wronged Empress, Octavia, was a study that could not have been bettered. Her voice lends itself to the portrayal of dramatic situations and strong emotions, and her appearance was that of a Roman matron to the life. As the Nurse, Miss Hylda Garnette was not made up to look old enough, but her singing of the part had style. The name-part was taken by Miss Dorothy Augood, whose voice, either by nature or wrong production, was much too acid for so voluptuous a part, and her manner of singing too much that of the musical comedy stage to be suitable for opera; but her characterization and acting made her a worthy partner of Mr. Sumner Austin (Nero), who, as always, made everything alive whenever he was on the scene. Mr. Grisewood sang the important rôle of Seneca with dignity, and Mrs. Bertha Phillips that of Drusilla with charm and sweetness, as was required of them. Mr. Stuart has a good voice, which he uses very

well, but not much feeling for acting, so that he hardly showed the full force of the conflict in Otho's breast. Miss Nesta Truman, as the maid-servant in the delicious little intermezzo, has a pretty voice, and promises to be a good singer. There was not much for the ballet to do, but Mr. Martin-Harvey used them as supers, with whom he made some strikingly beautiful groups. F. S. H.

## BRITISH NATIONAL OPERA COMPANY AT GOLDERS GREEN

### 'MANON' IN ENGLISH

The Company opened its season on November 28 with Massenet's 'Manon,' newly translated and now performed by the B.N.O.C. for the first time in London. The translation disappointed. It was too scrupulously fitted to the musical line, at the cost of spontaneity and naturalness in the lighter and more colloquial phrases. The grotesque English of many opera translations is a great handicap to opera in English. It sounds comic, and reminds the audience of Gilbert's parodies.

Mr. Eugène Goossens, sen., conducted. The playing was not quite neat or even accurate enough. But the choral singing was excellent, and in fact the chorus maintained throughout the series of performances a good quality of tone and dramatic sense. The tenor, Mr. Heddle Nash, scored a success. He is a small man with a light voice. We beg him not to try to make it a 'great' voice. It is delightfully musical, and there are but few of the men in the B.N.O.C. who could not learn something from his free and full-throated production. In the more playful moments Mr. Nash lacked ease and finish as an actor, but in the tender and passionate music he seemed a born singer. It is amazing to find him reproached, in some quarters, for 'forcing.'

The Manon, Miss Marguerite Anderson, was graceful, but her bearing was too shy and maidenly for the part. Her middle voice was pretty. She must learn to 'cover' her upper notes. Mr. Percy Heming's Lescaut was excellent. He is both actor and true singer, and a great support to the Company.

Mr. Aylmer Buesst conducted 'Valkyrie' on November 29. The orchestra could give us little more than a sketch of the score, and some Wagnerians would say that in such conditions the opera were better omitted from the repertory. There was, however, a houseful, largely of young people, who were no doubt learning their Wagner and so being led to go on in due time to more ambitious productions.

The interest of the performance lay in Mr. Horace Stevens's Wotan, which was truly distinguished. He bore himself with great dignity, and sang well—at times, as in the earlier part of Act 3, very finely indeed. For Wagner-singing his *mezza-voce* was hardly significant enough. A fault of detail was the extreme narrowness of his *o* vowel in such words as 'holy,' which failed to carry. Mr. Stevens is a great acquisition to the Company.

Miss Ancrum's Brünnhilde was stately, but her voice lacked the power and concentrated sonority wanted by the music. She seemed a too tender and yielding Valkyrie. Miss Rachel Morton as Sieglinde had a pleasing but hardly a commanding voice. She would do better not to open her mouth so wide on narrow words. She habitually distorted the vowel in 'grace' and 'day.'

Mr. Walter Hyde, the Siegmund, sang with art, but with less ardour and variety than we have sometimes had from him. Miss Constance Willis, Fricka, sang boldly and freely. Only there might at times have been more subtlety of phrasing. Mr. Norman Allin's deep and dark tone was valuable in Hunding's music.

### 'FIGARO'

'Figaro' was a very pretty spectacle, thanks to the Beecham scenery and the fitness of the looks of the performers to the parts. Only Mr. Herbert Langley was excessively boisterous and simple for Figaro. We could not believe that Almaviva would have tolerated such a great, cheery fellow as this for his valet. Figaro must surely be small and obsequious, and under all his vivaciousness a trifle disillusioned and sad. Mr. Langley's Figaro belonged to Fielding, not Beaumarchais.

'Aida' was handsomely staged, and the chorus sang admirably. The men gave us a mellow quality of tone rarely heard (notably in Scene 2). The whole performance was acceptable. Mr. Heming's Amonasro stood out for its dramatic force. The Aida, Miss May Blyth, had fair qualifications for the great part. She had at least started on the right way. Her voice was of good volume and was used aright, but her singing wanted development and intensity. There was a stately Amneris in Miss Clara Serena, who had, too, the voice. Often we wished her attack and her intervals to be cleaner, but it was a most promising performance. The tenor, Mr. Parry Jones, was a rough diamond. He won admiration by his plucky and competent tackling of a great number of different parts, but his voice, naturally a vigorous and resonant organ, was too seldom used to the best effect. Only at some moments were we given a hint of the warmth of which it might always be capable if he sang with a steady breath-control and fully opened throat.

'The Barber of Seville,' on December 2, was very gaily and entertainingly performed. Nothing shows off the B.N.O.C. to greater advantage. Mr. William Michael as Figaro was droll and spirited. Miss Licette was Rosina and Mr. Nash the Count.

In 'Carmen' we heard a newcomer, Miss Elsie Boardman. It was courageous for a quasi-amateur to undertake a part which has provoked failure after failure. Of course it was too much for her, and yet she was by no means out of the picture. In particular she sang charmingly. Her tone flowed, and the quality always pleased the ear. As an actress she was best in Act 1. She was a vivacious Carmen, plucky and likeable, but the sensuousness and the spice of dark devilry were lacking. Some details in which Miss Boardman was clumsy could be put right with a little coaching.

The Don José was Mr. Tudor Davies, whose voice we persist in admiring while persisting in the belief that there are possibilities in it that he has never realised. Is it Caruso's example which has led him to this kind of choked and gulping production? Certain phrases, for all that, rang out with splendour. Miss Doris Lemon sang Micaela and Mr. Langley the Toreador.

### 'THE MASTERSINGERS'

'The Mastersingers' suffered from much the same disabilities as 'Valkyrie.' Mr. Shanks's Sachs lacked weight and richness. A most delightful performance was given of David by Mr. Nash. It was a surprising but a very successful stroke of casting. To get David so done, with fun and impishness in the acting and with such musical singing, was a rare experience. Mr. Michael's Beckmesser was very clever.

This same talented artist and disappointing singer (disappointing, because he insists on roughly misusing a voice of splendid possibilities) was the life and soul of an excellent performance of 'Gianni Schicchi.' On the next night he sang Wolfram in 'Tannhäuser' in a leaden way. The Tannhäuser was Mr. Parry Jones, who did his best work of the season in Act 3, and the Elisabeth Miss Rachel Morton.

In 'The Magic Flute' Miss Noel Eadie sang the Queen of Night's formidable music very prettily. Miss Licette was successful in Pamina's beautiful G minor song, but elsewhere she might have done better by taking more care to avoid a weak *tremolo* in her upper range. Mr. Parry Jones was Tamino and Mr. Michael the Papageno. Mr. William Anderson's fine voice told well in 'Isis and Osiris,' but was for some reason unsteady in the beautiful E major song. The second bass, Mr. Bernard Ross, had a fine voice of which we wanted to hear more. C.

### 'THE LEPER'S FLUTE'

The B.N.O.C. performed Mr. Ernest Bryson's opera 'The Leper's Flute' for the first time in London during its recent two weeks' season at Golders Green Hippodrome. It is an opera so good in some respects, so promising in others, that one sincerely hopes Messrs. Ian Colvin and Ernest Bryson will 'carry on'—Mr. Colvin

with a keener eye for the needs of his collaborator, Mr. Bryson with a wider appreciation of the possibilities of the stage. Some very significant additions have been made to the opera since it was given at Glasgow last year; they occur in the third Act. This remains the weakest part of the work, but some of the additions hold the seed which to us seems to promise most for a future venture. The opening of the Act is not well conceived. Mr. Bryson meant, no doubt, to produce a 'realistic' effect by the discordant cries (uttered *ad lib.*) of the vendors in the market-place, accompanied by a quaver pattern in the orchestra. The orchestra suggests music, the stage crowd the spoken word, but the two do not combine. The additional matter shows a stronger grip of dramatic style. Dominique's song (also new), however, is a concession to popular taste which so discriminating a composer as Mr. Bryson should not have made. There is no harm in a thoroughly popular opera, and there is no reason why Mr. Bryson should not write one. But then it would have to be consistently popular in character. 'The Leper's Flute' cannot be turned into popular opera by the inclusion of facile, lively tunes. These could only repel those whom the quiet, dignified grace of the rest attracts.

The performance was careful and adequate on the part of Mr. Tudor Davies and Miss Constance Willis, most admirable on the part of Mr. Percy Heming. F. B.

## THE BRISTOL OPERA SEASON

The short season of opera given at the beginning of last month at Bristol deserves notice for three excellent reasons. In the first place it is encouraging to find that the public gave more generous support to the enterprise in 1927 than it did in 1926. In the second place this was an attempt to abandon the well-worn route and strike out in a new direction. Mozart's 'Così fan tutte' and Stanford's 'The Travelling Companion' are not in the usual repertory. Lastly, the performances, apart from occasional flaws due mainly to inevitable circumstances, showed a degree of intelligence and skill far above the average. There is no need to go into details in respect of the Mozart opera, interpreted by the same company which played it in 1926. 'The Travelling Companion,' on the other hand, cannot be dealt with in so summary a fashion, since the opera is little known, and has never been given so far in a vast theatre with all the scenic apparatus it demands. It represents Stanford's last work for the stage, written at a time of life when other problems than those of the theatre are apt to beset the musician who is also a thinker. To this we would attribute the excessive seriousness, if not the gloom, of certain pages. It begins rather badly. The Prelude, although well written, insists on the lofty morals of the story; its tone of dark, heavy brooding is wholly unrelieved by contrasting elements; it stands for darkness and nothing but darkness. The play for which it should prepare us deserves something different. It has a moral lesson, but tucked away in the last corner, so that before we reach it we have to pass through scenes of a diverting and thrilling character. And Stanford has done justice to these as to the serious scenes. But while in the play the balance is even, in the music it hangs on the wrong side. It would be interesting to see how the omission of the Prelude might restore it. There is such a thing as a last straw. We also believe that a re-arrangement of the scenes would help to keep the interest alive. There is no point in having an interval while only a few hours are supposed to pass between the two scenes in the courtyard of the Palace, nor should an interval be necessary between the slaying of the ogre and the claiming of victory. Once the ogre is dead we know what is going to happen, and it seems unwise to give us time to discover it and to communicate our discovery to our neighbours. These alterations do not imply changes in the score, and the orchestral description of the Princess's flight (beginning with a trumpet phrase which seems written for that purpose) would stand as an entr'acte.

At Bristol, well-designed scenery and the capital singing above all of Messrs. Steuart Wilson and W. Johnstone-Douglas suggested that the opera has far greater merit than we thought possible after the first, hardly adequate, performance in Lancashire. F. B.

## NEW BAX SONATA

The first public performance of a new Pianoforte Sonata by Arnold Bax was given at the Liverpool Centre of the British Music Society on November 18, Miss Harriet Cohen being the pianist. Mr. Bax is having a great innings at the moment, and though we have yet to measure ourselves with his chief orchestral and choral compositions, a considerable amount of his chamber music has been played latterly at Liverpool. The general features of his style are thus fairly well-known—its rich polyphony, its melodic fertility, and its decorative arabesque: finally, its spreading, proliferous form. The new Sonata, which is cast in three extended movements, has these general characteristics. The first movement, though an essential aspect of the more recent Bax, is harmonically rather drastic in places. Its emergence from a kind of elemental chaos to a condition of restless striving, though intellectually plain enough, was not completely convincing at a first hearing—it is, perhaps, none the worse for that. The slow movement has haunting beauties: the wealth of Bax's native melody and his shimmering harmonies, so remote from common things, are here full of poetic suggestion. The sudden introduction of a quasi-folk-tune in full flower has the effect of a homely plant in a conservatory of exotic blooms. It was at a first hearing the only thing that seemed not entirely inevitable in this very lovely movement. As to the last movement, it has some enchanting rhythms, but gave the impression of being less organic than the others. It is odd that while Mr. Bax is the most difficult of contemporary composers to pin down under a formula, the succession of his works tempts one always to look for the typical Bax in them. That is, perhaps, the instinctive tribute one pays to his individuality as a stylist.

The Sonata, which bristles with difficulties, was brilliantly played by Miss Cohen. It was not merely a feat of imagination to comprehend the extraordinary subtlety of much of the writing, but a masterly display of keyboard technique into which the orchestral suggestion of so much of Bax's pianoforte work entered powerfully. A. K. H.

## SCHÖNBERG AT PARIS

BY OUR PARIS CORRESPONDENT

The presence of Arnold Schönberg in our city may be considered as significant of the international spirit in musical relationship which is nowadays readily fostered in the main countries of Europe as well as in the United States. At Paris, Schönberg has won fame, admiration, and recognition more easily than in his native Vienna. His first presentation to the public at large occurred some four or five years ago, when the late André Caplet, at the head of the Pasdeloup Orchestra, conducted the 'Five Pieces for Orchestra' with no more than moderate protest on the part of the public. When this is compared with what had been going on at Vienna ever since 1898, the attitude of the Parisian concert-goer may be defined as fairly comprehensive and open-minded. Music of Schönberg's later period was given three years ago, when Darius Milhaud conducted, at two successive concerts, 'Pierrot Lunaire,' with Madame Marya Freund as reciter and singer.

These isolated performances could give us no sufficient hold on Schönberg's art as a whole. Besides, there was considerable doubt among musicians as to the propriety of accepting some of the master's more daring harmonic and contrapuntal methods. Most of the latter, however, had already been adopted here, and rashly used by some of the younger composers, whose motto seems to be 'ever ahead' at all costs. So far, therefore, as musical audacity is concerned, the public was duly prepared to meet the test. The first Schönberg concert took place in the big Pleyel Hall, on December 8, with the Colonne Orchestra. The composer conducted. The audience was of select Paris society, and included many official personages, foremost among whom was M. Painlevé, the Minister of War. The programme consisted of the two Chorale Preludes of Bach, scored for large orchestra by Schönberg; the 'Dove's Recitative,' from the 'Gurre-Lieder'; the symphonic poem, 'Pelleas and Melisande,' Op. 5; and 'Pierrot Lunaire,' described as melodramas composed of three times seven poems by the poet Albert Giraud,

the music having been originally written to the German text of O. E. Hartleben. From this German text a second French setting was made by Mr. B. Mechin, so that the poem as given at this concert was the result of two successive translations.

There is little to be said about the first item of the programme. Some of Bach's Chorales range among the highest summits of music, and their discreet and masterly amplification as realised by Schönberg can only reveal to us in a more imposing degree all that is monumental and still very human in the Cantor's art. The 'Gurre-Lieder' form a work for soli, chorus, and orchestra, the text being by Jens P. Jakobsen. It belongs to the first period of Schönberg's production, and was composed almost entirely between 1898 and 1900. The symphonic poem, 'Pelleas and Melisande,' was finished in 1903, and performed two years later at Vienna, under the direction of Gustav Mahler. In both these works Schönberg proves to be endowed with a lyric and deeply fervid nature, expressing itself in the accepted musical language of its environment at the time, namely, post-Wagnerian tradition as developed mainly by Mahler. The 'Dove's Recitative,' from the 'Gurre-Lieder' is a beautiful piece of music of a dramatic character, pregnant with noble emotion and belonging to the harmonic world created by the second Act of 'Tristan.' Chromaticism is often mitigated by thematic melodies of considerable amplitude. Though proceeding from the same æsthetics, 'Pelleas and Melisande' marks a big step forward, and well nigh exhausts the possibilities of polyphonic writing within the sense of a most enlarged tonality. On this subject it is interesting to quote Egon Wellesz, a pupil of Schönberg and author of a study on the master's art. 'This work,' he says, 'is one of the most polyphonic that has ever been written; it is astonishing to remark the infinite tissue of themes, framed in contrary voices, imitated by themselves, and combined in a marvellous melodic thread. Thus, the scene of the tower has no less than five themes proceeding in numerous imitations of themselves. Certain instrumental effects are of an unheard-of boldness: such is the terrifying *glissando* of the horns in the scene of the cavern.' So far as boldness is concerned, it is a relief for the critic to note that the advanced public at Paris is by now well trained to the mark, and is no longer upset by any terrifying effects produced by horn *glissandi* or by any other instrumental prowess. There is little to be gained by setting up any comparisons between Schönberg's Symphonic Poem and Debussy's opera on the same subject, but it may be said—as many are inclined to think—that by trying to prove too much Schönberg has risked a weakening of his argument. Notwithstanding this reservation, 'Pelleas and Melisande' received a hearty welcome. It may be considered as one of those powerful works which, along with Stravinsky's 'Rite of Spring' and some minor items of similar character, constitute typical examples of dynamism in music.

With 'Pierrot Lunaire' we are in the presence of a fully worked-out specimen of Schönbergian composition of the later period. The large orchestra gives way here to a few solo instruments, namely, the pianoforte, flute (or piccolo), clarinet and bass-clarinet, violin, viola, and violoncello. In each of the twenty-one poems the composition of the performing group varies within these limits. The melodic lines, after having rid themselves of any romantic tint, behave all through the work with an independence little short of unfettered fancy. Counterpoints weave around each other networks of musical tissue, that can be analysed by or interpreted from no pre-established point of view. On a pianoforte reading of the score there may be many a passage that is incongruous with the musical sense even of quite advanced musicians. But when the instrumentalists get hold of their parts, when the vocalist begins her arduous task of giving the text half-way between singing, declaiming, and simply speaking, there hardly comes a note that may be cruel to the ear or repulsive to the sense of expression, if not of music. It should, nevertheless, be frankly admitted that so far as music itself is concerned it is as yet difficult for many to make sense of Schönberg's music. The human being must reduce to his own sense of the relative any sensation that comes upon him from the outside world. While listening to 'Pierrot Lunaire' this sense is painfully strained and is often completely at a loss. While as yet profoundly distrustful as to the future fecundity of the musical æsthetics practised by Schönberg, we need not hesitate to admit that 'Pierrot Lunaire' hits its mark inasmuch as it aims at interpreting instrumentally the sonorous impression made on the musician by Albert Giraud's poems. Such a statement falls little short of proclaiming this work as a masterpiece in its own, and we fear, very limited kind. Whether it will remain such for many still living, or for those to come, is open to question.

Madame Marya Freund won unanimous admiration for her singing of the 'Dove's Recitative' in the 'Gurre-Lieder,' and especially for her ineffable performance of the vocal part in 'Pierrot Lunaire.' Schönberg conducted the excellent Colonne Orchestra with subtle and nervous precision, and made a success of his first visit to Paris.

PETRO J. PETRIDIS.

# London Concerts

ROYAL PHILHARMONIC SOCIETY

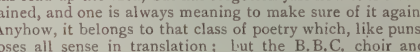
Brahms's B flat Pianoforte Concerto and Liszt's 'Faust' Symphony, both comparatively out-of-the-way works, composed the Philharmonic concert, conducted by Oskar Fried, on November 17. Arthur Schnabel, a very fine specimen of the intellectual pianist, took up the defence of Brahms, and to such effect that the Concerto might have been one of the gayest and most triumphant in the repertory, instead of one of the most subdued (not to say low-spirited)—to judge by the audience's signs of pleasure.

The 'Faust' Symphony is a celebrated historical monument. Because of its importance and its associations it can be listened to with interest, whereas if it were not by Liszt it would surely be with Kaikobad. Its musical relations are Berlioz and Meyerbeer—a baroque family. It is well to be broadminded, but where are you without convictions? See the mixture of Gothic and Renaissance on the west front of Milan.

Then there is the Goethean chorus at the end—'Woman is man's redeemer.' Is it just a compliment, a 'Your eyes are lodestars'? No, but much more—a philosophy, a rule of life, on which the German equivalent of 'The Divine Comedy' and of 'Paradise Lost and Regained' is built. One has read up the idea, but has forgotten just how it is maintained, and one is always meaning to make sure of it again. Anyhow, it belongs to that class of poetry which, like puns, loses all sense in translation; but the B.B.C. choir and Mr. Walter Widdop exposed it in peculiarly unconvincing English.

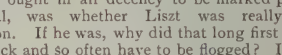
A question which arose in the course of the Symphony, but which ought in all decency to be marked private and confidential, was whether Liszt was really good at composition. If he was, why did that long first movement seem to stick and so often have to be flogged? It is always going to begin but never actually gets going. How comes it that Wagner can with:

Ex. 1.



assert unanswerably that labour can achieve and life have a meaning, whereas Liszt with:

Ex. 2.



leaves us still waiting for his real reason and justificatory word? C.

The concert on December 8 exemplified the sound sense of giving a new work a chance by including in the programme a 'star' turn. The first performance in England of the seventh Symphony of Sibelius thus took place before a large audience, many (perhaps most) of whom had come to hear Casals. For them the Sibelius was plainly hard fare. In fact, it was not easy for anybody; music of this

tough, stern sort needs several hearings before one can get on friendly terms with it. But even a first acquaintance showed its strength. It is good to find a composer making no hint of concession, either to popularity or to any of the fashionable modes in contemporary music. He neither toys with mediævalism nor flirts with Muscovy. One is left with an impression of a downright personal utterance. Sincerity is a ticklish quality to talk about in connection with music; there are enough fakes and successful imitations to make us wary. But if ever one felt safe in describing a work as sincere, it was on this occasion. It had an excellent performance, but its reception indicated puzzlement, politely expressed. The enthusiasm was reserved for Casals, who played exquisitely the Dvorák Concerto, and in response to the insatiables, an unaccompanied Bach Suite (which served them right). The programme included also Brahms's Variations on a Theme of Haydn, Busoni's Tanz-Walzer, and the Granados-Wood Three Spanish Dances. Sir Henry Wood conducted so finely that he may be forgiven the over-garish scoring of the last item. H. G.

BERLIN PHILHARMONIC ORCHESTRA

A good deal of extra-musical interest attached to this event (Queen's Hall, December 2). It was the first post-war visit of a German orchestra—or, indeed, of any considerable German musical organization, and the entry of the first member of the Orchestra started a series of welcoming noises that developed into an ovation when Fürtwangler appeared. Not a doubt of it—the hatchet was being buried. The programme was designed, naturally, for the maximum of show with the minimum of risk. But even so, the 'Tannhäuser' Overture was a poor choice for the wind-up. The 'Meistersinger' would have given greater scope, without the marked drop in musical interest. The remaining items could hardly have been bettered—the 'Freischütz' Overture, Brahms's second Symphony, and 'Till Eulenspiegel.' There were a few uncertain entries at the start of the Weber; the Symphony was beautifully finished; and 'Till' had the performance of a life-time. The 'Tannhäuser' Overture ended with a 'gallery' touch, the brass ('bells' up) blazing out the Pilgrim theme in a way that roused the enthusiasm of ninety per cent. of the audience. The other ten kept their head and regretted the drowning of the rest of the orchestra. Fürtwangler's actions are many, and mostly his own; he is a conductor to see—until one begins to wish for a quieter method. He has an eloquent left hand, but it must always be doing something. Not a chord can be held for more than a beat without calling the fingers into action. Music is full of the equivalents of the minutiæ of language: it is as if a writer should underline all his conjunctions and prepositions. He is prone to drag and sentimentalise, too. Something of his physical exuberance has been caught by many of the orchestra. Solid and stolid players there were, who threw the flamboyant into relief. The 'cellists—especially the leader—swayed and drew sweeping Suggia-like bows; and, above all, the cymbalist prefaced every crash with a full-width spread of arms. 'O ye millions,' he seemed to say, 'O ye millions, I embrace you'—*woosh!* The large audience grew more and more enthusiastic as the evening proceeded—slowly, for the concert began late, and the intervals were long. The corridor at half-time echoed with comparisons to the detriment of English players. Yet, from an orchestra of repute, playing under its accustomed conductor a programme of familiar things, a less admirable performance would have been a surprise. Our own Philharmonic Orchestra, in two concerts under Wood, has lately given us something more of a feat by its capital all-round playing of unfamiliar works, especially in a Sibelius Symphony and in some Mahler songs. However, an English audience, always a bit short of genuine critical sense, can hardly be expected to weigh things on an occasion such as this. Enthusiasm at the end was emotional and unbounded, one wildly applauding lady leaving her seat and as good as Prancing (there is no other word) before the platform. On the following Sunday, at the Albert Hall, the Berliners were again acclaimed, in a badly chosen programme that included Vaughan Williams's Fantasia on a theme of Tallis, which ought to have been played at Queen's Hall instead, and Beethoven's first Symphony—which seemed quite ill-suited to the occasion. H. G.

PHILHARMONIC CHOIR

The B.B.C. Choir's performance of Kodály's 'Psalmus Hungaricus,' which was the first in London, came in for severe criticism, but that of the Philharmonic Choir under Mr. Kennedy Scott, at Queen's Hall, on December 14—the first concert performance here—was of a festival standard. The work makes an immediate impression by its picturesqueness and passion. It is a cry from the heart, painful and angry. Although Kodály is admired by Mr. Cecil Gray, his Psalm will affright no one. In fact, it has just the qualities of spontaneity and exotic colour that Dvorák's admirers will take to. There is a limp in the principal tune, which may become rather trying with familiarity. Mr. Steuart Wilson sang the important solos excellently.

The choral Antiphon from Vaughan Williams's set of baritone hymns made a fine opening to the concert. Dame Ethel Smyth conducted two of her shorter choral pieces. Then came Brahms's Requiem, under Mr. Kennedy Scott. The choir was in fine form. All that was lacking to make a performance of the greatest distinction was for the conductor to forget that he had been choirmaster, and to give the music its freedom. A certain nervous fussiness in his beat just took the edge off the listener's pleasure. The baritone, Mr. George Parker, was out of tune, and unprepared for Mr. Scott's tempi in the first solo, but recovered later. The soprano, Miss Gladys Currie, sang 'Ye who now sorrow' with a purity and steadiness that are uncommon. With a rather more definite shaping of the words, her performance would have been beyond criticism. C.

HAROLD BROOKE CHOIR

This small and highly-disciplined body gave an interesting concert on December 14, in the hall of Bishopsgate Institute—a medium-sized hall of fine acoustic properties, to which concert-givers might well turn their attention. Musicianship was everywhere apparent—in the choice and arrangement of the programme as well as in performances which often showed distinction of phrasing and interpretation.

The first half of the programme was devoted to small choral works. Some part-songs by Pearsall were followed by some songs with harpsichord, sung by Stuart Robertson; and Holst's Six Part-Songs for female voices to words of Bridges were sung with real insight and sense of the beauty both of words and music Pearsall's eight-part (the original) setting of 'In Dulci Jubilo,' showed that if little had been sacrificed in re-arranging for four voices, the little was of real significance.

An abridged version of Purcell's 'King Arthur' completed the programme, and the music must have been a revelation to many listeners (in the full sense, for the work was broadcast). It is splendid stuff, full of vitality and beauty, with some exhilarating rhythmical touches.

The choir sang well and with contagious enthusiasm. As usual with small choirs, such faults as crept in came with the attempt to get big effects. These we all know. But the prevailing impression was that of a keen, musical, finely-trained choir.

Mr. Harold Brooke was well backed up by a small string orchestra led by Mr. Harry Idle. Mrs. Margaret Hodsdon played the harpsichord, and the soloists were Miss Elsie Suddaby, Miss A. L. Hargraves, Messrs. William Webber (alto), Roland Jackson, and Stuart Robertson. T. A.

LONDON CHORAL SOCIETY

To Mr. Arthur Fagge is due the credit for reviving an oratorio which, applauded perhaps too noisily on its first appearance, has been too soon forgotten. Sir Walford Davies's 'Everyman' is not a second 'Dream of Gerontius,' but it has qualities of its own which cannot be ignored. The music is not dramatic, and this spells weakness, for the theme is the most dramatic the thought of man can

imagine. It was tremendously dramatic for the writer of the mystery which forms the libretto of the oratorio. We are pretty sure of a tossing in crossing the bar, and no artist can gain anything by ignoring it. On the other hand, Sir Walford Davies has a tender and almost mystic touch which becomes well those parts of the poem in which we are made to realise that after the stress there are, beyond, the vast calm waters of an unbounded ocean. At any rate, these parts conveyed an impression of depth and sincerity which were realised in the performance of the chorus and soloists. F. B.

### THE ROYAL CHORAL SOCIETY: AN AMERICAN WRITER'S IMPRESSION

Fortunate for the Royal Choral Society that it had for a first number Brahms's 'Requiem.' Fortunate, I say, because after an unexpected and unannounced postponement from the previous week, after beginning the concert ten minutes late, after all the fog had come in to hear, too, and after the joy of sitting in those chairs of the Inquisition provided in the balcony, only so profound and moving a work could have introduced the mood of music.

Comment on the 'Requiem' would be superfluous. Fortunately it is apparently heard often in London, as it is in New York. The chorus did particularly good work in Part 3, 'Lord, make me to know the measure of my days upon earth,' in which also Miss Stiles-Allen sang the soprano solo with a fine, clear tone. In the first part, 'Blessed are they that mourn,' the chorus and orchestra did not agree, but this seemed less due to the singers than to sharp tuning of the instruments, especially the flute. Perhaps flutes don't like fog. Mr. Balfour did not wholly solve the very difficult problem of orchestra-chorus conducting. Maybe we shall some day have to have two conductors for such works, with synchronised beating, for certainly the technique which serves well with the chorus—and this Mr. Balfour has—is not nearly precise enough for the orchestral passages.

The chorus, in my opinion, did better work with Mr. Holst's 'Hymn of Jesus,' which the composer conducted admirably. Possibly because it is less melodic, and with dissonant progressions, the chorus paid more attention to its business! The orchestra was rather lost under the weight of two choruses and a half-chorus. The part-writing for the voices is very interesting. We are long past the stage to-day of any alarm at dissonance. Our judgment must be based on what the composer does with his material. To me, on first hearing, the most beautiful part is the two plain-songs which appear in the introduction. These offer splendid material for development. But the work is rather short for such elaborate division of choruses. Of Mr. Holst's extraordinary ability, this work is ample evidence.

As in New York, the audience deserves its share in the criticism—and seldom gets it. Perhaps with our eight-and-six we purchase immunity. There is the young lady who hums vigorously during the interval after the Brahms, when all we ask is silent contemplation. There is the neighbour who nudges her companion and whispers when Mr. Holst uses a chord with a minor ninth. And then, of course, there is always Me turning the leaves of my score during the number—and writing incompetent criticisms afterwards for competent listeners!

LEONARD ELSMITH.

### THE B.B.C.

The B.B.C. has been blamed for devoting too much time to the classics, and also for not giving them all that is due to them; it has been held responsible for the inferiority of the apparatus of the listener-in; it has been censured on a variety of trifling points, but never for the one heinous offence it has committed, and goes on committing: for this corporation, with all its assured and conspicuous wealth, has given and is giving us the worst orchestral performances ever heard in London. Last year their six trombones at the Albert Hall proclaimed an utter lack of artistic sense and judgment. This year at Queen's Hall they have assembled an orchestra which sounds as if it were composed in great part of 'substitutes.' Sir Landon Ronald does not lack energy and determination. But even he could not overcome the listlessness of the players. No doubt some of them are men of distinction, willing and anxious to do their best. But whether the B.B.C. knows it or not, one incompetent man, one sluggard, is enough to make unanimity impossible in the strings; one ill-tuned wood or brass instrument throws the whole out of gear. They played Weber and Schubert. Madame Suggia played Boëllmann's Variations. F. B.

### CASALS AS CONDUCTOR

The L.S.O., in engaging Pablo Casals to conduct one of its concerts, made sure of a good audience. It is a natural thing to wish a man who distinguished himself in one capacity should attempt something new. It is the next best thing to doing something unusual ourselves. Moreover conducting, like 'cello playing, is music, and there was a reasonable hope that Casals should make a good job of it. The L.S.O. concert proved pretty conclusively that training and circumstances cannot be disregarded with impunity. Casals, by training a 'cellist, tried—and tried vainly—to get from the orchestra something like the sweetness of tone, the clearness of execution, which characterise his own performances. Had he used the time at his disposal in testing different tempi his good taste would have told him that his own were hopelessly wrong. His misreading of Brahms's 'St. Anthony' Variations can only be explained by the circumstances in which the soloist works. Any amateur who had heard the usual, accepted version of the Variations could not but notice how dull the work sounds when played at a funereal tempo. If Casals did not see it, we must ascribe it to the fact that soloists in the green room do not know what is happening on the platform. His tempi were slightly less erratic in Beethoven's seventh Symphony and Strauss's 'Don Juan.' F. B.

### JOHN BARBIROLLI AND THE L.S.O.

Sir Thomas Beecham was prevented by an accident from conducting the London Symphony Orchestra's concert on December 12. Mr. John Barbirolli, hitherto unknown on the Queen's Hall rostrum, stepped into his shoes at short notice—a piece of daring on the part of a young man, for the Symphony of the evening was nothing less than Elgar's in E flat. But Mr. Barbirolli proved himself to have the self-confidence of ten.

The performances were a succession of brilliant improvisings. A young man who can pull off such an event should go far. Judged without allowances, Mr. Barbirolli's Haydn was brutal and his Elgar a torrent. Pablo Casals gave us the only serene moments of the evening, in his Concerto. But the young conductor let no one go away without knowing that he had talent, audacity, and a remarkable will of his own. It is good that youth should now and then be allowed its fling. The world in general is all too much in the hands of middle age. C.

### THE TUDOR SINGERS

It was a surprising and regrettable fact that the Tudor Singers after their successful concert of last year had only half a hall full at Æolian Hall on December 9. They are an enthusiastic band of a dozen amateurs and semi-professionals who individually possess good voices but are not all fully-trained singers, whose ensemble, however, is as good as one could wish. Their programmes are always extremely interesting, and on this occasion contained several motets and madrigals by Weelkes, and one or two liturgical pieces by Taverner and Whyte. Mr. Cuthbert Bates, the conductor, 'has a concern,' as the Quakers say, for these and the other early Tudor composers who have not shared fully in the revival of the Elizabethans. They are certainly worth hearing, but the Sanctus from Taverner's 'O Michaell' Mass revealed strength and weakness mixed, a fine vigorous and spacious opening leading into some rather diffuse counterpoint. But though we may not always get the sure touch of the composers of the golden period, we should be glad to hear more of this early music from these same singers, whose intelligent and artistic interpretation makes everything they do, from Robert Whyte through Byrd to Vaughan Williams, a

pleasure to hear. Mr. Steuart Wilson and the Robinson String Quartet contributed some Elizabethan songs, and Vaughan Williams's 'On Wenlock Edge' cycle, with string accompaniment, so completing a programme that consisted, except for one Italian Motet by Nanini, entirely of English vocal music. F. S. H.

ARTHUR SCHNABEL

Arthur Schnabel if a pianist unlike any other. One is conscious in listening to him of a powerful and original mind revealing unsuspected meanings and complications in music as familiar as Brahms's Intermezzi and Beethoven's 'Waldstein' Sonata. His tone is as a rule dry in anything above a *piano*, but a sudden touch of the pedal will sometimes irradiate it, while in his *pianissimo* he has an endless variety. He played to a full house at Grotrian Hall for the Pianoforte Society on November 20, and appeared less like a pianist playing music than like a scientist who discourses on a fascinating subject.

F. S. H.

ISOLDE MENGES AND HARRIET COHEN

It is good to see among our first-rate violinists and pianists a growing tendency to give joint recitals. Clearly the general public approves; and the musician to whom solo programmes are not often attractive can count on hearing a good proportion of unhackneyed and important works. Isolde Menges and Harriet Cohen joined forces on December 16 with the happiest results, drawing on three B's—two of the established ones, with Bax as a worthy third. Bax, in fact, seemed to be the 'draw.' His Sonata in D, placed between that in G of Brahms and Beethoven's No. 10, caught both late-comers and early-goers. And although the playing was fine throughout, there seemed an extra pinch of excellence for Bax. D. H.

TRINITY COLLEGE OF MUSIC

Of the four soloists who appeared at the concert given on December 3 by T.C.M. students, the most interesting was little Miss Jose à Beckett, who played the second and third movements of Max Bruch's G minor Concerto. It would be idle to pretend that her performance was note-perfect, or that she did justice to all aspects of Bruch's music. Some passages were distinctly more finished than others. The lovely melodies of the slow movement obviously made no deep impression on the player; and her style, such as it is at present, is by no means free from questionable points. But little Miss à Beckett is none the worse for this. Experience has proved again and again that fruit that has quickly ripened does not necessarily taste better than other, and the infant prodigy is not unlikely to end a disappointed adult. We liked the young violinist's playing just because it is natural and unaffected; because it has nothing of that passionate urgency which can only come by rights with experience; because it was pure in conception and neat in performance. Properly guided along the hard road that avoids the tempting oasis of popular success and applause, Miss Jose à Beckett should in time develop into an intelligent, gifted, and sensible violinist. B. V.

Several choral concerts took place round about our press days—too late for this number (and too early for the next), *e.g.*—those of the Oriana Choir (Christmas music, with folk-dancing by the E.F.D.S.); the Railway Clearing-House Choir, conducted by Mr. John E. West (an excellent programme of male-voice music by Morley, Wilbye, Vaughan Williams, Dvorák, Stanford, Parry, and Grieg's 'Landerkennung'); the combined forces of the London and Alexandra Palace Choral Societies in 'The Messiah,' at the Albert Hall, conducted by Sir Thomas Beecham; and the Royal Choral Society's concert of carols, &c., conducted by Mr. H. L. Balfour.

The Faversham Institute Philharmonic Society, with chorus and orchestra of about a hundred, gave 'Elijah' in the Parish Church on December 15, conducted by Mr. W. J. Keech. The solos were sung by members—Miss Q. Hopkins, Miss D. Jordan, Mr. F. P. Richards, and Mr. Herbert Dobbie.

# Music in the Provinces

ATTLEBOROUGH.—At the Town Hall, on November 22, the Norwich Chamber Orchestra, conducted by Mr. Cyril Pearce, played a Purcell Suite, Holst's 'St. Paul's' Suite, Handel's twelfth Concerto Grosso, and three folk-tunes arranged by Rutland Boughton.

BARROW.—Among the works sung by the Barrow Madrigal Society, under Mrs. Bourne, on November 24, were Brahms's 'Song of Destiny,' Weelkes's 'On the Plains,' Parry's 'Tell me, O love,' Cornelius's 'O Death, thou art the tranquil night,' and Colin Taylor's 'In the warm blue summer weather,' for female voices. The Ackerley Trio from Bradford played chamber music.

BATH.—At a recent Pump Room concert the orchestra played Liszt's 'Les Préludes' and Foulds's 'Celtic Suite,' and Mr. Gordon Stanley, a Cornish tenor, made his debut.

BEDFORD.—The Musical Society opened its sixty-first season with a concert of small choral works, among which were Bach's 'Praise the Lord all ye heathen' and Charles Wood's 'Honour, Glory, and Laud.' Mr. H. J. Colson conducted.

BIRMINGHAM.—The principal event of the late autumn was a performance, much to be admired in many ways, of 'The Apostles' given by the Festival Choral Society and the City Orchestra on November 17. The solo singers were Miss Elsie Suddaby, Miss Gladys Palmer, Mr. Steuart Wilson, Mr. Stuart Robertson, Mr. Roy Henderson, and Mr. Arthur Cranmer. Dr. Adrian Boult conducted as long as his strength permitted (he has recently been suffering from a serious illness), and then gave his place to Mr. Graham Godfrey, the chorusmaster. Dr. Boult has been ordered to spend two months in Egypt for the sake of his health, and is expected to return to his professional work by the end of January. His work was taken up by Mr. Joseph Lewis on November 27, when the City Orchestra played Elgar's 'Polonia' and German's 'Theme and Six Diversions.' On December 1, Sir Landon Ronald conducted a programme that included Elgar's 'Falstaff,' of which he gave a brilliant and sympathetic interpretation. Mr. Robert Casadesus played a Pianoforte Concerto in D of Mozart. Mr. Joseph Lewis again conducted the City Orchestra on December 4, when the programme at the West-End Cinema included Dvorák's fourth Symphony.——Beethoven's Mass in C was performed at the Town Hall, on November 19, by the Midland Musical Society, under the direction of Dr. E. Darby.——A new sacred cantata, 'A Psalm of Praise,' by Joseph H. Adams, was given for the first time on December 3, the performers being the Choral and Orchestral Association, four soloists, and the composer as conductor. The work is pleasantly written in a style and idiom that flourished at the end of last century, and imposes no difficulties upon singers or listeners.——Various chamber music programmes have given opportunities for hearing Debussy's Quartet, Trios by Arensky (D minor) and Schubert (E flat), a Quartet Allegro by Rimsky-Korsakov, Tchaikovsky's first Quartet, and harpsichord solos played by Mr. Michael Mullinar.

BLACKBURN.—The Orchestral Society, numbering eighty players under the direction of Mr. E. Romaine O'Malley, played Beethoven's third 'Leonora' Overture and Dvorák's 'New World' Symphony, on November 22.

BLACKPOOL.—The Choral and Orchestral Society, conducted by Mr. Percy M. Dayman, gave 'Elijah,' with well known soloists, on November 17.

BOGNOR.—At a concert given by Mr. Miroslav (violin), Mr. Josef Holbrooke and Mr. Norman Demuth (pianists), the programme included a 'Habanera' for two pianofortes by Mr. Demuth, Reger's Variations and Fugue on a Theme of Beethoven, also for two pianofortes, and Mr. Holbrooke's Violin Concerto, 'The Grasshopper.'

BOLTON.—Bantock's 'Sappho' song-cycle was sung by Miss Stephanie Baker at a concert given by the Bolton Musical Artists' Association.——The choir of the

Philharmonic Society contributed Bruch's ''Neath the Throne of Mercy' and Bainton's 'Ballad of Semmerwater' to a miscellaneous concert.

BOSTON.—The season's programme of the Choral Society under Dr. J. Bernard Jackson's direction includes a chamber concert, 'The Messiah,' 'The Seasons,' and Mozart's G minor Symphony.

BOURNEMOUTH.—Percy Godfrey's fourth Symphony, performed for the first time in 1926 by the orchestra of the Royal Marines, was given by the Municipal Orchestra under Sir Dan Godfrey, at a Thursday Symphony concert. ——Ravel's 'The Tomb of Couperin,' Glazounov's sixth Symphony, and Brahms's fourth were the features of the next three programmes.——A Cyril Scott and Frank Bridge recital was given at one of the fortnightly concerts of the local branch of the B.M.S.

BRADFORD.—Parry's 'The Vision of Life' was performed by the Bradford Old Choral Society on November 16, the soloists being Miss Flora Woodman and Mr. Harold Williams. Mr. Wilfred Knight conducted.—— The Festival Choral Society, under Dr. Malcolm Sargent, gave Holst's 'Hymns from the Rig Veda' and, with Miss Margaret Balfour as soloist, Brahms's Alto Rhapsody.—— At the Subscription concert on November 18, the Hallé Orchestra, conducted by Sir Hamilton Harty, played Beethoven's fourth Symphony, Tchaikovsky's 'Francesca da Rimini,' and, with Mr. Gaspar Cassado, Dvorák's B minor Violoncello Concerto.——The Leeds Symphony Orchestra came to the Theatre Royal on a Sunday and played the 'Cockaigne' Overture and 'Pathetic' Symphony, under Mr. Julius Harrison.——The programme of a Delius evening by the British Music Society included the Sonatas for violin and for 'cello, and a number of songs.——The New Choral Society, under Mr. George Firth, gave an all-English programme on December 10, the features of the programme being 'Blest Pair of Sirens,' the 'Lady Radnor Suite' (conducted by Mr. Chalmers Park), and other works by Parry.——On December 11 Mr. John Goss and the Cathedral Quartet gave a programme for the Philharmonic Society.——At the third Subscription concert an interesting programme, including a Mozart Divertimento, was given by fifteen players of the Hallé Orchestra under Sir Hamilton Harty.

BRIGHTON.—'Israel in Egypt' was performed by the Harmonic Society under Mr. Percy Taylor on November 19. ——The Sussex section of the Southern Railway Musical Society sang male-voice part-songs, including Coleridge-Taylor's 'Viking Song,' on December 3, Mr. Arthur Richardson conducting.——Two meetings of the Sussex Women Musicians' Club were devoted to a lecture-recital by Miss Eleanor Wilkinson on old keyboard music—with illustrations played on an 18th-century harpsichord and on a clavichord—and a Brahms programme.

BRISTOL.—The Philharmonic Society opened its season on November 19 with an orchestra of sixty-six and a choir of a hundred and seventy under the direction of Mr. Arnold Barter. The chief event of the evening was a well-considered performance of Elgar's second Symphony, in which the orchestra showed its good qualities. Grieg's Concerto was played by Mr. Frank Merrick. The choral numbers were Handel's 'Hark, how the woods' (from 'Atalanta'), Parry's 'Blest Pair of Sirens,' and Gibbons's 'What is our life?'——A well-chosen programme, given by the Bristol Ladies' Choir, under Miss Florence Bradfield on December 5, included Colin Taylor's 'Slumber Songs of the Madonna' and Geoffrey Shaw's 'How far is it to Bethlehem?'——The audience joined in the 'Hallelujah Chorus' when the Choral Society gave 'The Messiah' under Sir Herbert Brewer on December 10.——About two thousand children came to the Central Hall on December 9 to hear Mr. Maurice Alexander's amateur orchestra in a programme that included Beethoven's fourth Symphony. ——A new operetta, 'The Secret of Castle Dangerous,' by Dr. C. W. Pearce was performed, with the help of a small string orchestra, by the children of the Royal School for the Blind, under the direction of Mr. A. H. James.——A notice of the opera season is given on p. 67.

BURY.—The first concert of the Bury Athenæum Musical Society was given on November 15. Mr. Baguley Waters conducted the choir of eighty voices and the orchestra in Rachmaninov's Choral Prelude, 'Weep no more,' and Bach's 'Peasant Cantata.' The ladies of the choir sang Hamerik's 'Harvest Dance.'——Mr. John Goss gave a recital on December 6.

BUXTON.—Foulds's 'Celtic Suite' and Suppé's Overture 'The Wanderer's Goal' were among the works played at a Pavilion Sunday concert.

CAMBORNE.—The first two movements of Beethoven's ninth Symphony and the 'Emperor' Concerto were played by the Cornwall Symphony Orchestra under Dr. Charles Rivers. The pianist was Mr. Frank Laffitte.

CAMBRIDGE.—A large audience heard the Philharmonic Society chorus sing Parry's 'The Pied Piper of Hamelin' at the Guildhall.——During the week ending November 19, the London String Quartet played all the Beethoven Quartets.——A note on the performance of Kodály's 'Psalmus Hungaricus' will be found on p. 75.

CARLISLE.—Holst's Fugal Concerto for flute and oboe, four Scarlatti pieces, and Beethoven's 'Ritter' Ballet Music were in a recent programme of the Cumberland Orchestral Society. Mr. Tom Clay conducted.

CHESTER.—The Catterall and London String Quartets played at the Refectory on December 5 and 12.

COLCHESTER.—At Moot Hall, on November 15, the Colchester and District Musical Society, conducted by Mr. W. F. Kingdon, performed 'A Tale of Old Japan,' Brahms's 'Song of Destiny,' and the Gloria from the B minor Mass. The accompaniments were played by a local orchestra, with assistance at the organ.

COVENTRY.—The concert version of 'Carmen' was given by the Choral Society on November 17, with accompaniment supplied by the Musicians' Union Orchestra and a pianist. Mr. John C. Potter conducted.

DERBY.—At the concert organized by the Derby and District Organists' Association, the Derby Co-operative Choir sang 'Hiawatha's Wedding-Feast,' Parry's 'My soul, there is a country,' and other works, under the direction of Mr. F. J. Stevenson.——The whole of 'Hiawatha' was given by the Choral Union on November 29, with Miss Doris Vane, Mr. Walter Glynne, and Mr. Roy Henderson as principals, and Sir Henry Coward conducting.

DISS.—The concert version of 'Carmen' was given by the Choral Society under Mr. W. H. Aldrich on November 29. The principals were Miss Faith Hooper, Miss Diana Trevanion, Mr. Frederick Steger, and Mr. Frederick Woodhouse, who also sang Bach's 'O'er mountain and valley.'

DORKING.—The Madrigal Society and the Orchestral Society combined to give an excellent concert under Mr. Henry Wardale, the principal work performed being 'God's time is the best.'——A week before this the Lener Quartet had played for the Music Club.

EASTBOURNE.—Mozart's 'Requiem' was sung by the Choral Union at St. Saviour's Church under the direction of Mr. J. R. Dear.——At the Devonshire Park concerts, Capt. Amers has conducted Rimsky-Korsakov's third Symphony, a Paganini Violin Concerto (with Melsa as soloist), and de Falla's 'Nights in the Gardens of Spain.'

HALIFAX.—Beethoven's Mass in C and Bach's Magnificat were sung to good effect on November 24, by the Choral Society, under Dr. A. C. Tysoe. The Leeds Symphony Orchestra assisted and took part with Miss Kathleen Frise-Smith in Grieg's Pianoforte Concerto.—— The Orchestral Society numbered over fifty players for a performance of Mozart's 'Jupiter' Symphony, under Mr. J. N. Bates.

HARLESTON.—The Harleston and District Choral Society, which gave no concerts last year, resumed work under Mr. G. W. Ritchie with a performance of Cowen's 'The Rose Maiden.'

HASLEMERE.—Beethoven's C sharp minor Quartet and Brahms's Sextet were played by the Hungarian String Quartet and others on December 2.

HEREFORD.—The singing of the Choral Society in 'Hiawatha' was greatly admired on November 22. Dr. Percy Hull conducted.

HUDDERSFIELD.—The fine qualities of the Choral Society were well revealed in a performance of 'The Apostles' given under the direction of Sir Henry Coward. Miss Elsie Suddaby and Mr. Norman Allin were among the solo singers.——Marsden Choral Society opened its season with 'Hiawatha's Wedding-Feast' and a choral fantasia on 'The Mastersingers.' Mr. J. Fletcher Sykes conducted. ——Mr. Harold Hallas sang Brahms's 'Magelone' Cycle at his twenty-first recital.

HULL.—Beethoven's eighth Symphony and the B flat minor Pianoforte Concerto by Tchaikovsky, played by Miss Betty Humby, were the features of the concert given by the Philharmonic Society under Sir Henry Wood on November 24.

IPSWICH.—The Orchestral Society, conducted by Mr. Edgar Wilby, played Mendelssohn's 'Italian' Symphony and Bantock's 'Russian Scenes' on December 1.

LANCASTER.—The programme of the Lancaster Orchestral Society's concert under Mr. N. S. Wallbank on December 10 included three movements of Beethoven's second Symphony.

LEAMINGTON.—The B.B.C. concert given on December 2, with the Birmingham Studio Symphony Orchestra of sixty-five players, was conducted by Sir Henry Wood. 'Don Juan,' a 'Wand of Youth' Suite, and the fifth 'Brandenberg' Concerto were the principal works.

LEEDS.—One of the chief events in an eventful season was the concert of the Choral Union on November 16. The programme, which was admirably carried out under Sir Henry Coward's direction, consisted of a concert version of Gluck's 'Orpheus' and Hamilton Harty's 'The Mystic Trumpeter.' The Leeds Symphony Orchestra assisted, and the soloists were Miss Margaret Balfour (Orpheus), Miss May Blyth (Euridice), Miss Eda Bennie (Amor), and, in the cantata, Mr. William Hayle.——The Philharmonic Society, now brought to a high pitch of virtuosity by Dr. Bairstow, showed its quality on November 30 in Brahms's 'Triumphlied,' Holst's 'Hymn of Jesus,' and Stanford's 'Phaudrig Crohoore.' Mr. Roy Henderson, soloist in the Brahms, sang also a Bach Air and a song from 'Boris Godounov.'——The University Musical Society sang madrigals and part-songs under Mr. J. L. Slater on December 2.——Brahms's 'Requiem' was performed by a choir of two hundred and Mr. Maude's String Orchestra at the Parish Church, under Dr. Tysoe. ——Mr. Maude's Orchestra gave an interesting and diversified programme on November 26. It consisted of a Vivaldi Concerto, the eighteenth Concerto Grosso, Elgar's 'Introduction and Allegro,' Parry's 'Lady Radnor' Suite, Coleridge-Taylor's Novellette in A, Alfred Wall's 'Pastorale and Bourrée,' and Warlock's 'Serenade.'——On the same evening the Leeds Symphony Society, under Mr. Harold Mason, played Beethoven's C minor Symphony as part of a popular programme.——A week later Mr. Julius Harrison conducted the Leeds Symphony Orchestra in d'Indy's 'Le Camp de Wallenstein,' and M. de Greef played the 'Emperor' Concerto.——Bach's 'Come, Redeemer of our race' was included in a programme of vocal quartet music at a mid-day University recital.

LEICESTER.—A comparatively small audience came to hear Vaughan Williams's 'Sea' Symphony sung by the Philharmonic Society, on November 23. Sir Henry Wood conducted a performance that did great credit to the Society. Miss Mary Congreve and Mr. Roy Henderson were the soloists.——Dr. Malcolm Sargent conducted the Leicester Symphony Orchestra in Beethoven's seventh Symphony on December 7.

LINCOLN.—At the annual concert of the Musical Society on November 30, Dr. G. J. Bennett, the choir of over two hundred singers, and an orchestra mainly composed of Hallé players, gave a selection from 'Tannhäuser' and Charles Wood's 'Dirge for Two Veterans.'

LIVERPOOL. — The performance of 'The Dream of Gerontius' given by the Liverpool Welsh Choral Union did not diminish the choir's great reputation. Dr. Hopkin Evans conducted, and Mr. John Coates sang the part of Gerontius.——Sir Hamilton Harty conducted the Philharmonic concert on November 15, when the programme contained the 'Chasse Royale,' from 'Les Troyens,' Dvorák's Symphonic Variations, and Stanford's first Irish Rhapsody. ——The next Philharmonic concert was all-Wagner, Sir Henry Wood conducting. —— 'Shamus O'Brien' was given with pianoforte accompaniment by the Liverpool Repertory Opera Company on November 25.——Members of the Liverpool Bach Choir assisted at Dr. Whittaker's fifth Alsop lecture on Bach by singing the fifty-sixth Church Cantata, first number by number, with comments by the lecturer, and then as a whole.

LUDLOW.—Nine towns and villages helped in the concert of South Shropshire choirs given at Ludlow on December 2. The programme, given under Mr. Arthur Fagge's direction, was miscellaneous. The concert was in aid of a fund, to be raised in memory of the late W. H. Leslie, for the furthering of choral music in the district.

LUTON. — At Mr. Claude Powell's concert on November 24, the feature of the programme was a new Saxophone Concerto by Josef Holbrooke, with the composer conducting.

MANCHESTER.—The Dramatic Symphony, 'Romeo and Juliet,' by Berlioz, performed at the Hallé concert on December 1 under the direction of Sir Hamilton Harty, had not been heard in England since the Manchester performance of 1906. It takes two hours to perform. 'N. C.' in the *Manchester Guardian* wrote:

> 'The melodies do not challenge the heavens: they are tender, frail as common humanity . . . . And yet this same Berlioz has been cursed with a legend these many years; he has been presented to us as a Victor Hugo run to seed, a windy romantic! Our own view is that there are pages and pages in Berlioz's "Romeo" which steal for music some of the sweetness of Shakespeare himself.'

At other Hallé concerts among the works played have been Dvorák's 'Cello Concerto, with Mr. Cassado, and the Overture to 'Die Fledermaus' by Johann Strauss (November 17); Mahler's fourth Symphony, called 'The Heavenly Life' (November 24); Glazounov's fourth Symphony and the 'Enigma' Variations (December 8). ——The Berlin Philharmonic Orchestra played under Herr Fürtwangler at the Brand Lane concert of December 4, and were well received by a crowded audience. The programme consisted of Brahms's second Symphony, 'Till Eulenspiegel,' and the Overtures to 'Tannhäuser,' 'Die Meistersinger,' and 'Der Freischütz.'——The works played at the Municipal concert of December 5 included Berlioz's 'Benvenuto Cellini' Overture.——The Glasgow Orpheus Choir gave a concert in Free Trade Hall on November 19.—— 'The Hillside,' a new choral work by Eric Fogg, was produced by the Municipal Choir, under the composer's direction, on November 21. It is a 'Ballade' for soprano, baritone, chorus, and orchestra, to a text drawn from Tagore.—The C.W.S. Male-Voice Choir, conducted by Mr. Higson, sang Bantock's 'War Song of the Saracens' and Morley's 'Ho, who comes here' at its concert on November 30.——The Catterall Quartet played a Mozart programme in November, and Miss Jo Lamb's Quartet played Elgar's work in December.—A Tuesday mid-day concert took the form of a self-accompanied recital by Miss Helen Henschel.

MUCH HADHAM.—It is good to find small communities flying at high game. At this Hertfordshire village, on December 16, the local Musical Society, with a choir of twenty-five voices, a dozen strings, five wind instruments, drums, and pianoforte, gave Parts 1 and 2 of the 'Christmas Oratorio' to a church-full of their neighbours. The programme included also arias and carols, and Corelli's 'Christmas' Concerto. The soloists were Miss Veronica Mansfield, Mr. Steuart Wilson, and Mr. Michael Dykes Bower. Mr. Mark Pasteur conducted an ambitious undertaking that was thoroughly justified by its success.

Newcastle-on-Tyne.—Dr. Whittaker conducted the Bach Choir in four Church Cantatas at St. Nicholas's Cathedral on November 26, three of the Cantatas being heard for the first time at Newcastle.——Dowland, Morley, and Parry were well represented in the concert given by the Oriana Choir under Mr. A. F. Milner, on November 30.——The new Carrick-Tilley Choral Society gave its first concert on December 6, with a programme of part-songs conducted by Mr. George Robertson.——December 7 was the date of four evening concerts by neighbouring choral societies — the Prudhoe Gleemen under Mr. Harry Harland; the Y.M.C.A. Choral Society in 'The Messiah,' under Mr. A. W. Lambert; the Jarrow Philharmonic Society; and the Armstrong College Choral and Orchestral Societies in Dvorák's 'Te Deum,' Vaughan Williams's Fantasia on Christmas Carols, and Beethoven's eighth Symphony.——Mr. Edgar Bainton conducted the Philharmonic Orchestra in the 'Enigma' Variations and Borodin's second Symphony on November 27.

Newcastle-under-Lyme.—Mr. Alwyn P. Lovatt conducted the Male-Voice Glee Union, on December 1, in Bridge's 'Bold Turpin,' Basil Johnson's 'The splendour falls on castle walls,' and his own part-song, 'The Watchman' (Herrick). The Philharmonic Trio played a Trio by Goepfart.

Northampton.—Mr. C. J. King and the Musical Society announced the first performance at Northampton of Bach's 'Christmas Oratorio' on December 9.

Norwich.—Schumann's first Symphony was the principal work in the Philharmonic Society's programme, conducted by Dr. Bates, on December 6.——The Municipal concerts opened with a miscellaneous programme on November 26.——The Norwich String Quartet, formed of local players, gave two concerts of classical works to good attendances at Stuart Hall on December 1.

Nottingham. — Nottingham Philharmonic Society celebrated its coming-of-age on November 24 with a presentation to Mr. William Turner, its founder and conductor.——At Mr. Turner's annual concert on December 3, his Ladies' Choir joined with the Philharmonic in a miscellaneous programme.——Mr. C. E. Riley's twenty-five years' connection with the Madrigal Society was also celebrated with a presentation on December 6.——Mr. Allen Gill conducted the Nottingham Sacred Harmonic Society on November 23 in concert selections from 'Carmen' and 'Faust.'——The Virtuoso Quartet played to the Music Club on December 1.

Oxford.—The first three parts of the 'Christmas Oratorio' and the 'Song of Destiny' were sung by the Oxford Harmonic Society on November 27, under Mr. Jacques, Bach's accompaniment being played on the organ, and that of Brahms on two pianofortes.——'Israel in Egypt,' which had not been heard at Oxford for over twenty years, was announced for December 4.——A notice of the production of Monteverde's 'Poppæa' will be found on p. 65.

Painswick.—The Delius Violin Sonata (Mr. Albert Sammons and Mr. Gerald Moore) and songs by Brahms (Mr. Dale Smith) were given at a Saturday afternoon concert of the Music Club.

Plymouth.—The Orchestral Society played the 'New World' Symphony under Mr. Walter Weekes on November 30.

Portsmouth.—A large audience heard Portsmouth North End Choral Society perform 'The Hymn of Praise' and 'The Revenge' under Mr. Ernest C. Birch on December 7. It was announced that Sir Edward Elgar would conduct the Society in 'Caractacus' on April 18.——The Philharmonic Society opened its season with a Wagner concert under Lieut. R. P. O'Donnell.

Rotherham.—The Choral Society's programme on December 1 consisted of most of 'The Creation' (twenty-four numbers out of thirty-three) and the concert selection from Gounod's 'Faust.' The music was well performed under Mr. Granville Naylor.

St. Albans.—Holbrooke's new Saxophone Concerto was performed by Mr. W. Lear at Mr. Claude Powell's afternoon concert on November 24, before being performed at Luton in the evening.

Sheffield.—An abridged version of 'Israel in Egypt' and two choruses from Bantock's 'Vanity of Vanities' were among the works finely sung by the Musical Union on November 17, under the direction of Sir Henry Coward.——The programme given by the Amateur Musical Society on December 6, under Dr. Staton, consisted of the Choral Symphony and Parry's 'Song of Darkness and Light.' This was the Society's hundred and twenty-eighth concert. Dr. Staton's Chesterfield Musical Union helped in the last movement of the Symphony.

Seaton.—The East Devon Orchestra gave a concert on December 6, under the direction of Mr. Arthur Billingsley, the chief items in the programme being the first movements of the 'Unfinished' Symphony and Beethoven's fifth.

Shrewsbury.—The Philharmonic Society, conducted by Mr. F. G. Rowland, performed 'The Creation' on November 17.——A week later the Orchestral Society's programme, under Mr. F. C. Morris, included Debussy's 'L'après-midi d'un faune.'

Southampton.—The Philharmonic Society opened its thirty-fourth season on December 7 with a New World programme—Dvorák's fifth Symphony, Vaughan Williams's 'Towards the Unknown Region' (Walt Whitman), and Coleridge-Taylor's 'Beside the ungathered rice he lay.'

Southport.—The Orchestral Society's programme under Mr. Matthews, on November 25, included the 'Cockaigne' Overture, a Concerto Grosso by Vivaldi, Massenet's Suite 'From Foreign Parts,' and the 'Emperor' Concerto, played by Mr. Solomon.——Miscellaneous programmes were given by the Philharmonic Orchestra, under Mr. H. Hill Whitfield, on Sunday, December 4, and the Harmonic Male-Voice Choir under Mr. Peter Whiteside, on December 6.

Stourbridge.—'A Tale of Old Japan' was performed on November 21 at the hundred and fifty-third concert of the Stourbridge Concert Society. Mr. Arthur Woodall conducted.

Winchester.—The Choral Symphony was performed three times at the Guildhall on November 24. The Winchester Music Club formed the nucleus of a performing body that comprised singers from the choirs of Compton and Shawford (Mr. G. R. Crawford), St. Cross (the Rev. H. Arthur Collins), Winchester City (Mr. G. P. Peachell), and Winchester College. Professional wind players came from London; the four solo singers were from the Royal College of Music. The conductor was Dr. George Dyson, musical director of the Music Club. The morning performance was of the nature of a rehearsal; the afternoon performance was for a largely juvenile audience; and the chief performance was given to a crowded audience in the evening. The whole venture was a great success in every way.

Wolverhampton.—Miss Astra Desmond sang the part of 'Carmen' in the concert version of the opera performed by the Choral Society under Dr. Darby.——Berlioz's 'Faust' was given by the Music Society with well-known soloists on December 1. Both chorus and orchestra were excellent under the direction of Dr. Malcolm Sargent.

Worcester.—Sir Ivor Atkins conducted the Festival Choral Society on December 6 in Brahms's 'Liebeslieder Walzer' and Bach's 'Come, Jesu, come.'

Worthing.—The Worthing Madrigal Society, recently formed under the direction of Mr. Frank Davey, gave its first concert on December 7, the chief works being 'Blest Pair of Sirens' and 'The Banner of St. George.'

### KODÁLY'S 'PSALMUS HUNGARICUS' AT CAMBRIDGE

The performance of Kodály's 'Psalmus Hungaricus' at Cambridge (the first in England) proved an event of surprising interest. Interest indeed is not a rare ingredient of musical performances; but it is seldom a wholly musical interest, as was the case at Cambridge. In the 'Psalmus Hungaricus' one sees Kodály completely free from the obsession of those moderns who write music as if they hated it, and anxious only to go as far as they possibly can from musical traditions. He shows his modernity clearly enough in his treatment of harmony, but there is not a chord in the whole 'Psalmus' that should cause annoyance to grammarians. The music is robust, and even violent, but so is the theme, which represents King David calling upon Heaven to avenge his wrongs and smite the offenders. Such sentiments cannot be adequately expressed in the methods of the 'bread-and-butter-Miss.' Dissonance here is not only justified, it is necessary, since it stands for a world that is out of tune: for a mind distressed. That is why we did not resent the fact that Mr. Frank Mullings was so frequently 'off' the right note. Perhaps the effect was intended. Certainly the famous singer who commands the highest fee obtains some very striking effects by some such dodge.

The chorus sang exceedingly well, and credit should be given to Dr. Rootham, who undertook the onerous task of preparing them. Kodály himself conducted, and obtained a remarkable ensemble. F. B.

## Competition Festival Record

GUERNSEY.—The Eisteddfod, held in November soon after the Jersey Eisteddfod, showed that the smaller island has as musical a population as the larger. The many competitions in the syllabus were well supported (there were fifty juvenile pianists in one class), and the standard of performance drew frequent praise from the adjudicators.

HALIFAX.—This Festival, held for the sixth time on November 25-26, is highly esteemed by northern choirs, the two chief choral male-voice classes causing a fine gathering of the best talent and training. Seven mixed-voice choirs, chiefly from Yorkshire, set up a close competition, the markings at the head being: Halifax Madrigal Choir (Mr. H. Shepley), 268; Sowerby Bridge Madrigal Society (Mr. B. Wadsworth), 265; Harrogate Tudor Jacobean Choir (Mr. J. Anumson), 262. It was several years since the famous Halifax Choir had competed at its home festival. In the male-voice class Lancashire predominated. Nelson Orion (Mr. H. Sutcliffe) won against Manchester Orpheus (Mr. G. S. Smith) and three other choirs. Local orchestras made an excellent competition in the playing of Mozart movements. Halifax Orchestral Society (Mr. J. Nicol Bates) was first. One of the test-pieces—a tenor solo—was a setting of Mary Coleridge's poem 'Gibberish,' by Harold Clayton, a Halifax musician.

LONDON, NORTH.—For eight days (November 11-19) the long syllabus of the North London Festival was worked out at the Public Halls, Prince of Wales Road, Kentish Town. The principal classes, held on the first of the Saturdays, drew competitors from far afield, challenge shields being carried off by Nottingham Philharmonic Society, Sheffield L.N.E.R. Male-Voice Choir, William Turner's Ladies' Choir, Nottingham, and Barmborough Main Orchestra, Mexborough. The best string orchestra was Miss Ethel Loder's, Finchley. There were a great number of competitors for solo singing and various forms of children's music.

LONDON, SOUTHERN AREA.—This comprehensive title covers a wide field, including as it does all parts of South and West London and South of the Thames. Founded in 1922, the Festival has grown continuously. The last, held at Wandsworth Town Hall, concluded on November 26, and attracted eleven hundred and twenty-eight individual entries, totalling upward of three thousand performers. Greater public interest and an improved standard were outstanding features, and the adjudicators were agreed that performances showed an all-round, perceptible improvement over last year. A few of the more important prizes were awarded as follows: Ladies' Choirs, The Streatham Singers (Mr. F. C. Haggis); Girls' Clubs, Miss Walter's Girls' Club, Norwood; Equal-Voice Choirs, Miss Walter's Choir; Elementary Schools, St. Mary's Roman Catholic School, Battersea (Miss McCarthy), and Wix's Lane L.C.C. School, Clapham Common (Miss F. M. Watson); High School Orchestras, &c., Wynne Orchestra (Miss Winifred Wyard). Two nine-guinea exhibitions were presented as a memorial to the late Dr. F. N. Abernethy, the former chairman of the Festival. Mrs. Lester Jones, who founded the movement, is still hon. secretary of the Festival.

MILLOM.—The seventh Festival, held on December 1-3, represented local interests in a district where music is cultivated with enthusiasm. Some singing of a very good standard in the choral classes led to the following results: Male-Voice Choirs, Millom (Mr. J. Bond) first, and Barrow Bach Choir (Mr. W. Broome) second by one mark; Mixed-Voice Choirs, Barrow Bach Choir first, Haverigg (Mr. J. Wood) second, and St. James's Choir, Millom (Mr. H. G. Cooke), third. The Barrow Choir was also first in the ladies'-voice section.

NORTHAMPTON.—The thirty-sixth Eisteddfod, extended to cover four days (November 16-19), brought some good contests. Seven choirs competed in the chief mixed-voice class, Irthlingborough Madrigal Choir (Mr. W. Jacquest) taking first place. Primrose Hill Congregational Choir (Mr. F. A. Facer) was the best of ten Ladies' Choirs, and was also top of the Church choir class against six other choirs. Among the mixed-voice country choirs which sang Somervell's 'The Grasmere Carol,' Cogenhoe Choral Society (Mr. W. C. J. Grant) won the first prize.

PLYMOUTH.—The Festival was organized by the Plymouth Centre of the British Music Society, on November 21-23. New competitions for oratorio and folk-song were included, and the number of competitors rose to over a thousand. All the prescribed test-pieces were by British composers. The class for male-voice choirs brought some particularly good singing from Morley Choir (Mr. W. P. Leverton), who took first place, Royal Dockyard Draughtsmen (Mr. G. Bollard), and Dolcoath Mine Choir (Mr. W. E. Eustace). There were a great number of juvenile pianists.

SWINDON.—From November 14 onwards many days were occupied by the 'Eisteddfod' of the Swindon Free Church Council. There was classes for various forms of church choral singing, school singing, and solo singing and playing. Among the performers who showed the highest merit were those who came from Saxford Street School, under the direction of Mr. H. Painter—a choir and an orchestra of boys.

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The following competition Festivals have also been held: BACUP (the St. John Ambulance Festival) on November 11 and 12; the Elementary Schools Festival at BURTON on November 22; the ninth Eisteddfod of the COLCHESTER and District Sunday School Union on November 16; COLNE Festival on December 2 and 3, where the chief choral awards were won by Steeton Male-Voice Choir (Mr. H. Wrathall) and Todmorden Glee and Madrigal Society (Mr. J. Crowther); CONSETT, where the fourth Festival was an advance in every way on previous years; the fifth ECCLESHILL Musical Festival, which attracted twenty-two choirs from West Riding city schools on November 18 and 19; the twelfth annual GOODMAYES Festival on four Saturdays in October and November; ILKESTON Sunday School Union Festival on November 19; a Festival held for the eighth time at INDIAN QUEENS on November 24 and 25; TORQUAY Schools Festival on November 25 and 26.

The new address of the British Federation of Musical Competition Festivals is 22, Surrey Street, Victoria Embankment, W.C.2. (Tel.: Central 6911.)

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The Index of Vol. 68 (January to December, 1927) of the *Musical Times* is now ready, and will be sent, post free, to subscribers, on application to the publishers.

# Music in Scotland

EDINBURGH.—The programmes of the Paterson Orchestral concerts followed the same general lines as those of the Glasgow Choral and Orchestral Union concerts, noticed below, but included a special Christmas Holiday concert for young people, with a programme attractive to old and young alike. The Scottish Orchestra was directed throughout the month by Vladimir Golschmann, who was very favourably received. The soloists were Nicolas Orloff (pianoforte) and Mischa Elman (violin).——At the second of the Reid Orchestra Symphony concerts, Prof. Tovey played with the orchestra (Miss Mary Grierson conducting) Mozart's Pianoforte Concerto No. 15, in B flat, and Schumann's 'Introduction and Allegro Appassionato,' Op. 92. Prof. Tovey directed the orchestra in Beethoven's 'Coriolanus' Overture and the C minor Symphony, and in Sinigaglia's 'Rapsodia Piedmontese' (violin soloist, Mr. Watt Jupp). At the third concert, the Reid Orchestra joined forces with the Edinburgh Choral Union, under Prof. Tovey's direction, in a performance of the ninth Symphony. The programme included Wagner's 'Faust' Overture and Parry's 'Blest Pair of Sirens,' sung by the Choral Union under its own conductor, Mr. Greenhouse Allt. ——Prof. Tovey's Sunday concerts during the month included (1) a recital by Nicolas Orloff and Prof. Tovey of works for two pianofortes, including Mozart's Sonata in D, Brahms's Sonata in F minor, and (in its original version) Schumann's Andante and Variations, for two pianofortes, two 'cellos, and horn; (2) a vocal quartet concert by the Northern Singers, at which Brahms's 'Liebeslieder' and 'Zigeunerlieder' and Walford Davies's 'Nursery Rhymes' were sung and played; (3) a performance of two Trios for pianoforte, violin, and 'cello—Beethoven's Op. 97, in B flat, and Schubert's Op. 100, in E flat; and (4) a vocal and pianoforte recital, at which Miss Poppy Dickson sang songs by Haydn, Arne, Parry, Schumann, Debussy, Ravel, and Moussorgsky, and Prof. Tovey played the 'Moonlight' Sonata, the Handel-Brahms Variations, and Chopin's F minor Ballade.——The Edinburgh Amateur Orchestral Society (conductor, Mr. Ralph T. Langdon) played at its first concert Schumann's Symphony No. 4, in D minor, the 'Leonora' No. 3 and 'Ruy Blas' Overtures, and German's 'Gipsy' Suite. Mr. Philip Powell (tenor) was the soloist.——The Falconer String Quartet gave a series of three chamber concerts, and presented String Quartets by Haydn, Mozart, Beethoven, Schubert, and Brahms, and, with Miss Ruth Waddell as additional 'cellist, Schubert's String Quintet in C major, Op. 163.——At the third of the series of lecture-concerts for school children, under the joint ægis of the Education Authority and Messrs. Paterson, Mr. Herbert Wiseman talked on 'Colour and Imagination in Music,' and the orchestra, led by Mr. Watt Jupp, played illustrative pieces by Bach, Weber, Strauss, Mendelssohn, and Tchaikovsky. At the fourth, Miss Jean Sterling Mackinlay sang folk-songs and old ballads, and the children did some community singing. At the fifth, Mr. Wiseman talked on 'Musical Terms,' illustrated from Schumann's 'Forty-three Pianoforte Pieces for the Young.' At the sixth and last, 'Time, Rhythm, and Accent; and Eurhythmics,' were discussed, and illustrated by teams from seven Edinburgh schools, Miss Barbara Hogg directing.—— Miss Elsie Cochrane (a well-known Edinburgh soprano) and Mr. Harold Fairhurst (violin) gave a recital.—— Edinburgh University is about to confer upon Mr. T. H. Collinson an honorary Mus.Doc. degree, a distinction long overdue to a musician whose unusual gifts are only exceeded by his talent for self-effacement. The University of Edinburgh is by way of being careless about the distinguished musicians who honour the city by belonging to it. Has it never heard of Marjory Kennedy Fraser?

GALASHIELS.—At the second of the Galashiels subscription concerts a miscellaneous programme was submitted by a number of well-known artists, of whom Adila Fachiri (violin) was the most outstanding.

GLASGOW.—The incursion of the Glasgow Orpheus Choir (Mr. Hugh S. Roberton) into oratorio ('The Messiah') has raised probably as much discussion as the performance with which Sir Thomas Beecham fluttered the London dovecotes last season. The Orpheus performance presented some new features. The solos 'Every valley' (tenor), 'Rejoice greatly' (soprano), 'The people that walked in darkness' (bass), and 'Why do the nations rage' (bass) were sung by the massed voices of the particular section of the choir. The effect in 'Rejoice greatly' was brilliant, and in 'Why do the nations' thrilling. The remaining solos were sung by members of the choir from their places in the choir seats. Sincerity and simplicity were the characteristics, and in some cases, notably in the soprano 'I know that my Redeemer liveth' and the contralto solos, the effect was moving in the extreme. In the chorus work, superlatively well sung, the pace seemed at times a little fast, but texture, mobility, and clearness and significance of diction far surpassed anything we have heard before in this work. Pianoforte and organ (despite the outstandingly fine work of the pianist, Miss Ailie Cullen) proved a poor substitute for the orchestra, and at times we missed the opulence of line and weight of tone which can only be had from a very much larger body of voices. Nevertheless, a remarkable performance. ——The Glasgow Bach Society gave a chamber concert, at which the Society's chamber orchestra of some thirty players, conducted by Mr. F. H. Bisset, played the No. 4 Suite in D, the Concerto in D minor for two violins (Miss Bessie Spence and Mr. Spence Malcolm), the Concerto in F major for pianoforte and two flutes (Mr. Wilfrid Senior, Mr. Alfred Picton, and Miss Jean Dick), movements from two of the Church Cantatas, and a Purcell Suite.—— At its first concert this season, the Glasgow Amateur Orchestral Society, eighty strong, under the very capable direction of Mr. J. Peebles Conn, played a Haydn Symphony (No. 13 in G), the 'Euryanthe' and 'Semiramide' Overtures, Stanford's Irish Rhapsody No. 1, and Grieg's 'Holberg' Suite for strings. Mr. Harry Dorman, a young Glasgow pianist, made quite a workmanlike job of the Grieg Concerto, but seemed rather shaken up in his solos.—— Mr. Robert Watson (baritone) and Mr. David McCallum (violin), both prominent in the musical life of Glasgow, gave an enjoyable recital together in Berkeley Hall. Mr. McCallum's best performance was the Bach E major Concerto, the biggest thing we have yet had from him. ——Mr. Adolphe Borschke gave a second pianoforte recital, this time under the auspices of the Slavonic Society of Scotland. The programme comprised for the most part operatic *mélanges* (mainly Russian), transcribed for the pianoforte by the recitalist. Of these, and of one of the player's own compositions, the less said the better. ——Under the ægis of the British Music Society, Glasgow centre, Mr. George Parker (baritone) gave a recital of songs by Schubert, Brahms (the 'Four Serious Songs'), Hugo Wolf, and Max Reger.——At the third and fourth of his Cramb Music Lectures at Glasgow University on 'Music in Social History,' Dr. George Dyson discussed the domestic music of the 16th and 17th centuries, and played a number of pieces on the harpsichord. Some singers from the Perth Madrigal Society, conducted by Mr. D. T. Yacamini, sang several groups of Elizabethan madrigals.

HELENSBURGH.—At the first of the Helensburgh Subscription concerts, Miss Helen Henschel and Mr. John Goss gave a vocal recital, each singer contributing two groups of art- or folk-songs, and the two combining in four vocal duets. At the second concert Mr. Frederic Lamond gave a Beethoven pianoforte recital.——At the second of the Max Mossel Subscription concerts at Glasgow, Edinburgh, Aberdeen, Ayr, and Bridge-of-Allan, Maggie Teyte sang with that perfection of diction in which she has few equals. Youra Guller was entirely delightful in pianoforte solos, and the violinist Francescatti played with elegance and finish, but lacked breadth and showed a tendency to subordinate the whole to its parts.

PAISLEY.—At its first concert, the Paisley Choral Union, conducted by Dr. W. Rigby, sang 'Judas Maccabæus.'

SEBASTIAN.

## Music in Wales

ABERYSTWYTH.—At the last College concert of the term Prof. de Lloyd conducted the chorus and orchestra in Vaughan Williams's 'Fantasy on Christmas Carols,' B. J. Dale's 'Before the Paling of the Stars,' and selections from the 'Christmas Oratorio.' Mozart's Symphony in E flat was also given.——On December 4, Mr. G. Stephen Evans gave a lecture on the 'Art of Listening,' with illustrations by the Aberystwyth Orchestral Society.

BANGOR.—The principal event of the month was the performance of 'The Messiah' by the University College Choral Society, supported by the Bangor Orchestral Society, on November 23, with Miss Stiles-Allen, Miss Bessie Davies (student), Mr. Evan Lewis, and Mr. Rhys Davies as soloists. Mr. E. T. Davies (the College Director of Music) conducted. The choir, which included a hundred and thirty students, sang with splendid vigour and flexibility throughout. The College weekly concert programmes have included, as usual, many interesting chamber works. On December 1 an inter-collegiate string quartet played Beethoven's posthumous Quartet in A minor and the Goossens Sketches with great success. The same Beethoven Quartet was played by the London String Quartet at the Bangor Musical Club on December 6. The final concert of the term, the hundred and fiftieth of the series, was devoted to carol singing, a performance of Haydn's 'Toy' Symphony, by students, Mozart's Flute Quartet in A, and the 'Kreutzer' Sonata. At a dramatic performance on December 14, the College orchestra played the 'Coriolanus' Overture, 'Casse-Noisette' Suite, and a chain of Welsh Folk-songs arranged for orchestra by Mr. E. T. Davies, who conducted.

CARDIFF.—The weekly College concerts have included a performance of Purcell's Te Deum by a small choir. On December 10 the University College Choral Society and Orchestra gave Parts 1 and 2 of the 'Christmas Oratorio,' Vaughan Williams's 'Fantasy on Christmas Carols,' and Parry's 'There is an old belief.' On December 12 the same body repeated the 'Christmas Oratorio' in Llandaff Cathedral, Prof. David Evans conducting on both occasions. ——On November 23, a concert of chamber music was given by the London String Quartet in the Girls' High School.——On December 4, the Cardiff Musical Society gave Bach's B minor Mass. The soloists were Miss Dorothy Silk, Miss Rispah Goodacre, and Messrs. Francis Russell and Harry Goodacre. Mr. Warwick Braithwaite conducted. ——On December 11, the Tabernacle Choral Society gave Parts 1 and 2 of the 'Christmas Oratorio,' conducted by Mr. E. J. Richards.——A week of amateur grand opera began on December 12, the opening performance of Gounod's 'Faust' apparently achieving a great success.

HAWARDEN AND NEIGHBOURHOOD.—The Trio attached to University College, Bangor, gave a lecture-concert to the pupils of the Hawarden County School, and an evening public chamber music concert. The programme included Vaughan Williams's 'The lark ascending.' On the next day the same Trio visited elementary schools at Buckley, Queensferry, and Connah's Quay, giving lecture-concerts at each.

NEWPORT (MON.).—On November 24 the Newport Choral Society, conducted by Mr. H. E. Sims, gave 'Judas Maccabæus.' The orchestra was led by Mr. Busfield, and Mr. Miles assisted at the organ.

NEWTOWN (MONTGOMERY).—The Llandinam and Newtown Choral Society, conducted by Mr. W. R. Allen, gave 'Hiawatha's Wedding-Feast' and excerpts from 'Elijah,' on December 12. The soloists were Miss Myfanwy Rowlands, Miss G. Oliver, and Messrs. J. W. Phillips and H. Evans.

PENARTH.—On November 29 the Penarth Choral Society, supported by an orchestra led by Mr. Busfield, gave Haydn's 'Spring' and Handel's 'Ode on St. Cecilia's Day.' The conductor was Mr. H. W. Downing.

SWANSEA.—The Swansea Chamber Music Society joined with the National Council of Music in arranging a children's concert on the occasion of the visit of the Virtuoso String Quartet on December 6. Items in the programme were Beethoven's String Quartet, Op. 18, No. 2, Dvorák's 'Nigger Quartet,' and Haydn's Quartet in G. In the evening the Society's concert included Frank Bridge's 'Fantasy Quartet.'

## Music in Ireland

BELFAST. — One of the most memorable of recent concerts was that which commemorated the Beethoven Centenary on November 25, when the choir and orchestra of the Philharmonic Society performed the Choral Symphony under the direction of Sir Hugh Allen. The other works in the programme included the Violin Concerto, played by Mr. William Primrose, and excerpts from 'Fidelio.' —— The British Music Society's concert on November 18, was largely a sonata recital by Miss Margaret Huxley (violin) and Miss Doreen Gibson (pianoforte).——Pianoforte recitals have been given by Cortot and Miss Ethel Bartlett.

DUBLIN.—The new Symphony Orchestra organized by 2RN Station gave a successful experimental concert at the Metropolitan Hall on November 26. Mr. Harold White conducted Beethoven's first Symphony and added spoken comment on this and other works in the programme. The Civil Service Choir assisted the audience in community singing.——Beethoven's 'Pastoral' Symphony was the principal work of those played by the Orchestral Society under Commendatore Esposito and Dr. Larchet on December 3. Songs were contributed by Lady Harty (Miss Agnes Nicholls). ——At the concerts of the Royal Dublin Society the most noteworthy performances have been those of the Virtuoso String Quartet in two concerts on November 14; Castelnuovo-Tedesco's 'Nottambuli,' played by M. Cassado and Madame Gordigiani on November 21; Esposito's Violin Sonata in E minor, Op. 46, played by Signor Grossi and the composer on November 28; and the six Quartets played by the London String Quartet in the afternoon and evening of December 5.——A lecture-recital of Beethoven Pianoforte Sonatas was given by Mr. Frederick Dawson on December 1.——A thoroughly satisfying performance was that of Father John Burke's choir of fifty boys in a programme of carols on December 6.

## Musical Notes from Abroad

### HOLLAND

Mr. Evert Cornelis and the Utrecht 'Toonkunst Choir, in deciding to give a performance of 'The Messiah' with English text and as far as possible with the original orchestration, have achieved more than could be expected. One critic described the occasion as being that of 'the first performance of Handel's "The Messiah" in Holland,' and generally the musical advantages of the English version over the usual German translation are acknowledged. 'Fuller sonority,' 'freer rhythm,' 'typical English character,' are the kind of expression common in the criticisms, while the public attended the performance in large numbers, and grew more and more enthusiastic as it proceeded. The English soloists—Elsie Suddaby, Astra Desmond, Steuart Wilson, and Arthur Cranmer—also won excellent opinions for their fine phrasing and generally good interpretations. The result is an improved feeling towards not only the use of English words in works in which the composer used these himself, but also towards British music as a whole. Another interesting little event, arranged and conducted by Mr. Cornelis with the Utrecht Stedelyk Orchestra, was a programme of works by Corelli, Vivaldi, and J. S. Bach, in which one was able to see the contrast between the styles of three great composers of more or less the same period. The two earlier composers, it must be said, came off surprisingly well in comparison with

their great successor. Revivals are the order of the day, and the Rotterdam 'Toonkunst' Choir has given, in concert form, Moussorgsky's 'The Fair at Sorochinsky' and Debussy's 'The Martyrdom of St. Sebastian,' the former only to the point to which it was carried by the composer himself. This proved pleasant, though not particularly striking; but the Debussy was almost surprising in the amount of effect that was obtained by simple means. I understand that a repetition of this is likely to take place shortly. The choir at The Hague affiliated with the same society generally prefers light works, as it is in this category that Dr. Wagenaar, its gifted conductor, is most happy. For the first concert of the season 'The Barber of Bagdad' was chosen, and choir, principals, orchestra, and conductor all shared in a big success. Leyden beat Utrecht in linguistic achievement by singing Kodály's 'Psalmus Hungaricus' in its original language, and again the advantages from the purely musical point of view were evident. Alike for the composer, who was present, and for the conductor, Anton Tierie, and his forces it was a triumph. A very different type of Hungarian music is that of Dohnányi's 'Ruralia Hungaria,' played under the direction of the composer at Amsterdam and at The Hague. This is based entirely upon Hungarian folk-songs, and provides some light and piquantly scored pictures of country life. In both towns Dohnányi was received with the utmost enthusiasm, both as composer and as soloist. Another foreign composer who has recently brought his own work here is Carl Nielsen, whose new Violin Concerto was played at Amsterdam by Telmanyi. The work is somewhat sombre in general tone, and succeeds best where the composer has been content to allow the steady flow of sober melody and harmony to go its way without break. In the places where he has made concessions to the soloist's tendency to display the work is less satisfactory.

A number of young enthusiasts have started a new Study Circle for Modern Music at The Hague, besides giving concerts both in that city and at Amsterdam of works by contemporary composers of various countries. Unfortunately, both in matters of art and of business, their intentions are better than their achievements, so that it is very doubtful whether they will meet the success their intentions and hard work deserve. They have, however, brought forward seldom-heard works by Paul Hindemith, Heinrich Kaminski, Rudolf Mengelberg, Milhaud, Sigtenhorst Meyer, and Alex Voormolen, besides some of moderate promise by Max Vredenburg, himself a member of the Circle.

HERBERT ANTCLIFFE.

## VIENNA

### ERICH KORNGOLD'S NEW OPERA

Seldom has a new opera been expected with more anticipation, perhaps anxiety, at Vienna than Korngold's new work. Twofold were the expectations: the composer's friends hoped for a crowning achievement of the young man's career; and those with a more scrutinising attitude expected at least a tangible proof of Korngold's ultimate advancement from a prodigy to the rank of a finished, mature composer. That both groups were to some extent disappointed by 'The Miracle of Heliane' was, perhaps, not surprising.

Korngold's position, viewing it from all angles, is a difficult one. His talent is unquestionable; his 'genius,' so readily proclaimed by a certain group, is more open to doubt. The omnipotent position of his learnèd critic-father has smoothed the path for his career; but now that he has to march his own road, he finds it plastered with prejudices, even a certain antagonism germinated by the all too enthusiastic press propaganda waged by his path-makers, particularly in the press which his father controls. The publicity which this press is bestowing upon young Korngold (a publicity unprecedented in this region, and bordering on the comical) is a fatal gift. It creates, with the general public, expectations which even a stronger work than 'Heliane' could not possibly fulfil; and, with the initiated, a mistrust which Korngold's new opera is entirely too weak to dispel. Furthermore, one need not be a Freudian to recognise the fact that each individual is the product of his environment; and the environment in which Korngold has been brought up is one of unconditional conservatism in things musical. These men have pressed Korngold junior into the rôle of a 'musical bulwark'—a rôle which Erich Korngold plays with visible discomfiture and, judging by his latest score, not without occasional efforts to regain his freedom. In 'Heliane' one feels clearly, in spots, that Erich Korngold shakes his shackles; he has not—so far—been strong enough to break them. Will he be able to do so in the future, and when? The one-time prodigy is now well over thirty years of age. His early manifestations were remarkable for one so young. Has he since proceeded to a maturity commensurate with his age?

Frankness compels the statement that in some respects 'Heliane' is not an advancement over Korngold's first operas, but rather the opposite. Korngold's sense for theatrical effectiveness seems to have left him completely when he chose this boisterous, pathetic, almost comical book which Hans Müller has concocted from an originally beautiful and spiritual work of Hans Kaltneker. Its characters are of paper, not of flesh and blood. They are cinema types: either heroes or villains. They talk much, and much too loudly. They indulge in lengthy and noisy discussions on events of small human interest.

With such a book Korngold's opera was doomed to failure, even were its music greater than it is. The chief trouble of this music is that even now, in his thirtieth year, Korngold has not as yet found and developed a musical idiom of his own. He started out, sixteen or more years ago, by harvesting on the fields of Strauss and Puccini. What he writes to-day is still a composite of Strauss and Puccini; only it is no longer 'Salome' that he imitates, but 'Elektra,' and 'Turandot' rather than 'Tosca'—which implies that cacophonies are now more freely distributed throughout his score. But Korngold arrives at such cacophonies not by logical leading of the orchestral 'voices' ('linear counterpoint,' a principle of certain modernists, is, of course, taboo with him), but by mere chance of chord-construction. His chords are again thick, denser than ever, hypertrophic in structure and orchestration. For the Viennese production, it is rumoured, many 'middle notes' (and they are copiously employed) had been sacrificed for the sake of transparency. But the process was not thoroughly enough carried out. Economy is not one of Korngold's virtues, either in orchestration or in proportions or dynamics, or indeed in the apportioning of dramatic effects. The music of 'Heliane' is in a veritable fever-heat from beginning to end, and thus leaves no room for gradations and true climaxes. Korngold's melodies show again the embarrassing wealth of 'soaring' octaves for the lyric utterances, and the familiar heavily-accentuated chords for the dramatic situations. There is again that superabundance of melodic turns and twists which virtually preclude the logical conclusion of a given melody. Korngold's tunes begin well, and end nowhere. He modulates back and forth: it is as though one would stir a small well with a huge stick—this music moves about, but it does not flow. There is really one fine melody—Heliane's long Aria in the second Act; but that, too, becomes diffuse as it proceeds, and an orchestral ocean ultimately swallows the brooklet. A choral tornado drowns the larger portion of the third Act. One longs for economy and thrift, while Korngold revels continually in noisy orchestral and choral explosions.

This opera is from beginning to end a profound error. It is the heroic battle of one who, voluntarily or involuntarily, undertakes to fight his own epoch. 'Anti-romanticism' is one of the slogans of the young modernistic composer. 'Heliane,' then, was intended as a pamphlet for romanticism, an antidote to an opera like Krenek's 'Jonny spielt auf.' But, like any young man of his period, Korngold is inherently un-romantic, and the romanticism that he brings forth is laboured, far-fetched, and laden with problems and complexes of the 20th century; and with a mysticism that is foreign to opera as a species. Thus 'Heliane' was destined to remain a hybrid. One regrets to see so much honest, serious work expended upon the experiment. The production which the Vienna Staatsoper gave to this opera was the most elaborate and carefully

prepared imaginable. Franz Schalk at the conductor's desk did his utmost to make the score appear clear and transparent. The singers, compelled to sing at the top of their voices almost constantly, were mainly excellent: Lotte Lehmann as Heliane, Alfred Jerger as the conventionally sinister King, Rosette Anday in the impossibly melodramatic rôle of the Messenger (a composite of Kundry and the Nurse from Strauss's 'Die Frau ohne Schatten'), and Jan Kiepura, the 'golden-voiced' Polish tenor, as the Stranger. Lothar Wallerstein's stage direction was very good, save for a lapse—in the last Act—into the 'motion chorus' mania now current on the German stage. The most modernistic stage methods, however, could not disguise the fact that what we heard and saw was nothing but good old Meyerbeer with an up-to-date neurasthenic trimming.

BRITISH MUSIC

The Philharmonic Orchestra, now under the joint direction of Franz Schalk and Wilhelm Fürtwangler (since Weingartner's retirement to Bâle), is this season supplementing its regular subscription series by a number of extra concerts under various conductors. One of these supplementary concerts was given—*à propos* of the exhibition of British paintings which attracted so much attention at Vienna—at a concert of British music, and assumed the character of a great social event. Paul Kerby, introduced as a young British conductor and well known here chiefly through his co-operation in the organization of the 1927 Salzburg Festival, was the conductor, and the programme included compositions by Sir Edward Elgar (the 'Enigma' Variations, the 'Cockaigne' Overture, and 'Pomp and Circumstance'); Gustav Holst ('The Planets'—previously conducted here, although in incomplete form, by Adrian Boult and Felix Weingartner); Frederick Delius ('On Hearing the First Cuckoo in Spring'); and old English madrigals, sung by the excellent boys' choir from the Court Chapel. Concerts such as this contribute a great deal towards the establishment of a much needed understanding of British music in this country. This end will be furthered if for similar occasions the works of young British modernists are included in the programme. A composer like Sir Edward Elgar has long been acknowledged here. The Teutonic mentality, with its strong leaning towards labelling and classification, has apportioned to him a rôle in British music similar perhaps to that of Brahms in German music, while Delius is regarded as the representative of impressionism. Knowing a few (only a few) specimens of the young British modernists' products, the Teutonic mind, strongly bent on 'organic,' 'systematic' evolution, is wont to search for the 'missing link.' A concert demonstrating the development of British music from its classics to composers like Bliss, Bax, Goossens, or Lord Berners, will be a welcome and instructive object-lesson.

PAUL BECHERT.

## Obituary

We regret to record the following deaths:

CHARLES F. HOPE ROBSON, at Edinburgh, in his fifty-seventh year. A director of the century-old Scottish firm of Patersons, music dealers, and an enthusiastic and cultured amateur, he was known to a wide public and to solo artists of international reputation as the directing head for twenty-five years of Edinburgh's principal concert scheme, the Paterson Orchestral Concerts.

WILHELM STENHAMMAR, composer and pianist, at Stockholm, on November 20. Born in 1871, a native of Stockholm, he studied at the Conservatory in that city and became assistant music-director at the Stockholm Royal Theatre. Since 1919 he had been a conductor at Gothenburg. His works include two operas, a symphony and other orchestral pieces, &c.

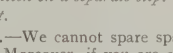
ALFRED KIRKLAND, at Crouch End, on October 31. He was born at Mansfield in 1857, coming to London and establishing his organ-building business when but a youth of seventeen. In 1923 the firm amalgamated with Messrs. Hill.

DANIEL WOOD, at Cricklewood, on November 30. He was principal flautist of the London Symphony Orchestra, and a Professor at the R.A.M. and R.C.M. He studied at the latter institution, and had retained his connection therewith ever since.

A stained-glass window in memory of ZIPPORA MONTEITH FISCHEL has been placed in Grace Episcopal Church, Whitestone, New York. Madame Fischel was a soprano who was specially successful in oratorio. Before settling in America, about thirty years ago, she was popular in London, where she had studied with Randegger. She died on November 25, 1926.

## Answers to Correspondents

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.*

E. M. N.—We cannot spare space for detailed analysis of works. Moreover, if you are able to grapple with the technical side of Grieg's Pianoforte Sonata in E minor, your musicianship and knowledge of form ought to be sufficient to enable you to dissect it for yourself. The Sonata presents no difficulties in this way, so if you have never done any analysis, make a start now. Musical Analysis, Form—the terms sound forbidding, but the job itself is easy and interesting. Begin by distinguishing the main constituents of each movement, and later proceed to follow up the development of various themes and figures. (*See*, for example, what liberal use the Finale makes of the rhythmic figure  drawn from the first subject.) You ask also for hints on performance. No work could well need less. It is so brimful of poetry and lyrical feeling that only a robot could play it woodenly or coldly.

LYRE.—The harp is not reckoned amongst the most difficult instruments, but all depends on the natural aptitude of the student and on the degree of skill he means to attain. Your knowledge of the pianoforte should stand you in good stead, and after you have mastered the principles of harp playing you can use some pianoforte studies and practise these, since the repertory is somewhat limited. You will find Tombo's 'Technique of Harp Playing' (Breitkopf) useful at the beginning, and later on A. Haly's 'Technical Studies' (Universal Edition) will help you. But the safest course is to seek a few lessons at first, for only a teacher can see exactly what you need most. Later, you could work by yourself. Even then an occasional lesson may save time, and speed your progress considerably.

S. L. (Delhi).—(1.) The wind instrument most suitable for your taking up with a view to performance in a room is undoubtedly the flute. Your fancy is for the cor Anglais, but the repertory is limited compared with that of the flute, and its tone, in solo use, soon palls. The same objections apply to your other fancy, the basset horn. The flute is now enjoying something like popularity as a solo instrument, and there is no lack of good music for it, old and new. (2.) The tuning range of wind instruments is not wide enough to enable them to be tuned to high or low pitch. They are built in either one or the other of the two pitches in common use, and must stick to it. (3.) The chief orchestras in this country use low pitch, and military bands high.

C. C. H. S.—(1.) Mr. Cecil Gray's book 'A Survey of Contemporary Music' is provocative, and therefore stimulating. We don't think it will 'help in the appreciation of modern music,' because the only way to appreciate anything is to become familiar with it. As you say, 'Mr. Gray's opinions are very different from those of other critics': Mr. Gray sees to that, and the value of his book lies a good deal in these differences, and in his trenchant way of expressing them. (2.) We do not know the Violin Sonata of Francis J. Morgan, nor do we recall any public performances of it.

S. J.—You did rightly in dropping the teacher who gave you rubbish to play. But the organ can hardly be mastered without a teacher, so we advise you to look round for a good one, instead of fending for yourself, as you seem disposed to do. There ought to be no difficulty in finding what you want in so populous a town as yours. If, however, you are unable to take lessons (and your remark about spending all your pocket money on your last lot suggests a difficulty) work away methodically at Alcock's 'The Organ' (Novello). Write again if you want further help.

C. H. S. N.—There is an opera called 'Don Quixote,' usually credited to Purcell. It appears, however, that his participation was limited to one song, 'From rosie bow'rs.' This song was printed in 'Orpheus Britannicus,' with the note, 'This was the last Song that Mr. *Purcell* Sett, it being in his Sickness.' It is included in the Novello album of Twelve Songs by Purcell.

S. M. X.—We know of no book dealing specially with choral conducting. Your best course is to study (1) conducting in general, and (2) choir-training, and from your knowledge of the two work out a practical method. You will find much of value in No. 2 of Paterson's Festival Booklets, wherein Hugh S. Roberton deals with choral training.

W. A. V. H.—We know too little about pianoforte trading and tuning to be able to advise you. No doubt a letter to the Editor of the *Music Trades Review* (5 & 6, Duke Street, Adelphi, W.C.2) would bring you some useful information.

E. W. S.—The fingering in organ and harmonium playing is now pretty much like that used on the pianoforte. You can have no better guide than Alcock's 'The Organ' (Novello).

ALLEGRO.—Elliston's 'Organs and Tuning' (Weekes, 25s.); or the article in the new 'Grove' will suffice.

EAR-TESTS AT THE R.C.O.

Replying to 'F. L.,' in our last number, we said that the ear-tests at the R.C.O. examinations are played on the organ. This was a mistake, due to our confusing these tests with the chords played to blind candidates. The ear-tests are played on the pianoforte, *not* on the organ.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MUSIC BY

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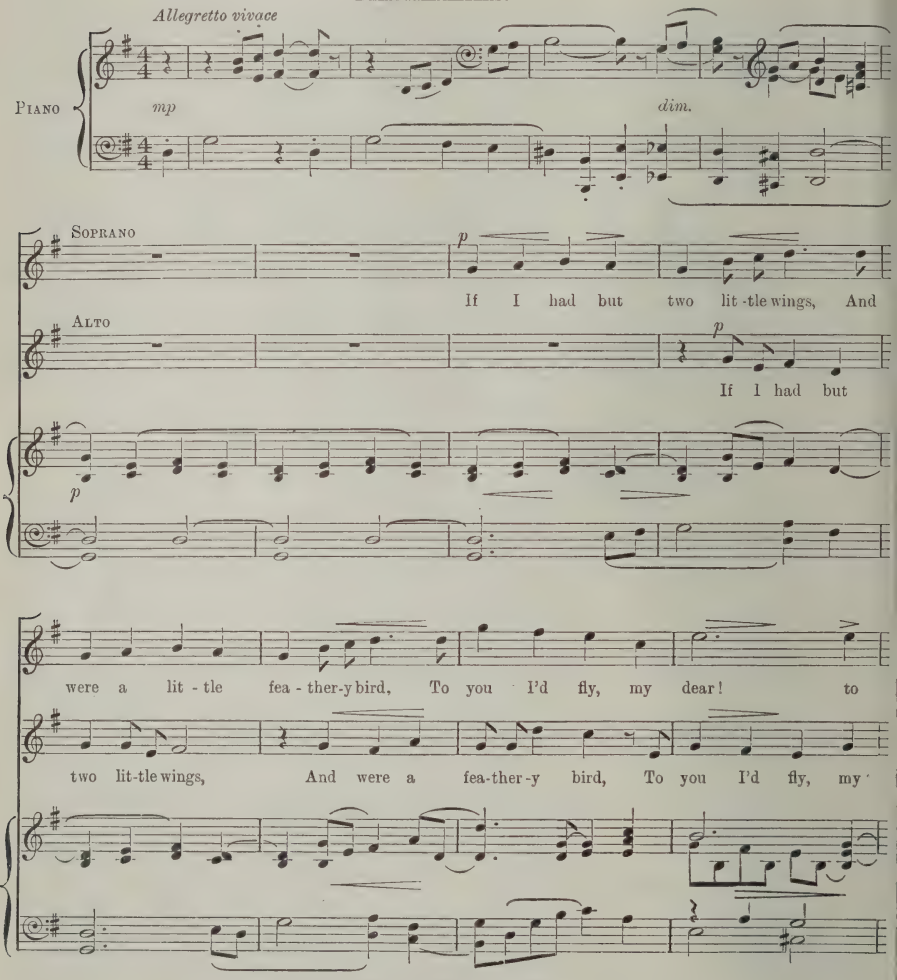


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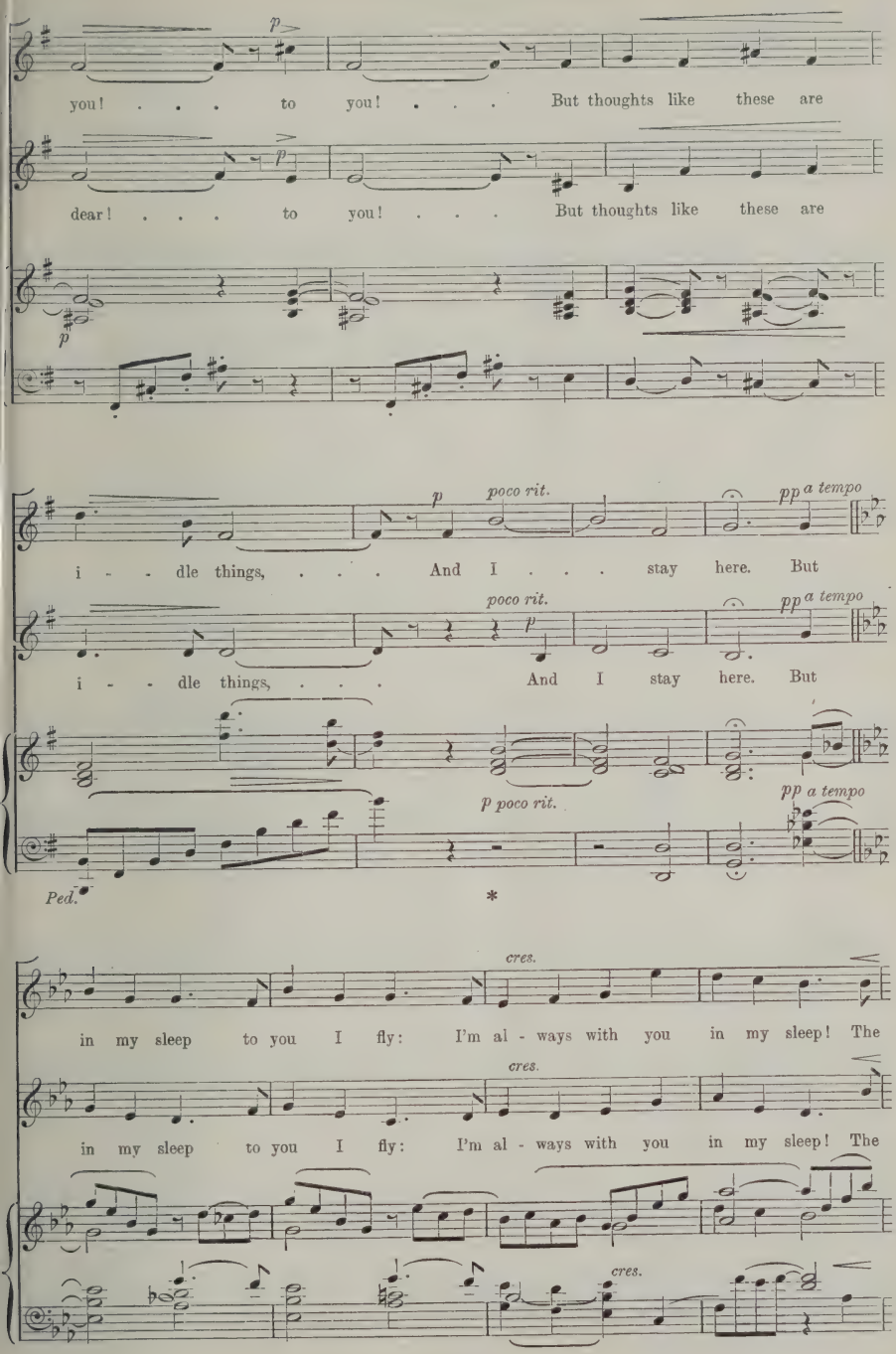
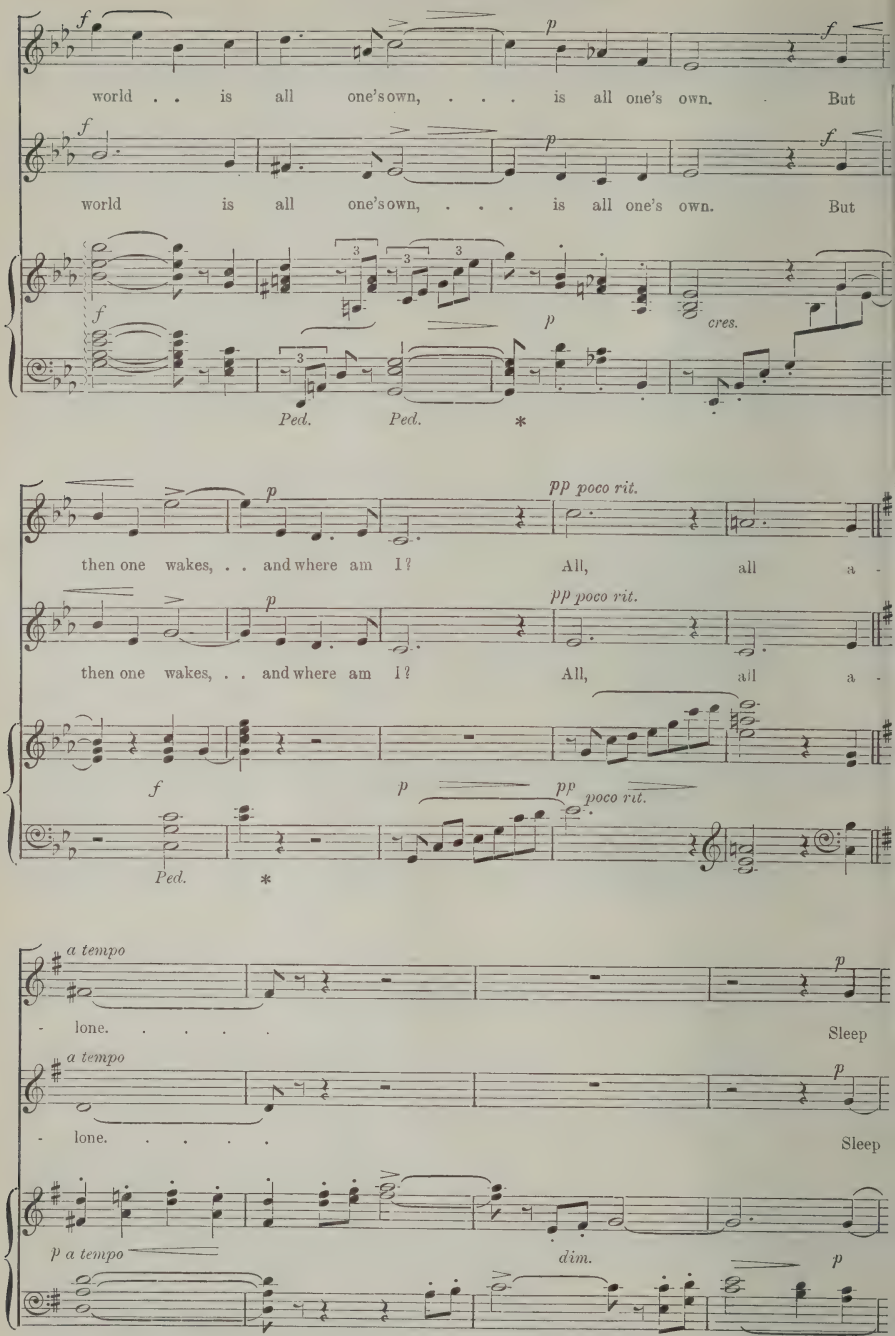
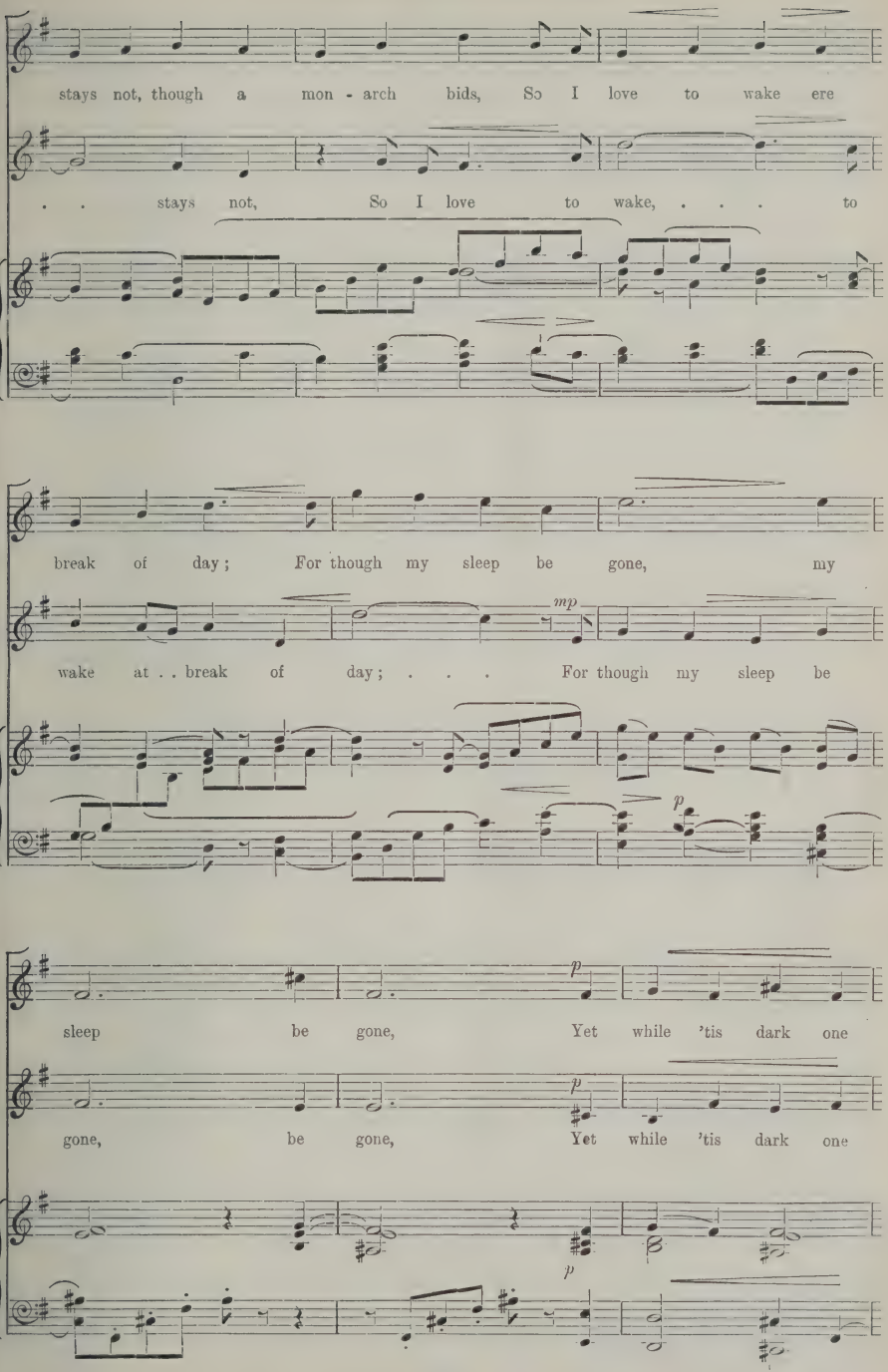
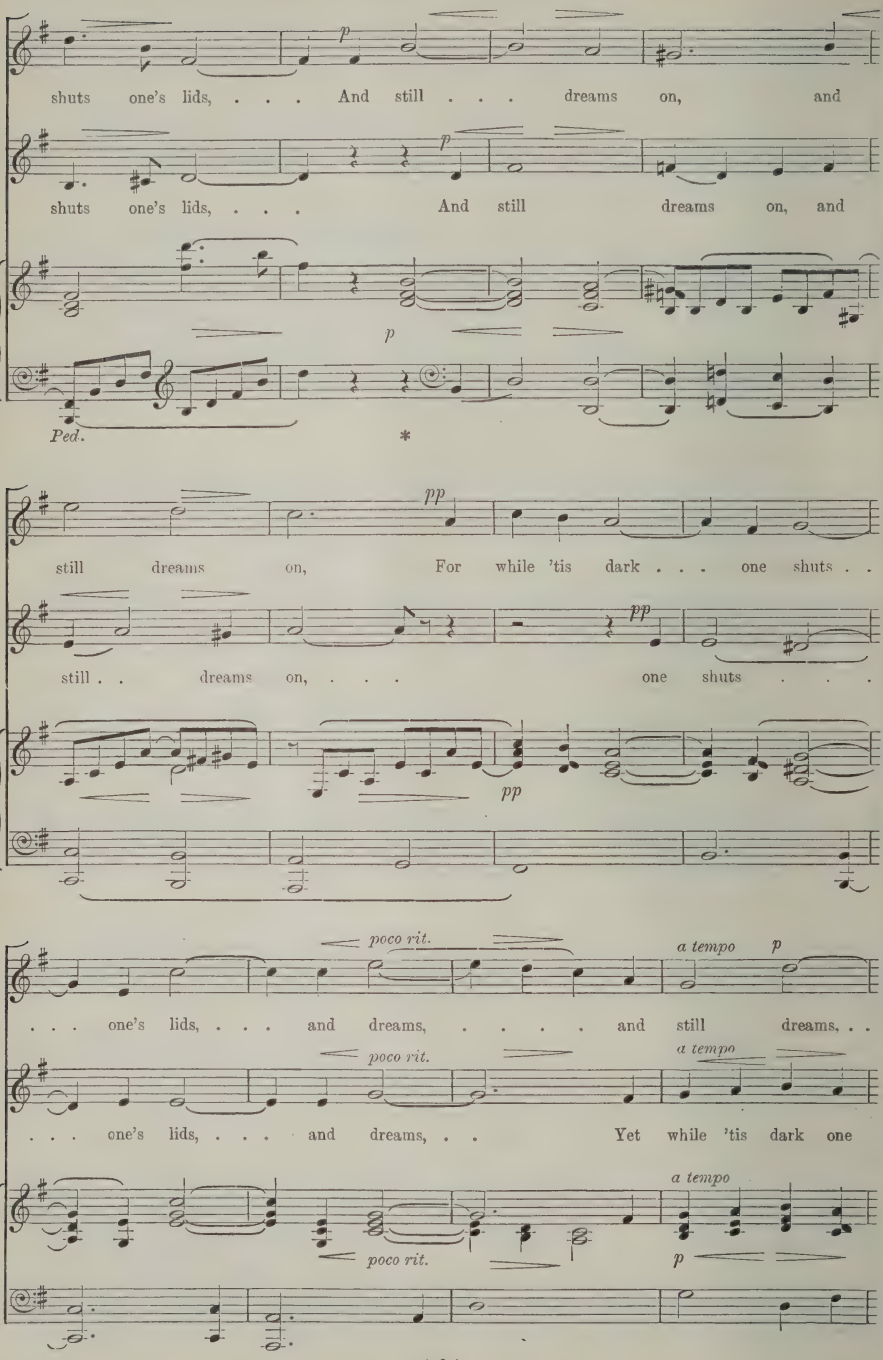
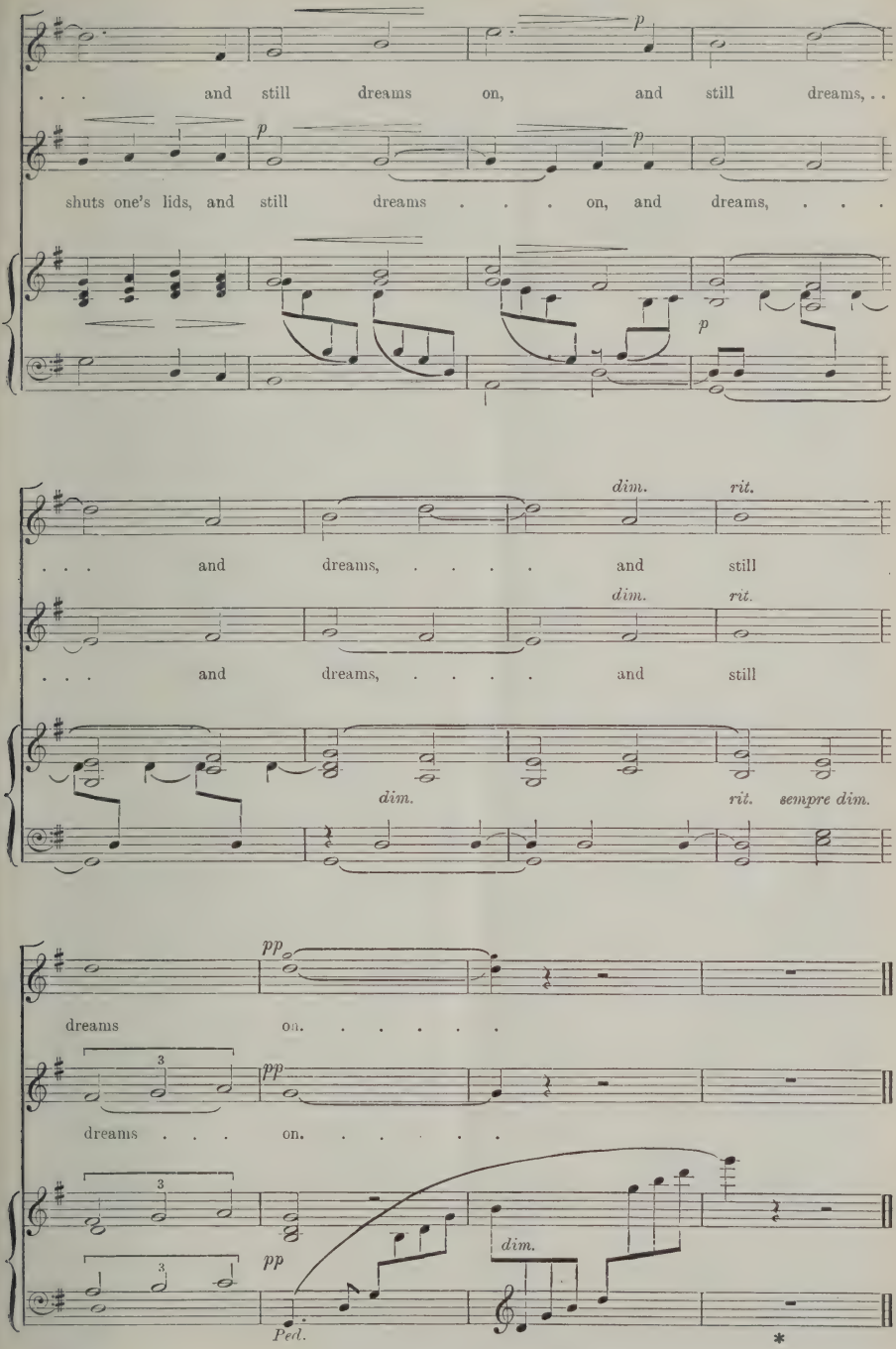

p
you! . . . to you! . . . But thoughts like these are
dear! . . . to you! . . . But thoughts like these are
p
p poco rit. pp a tempo
i - - dle things, . . . And I . . . stay here. But
poco rit. pp a tempo
i - - dle things, . . . And I stay here. But
p poco rit. pp a tempo
Ped. *
cres.
in my sleep to you I fly: I'm al - ways with you in my sleep! The
cres.
in my sleep to you I fly: I'm al - ways with you in my sleep! The
cres.


world . . is all one's own, . . . is all one's own. But
world is all one's own, . . . is all one's own. But
cres.
Ped. Ped. *
then one wakes, . . and where am I? All, all a -
then one wakes, . . and where am I? All, all a -
pp poco rit.
Ped. *
- lone. . . . . Sleep
- lone. . . . . Sleep
a tempo
dim.


stays not, though a mon - arch bids, So I love to wake ere
. . stays not, So I love to wake, . . . to
break of day; For though my sleep be gone, my
wake at . . break of day; . . . For though my sleep be
mp
p
sleep be gone, Yet while 'tis dark one
gone, be gone, Yet while 'tis dark one
p
p


shuts one's lids, . . . And still . . . dreams on, and
shuts one's lids, . . . And still dreams on, and
p
Ped.
*
still dreams on, For while 'tis dark . . . one shuts . .
still . . dreams on, . . . one shuts . . .
pp
poco rit.
a tempo
. . . one's lids, . . . and dreams, . . . . and still dreams, . .
. . . one's lids, . . . and dreams, . . Yet while 'tis dark one


. . . and still dreams on, and still dreams, . .
shuts one's lids, and still dreams . . . on, and dreams, . . .
p
p
p
. . . and dreams, . . . . and still
. . . and dreams, . . . . and still
dim.
rit.
dim.
rit.
dim.
rit.
sempre dim.
dreams on. . . . . .
dreams . . . on. . . . . .
pp
pp
pp
dim.
Ped.
*

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MADE IN ENGLAND

# SONG OF THE VOLGA BOATMEN

ENGLISH WORDS BY W. G. ROTHERY

ARRANGED FOR MALE VOICES BY

## H. BALFOUR GARDINER

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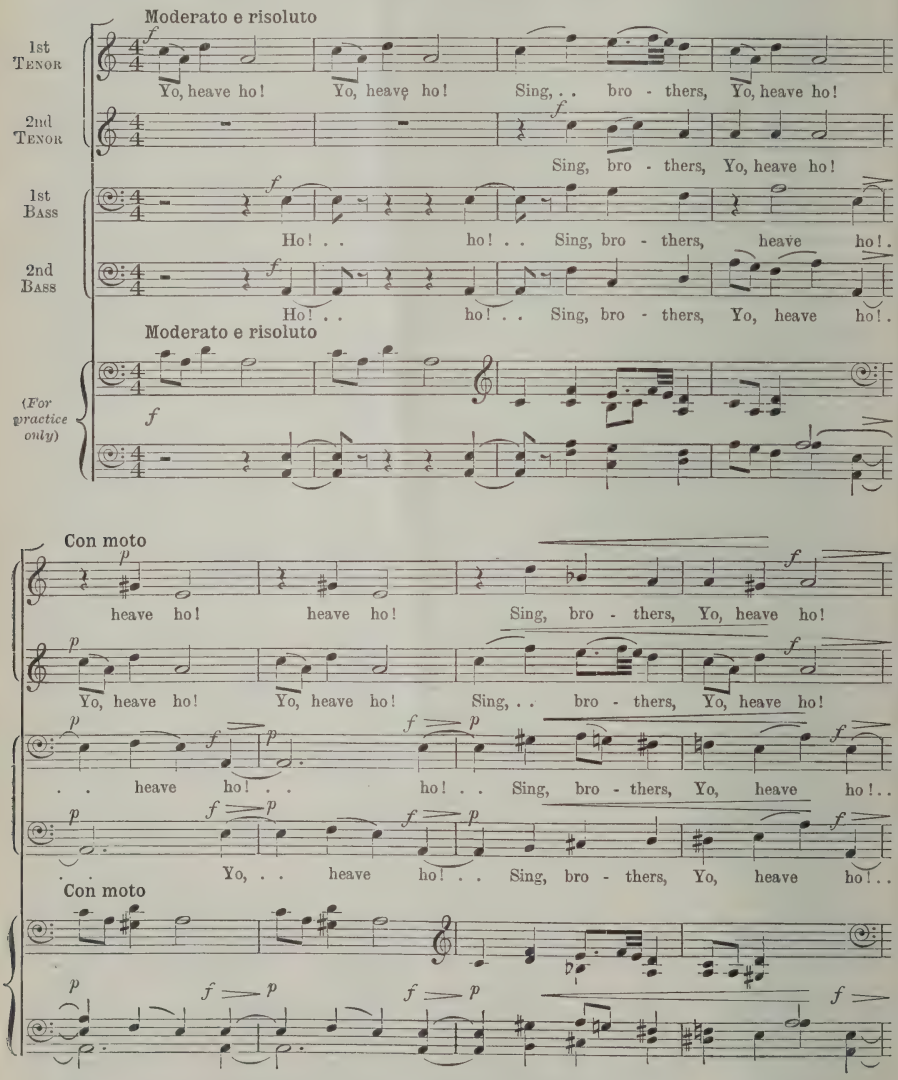
Moderato e risoluto
1st Tenor
Yo, heave ho! Yo, heave ho! Sing, . . bro - thers, Yo, heave ho!
2nd Tenor
Sing, bro - thers, Yo, heave ho!
1st Bass
Ho! . . ho! . . Sing, bro - thers, heave ho!.
2nd Bass
Ho! . . ho! . . Sing, bro - thers, Yo, heave ho!.
Moderato e risoluto
(For practice only)
Con moto
heave ho! heave ho! Sing, bro - thers, Yo, heave ho!
Yo, heave ho! Yo, heave ho! Sing, . . bro - thers, Yo, heave ho!
. . heave ho! . . ho! . . Sing, bro - thers, Yo, heave ho!..
. . Yo, . . heave ho! . . Sing, bro - thers, Yo, heave ho!..
Con moto

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Also published for S.A.T.B. in NOVELLO'S PART-SONG BOOK, No. 1433

## SONG OF THE VOLGA BOATMEN

When the waves at . . day-break shine, Bend your shoul - ders to the line,

When the waves at day-break shine, Bend your shoul - ders to the line,

. . When the waves at day-break shine, Bend your shoul - ders to the line,

. . When the waves at day-break shine, Bend your shoul - ders to the line,

Wide is the riv - er, flow - ing for ev - er, Sing, bro - thers, Yo, heave ho! . .

Wide is the riv - er, flow - ing for ev - er, Sing, bro - thers, Yo, heave . .

Wide is the riv - er, flow - ing for ev - er, Sing, bro - thers, Yo, heave . .

Wide is the riv - er, flow - ing for ev - er, Sing, bro - thers, ho! . . Yo, . .

**Animando**

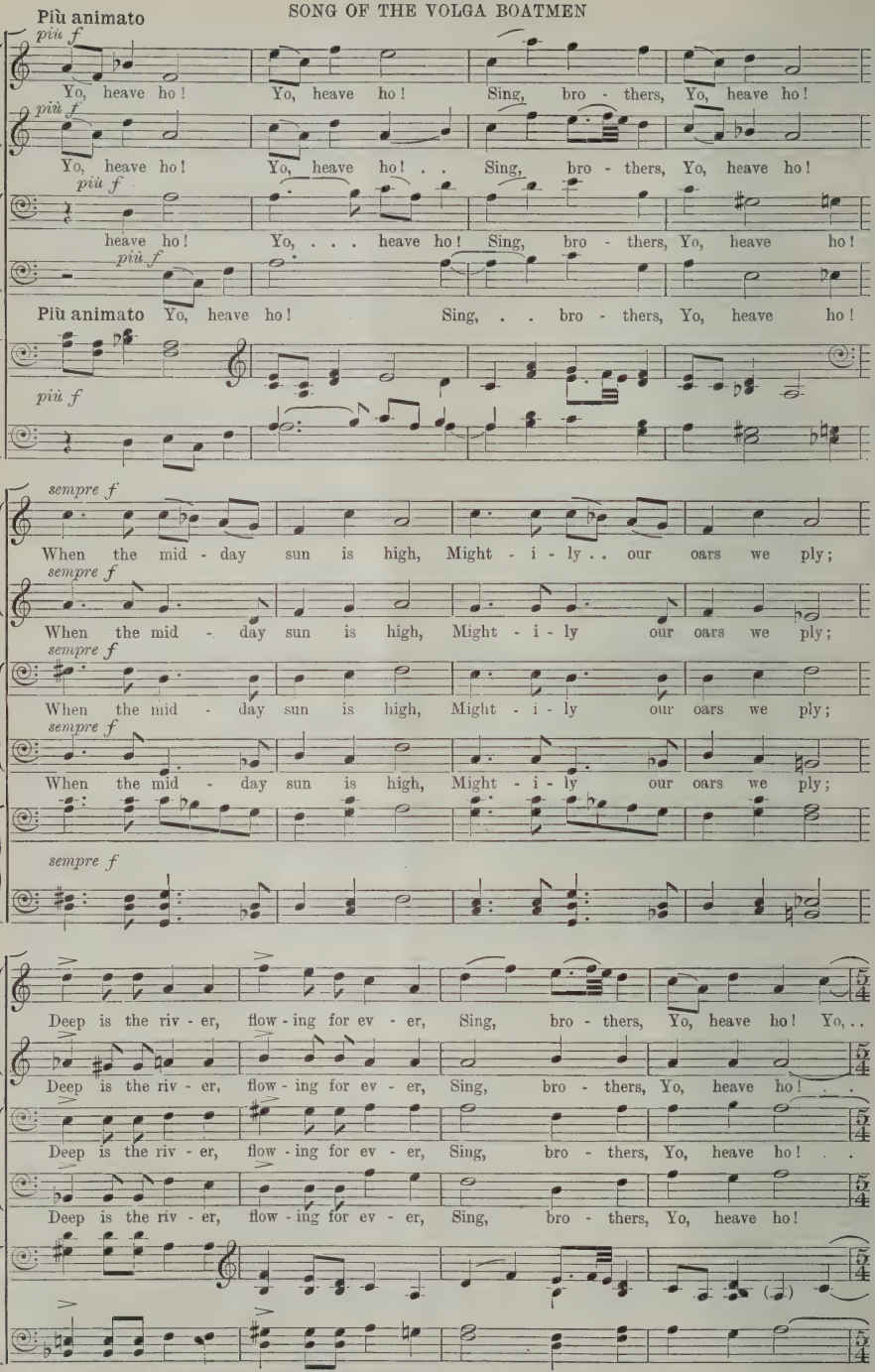
. . . Yo, heave ho! . . Haul, . . bro - thers, heave ho!

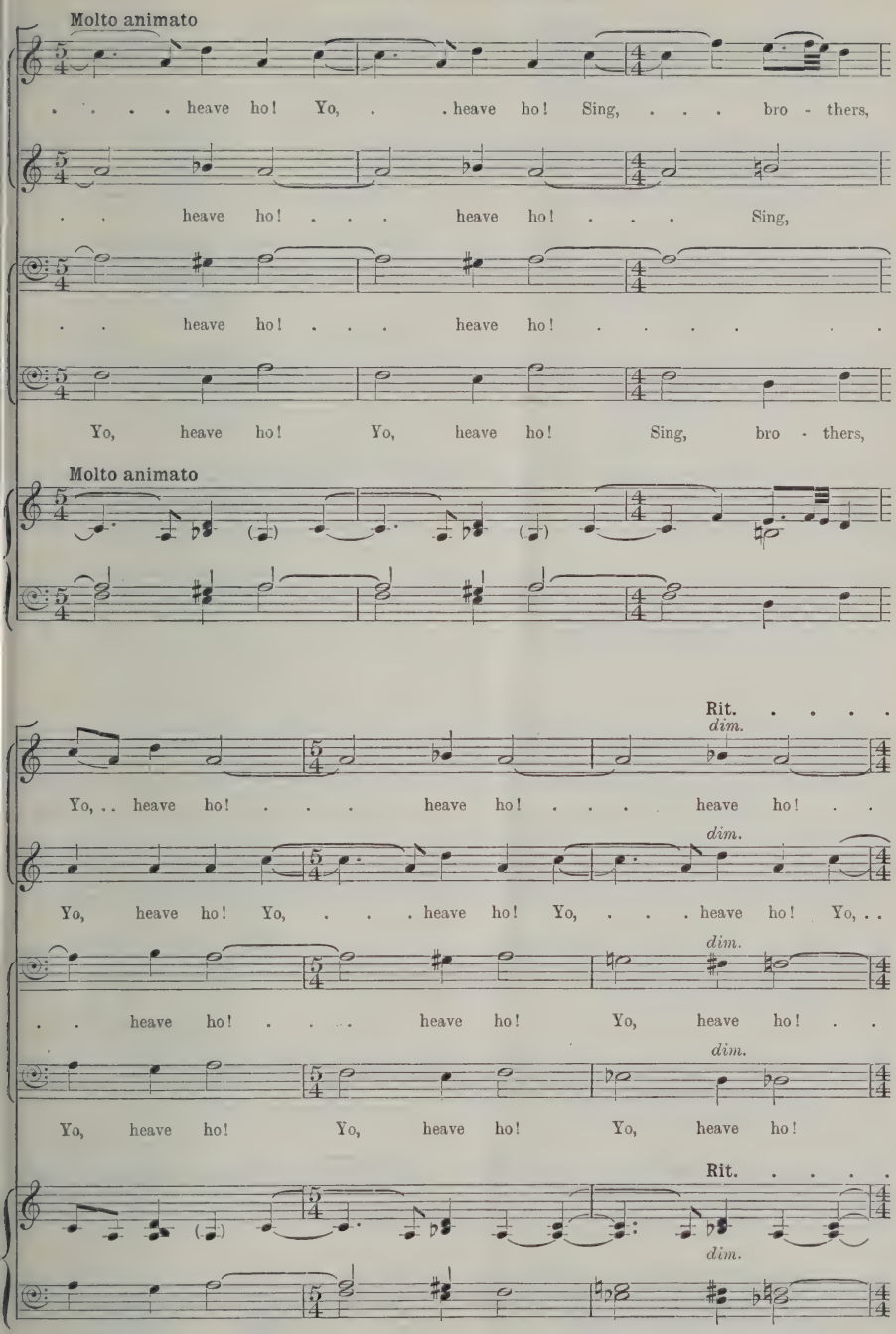
ho! . . heave . . ho! heave ho! Haul, . . . bro - thers, heave ho!

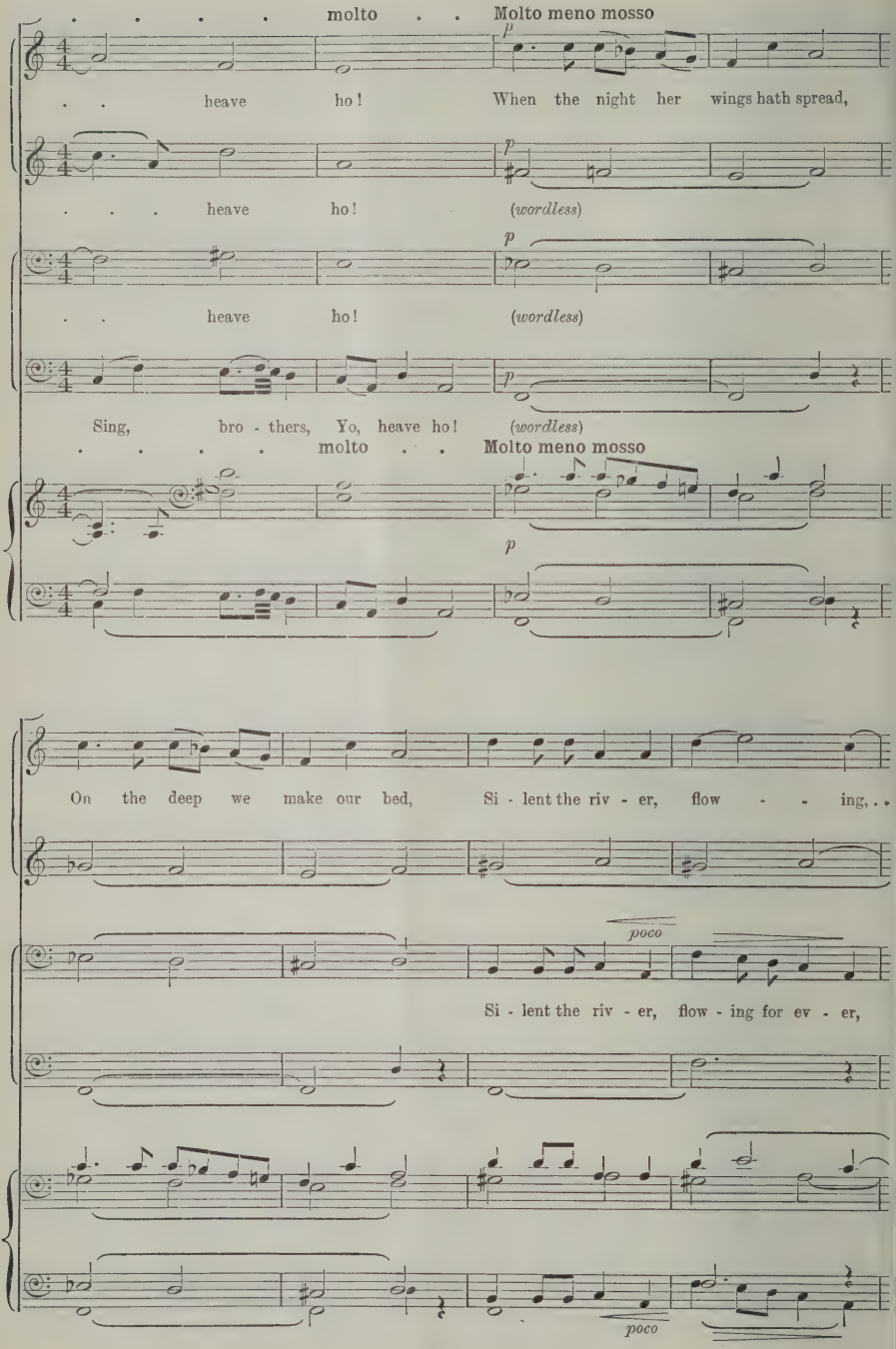
ho! . . Yo, . . heave ho! . . Haul, bro - thers, heave ho!

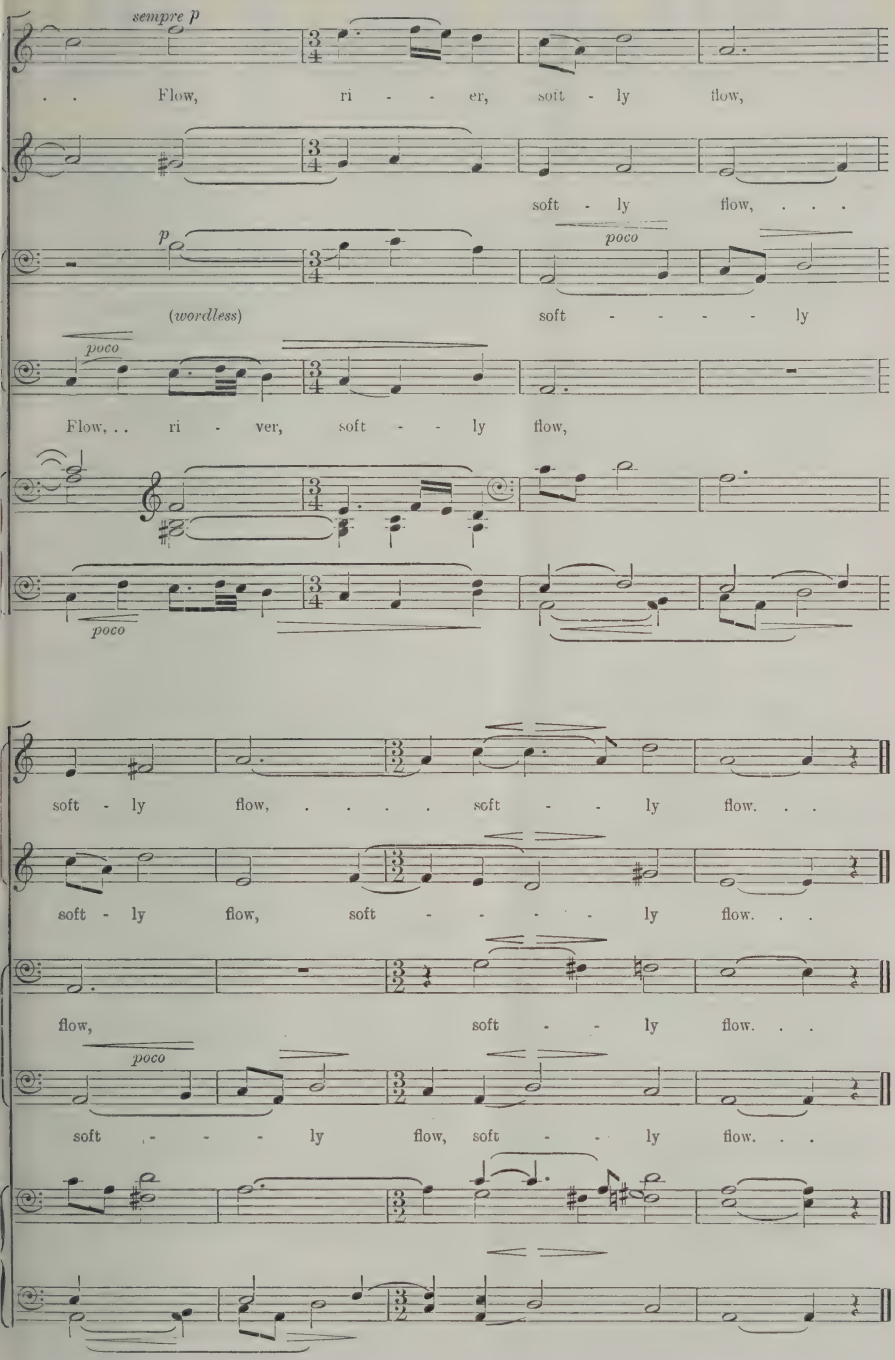
. . . heave ho! Haul, . . . bro - thers, Yo, heave ho!

**Animando**


Più animato
più f
Yo, heave ho! Yo, heave ho! Sing, bro - thers, Yo, heave ho!
Yo, heave ho! Yo, heave ho! . . Sing, bro - thers, Yo, heave ho!
heave ho! Yo, . . . heave ho! Sing, bro - thers, Yo, heave ho!
Più animato Yo, heave ho! Sing, . . bro - thers, Yo, heave ho!
sempre f
When the mid - day sun is high, Might - i - ly . . our oars we ply;
When the mid - day sun is high, Might - i - ly our oars we ply;
When the mid - day sun is high, Might - i - ly our oars we ply;
When the mid - day sun is high, Might - i - ly our oars we ply;
Deep is the riv - er, flow - ing for ev - er, Sing, bro - thers, Yo, heave ho! Yo, . .
Deep is the riv - er, flow - ing for ev - er, Sing, bro - thers, Yo, heave ho! . .
Deep is the riv - er, flow - ing for ev - er, Sing, bro - thers, Yo, heave ho! . .
Deep is the riv - er, flow - ing for ev - er, Sing, bro - thers, Yo, heave ho!


Molto animato
. . . . heave ho! Yo, . . heave ho! Sing, . . . bro - thers,
. . heave ho! . . . heave ho! . . . Sing,
. . heave ho! . . . heave ho! . . . . . .
Yo, heave ho! Yo, heave ho! Sing, bro - thers,
Molto animato
Rit. . . . .
dim.
Yo, . . heave ho! . . . heave ho! . . . heave ho! . .
dim.
Yo, heave ho! Yo, . . . heave ho! Yo, . . . heave ho! Yo, . .
dim.
. . heave ho! . . . heave ho! Yo, heave ho! . .
dim.
Yo, heave ho! Yo, heave ho! Yo, heave ho!
Rit. . . . .
dim.


molto . . Molto meno mosso
p
. . heave ho! When the night her wings hath spread,
p
. . . heave ho! (wordless)
p
. . heave ho! (wordless)
p
Sing, bro - thers, Yo, heave ho! (wordless)
. . . . . molto . . Molto meno mosso
p
On the deep we make our bed, Si - lent the riv - er, flow - - ing, . .
poco
Si - lent the riv - er, flow - ing for ev - er,
poco


sempre p
. . Flow, ri - - - er, soft - ly flow,
soft - ly flow, . . .
p
poco
(wordless)
soft - - - - - ly
poco
Flow, . . ri - ver, soft - - ly flow,
poco
soft - ly flow, . . . . soft - - ly flow. . .
soft - ly flow, soft - - - - ly flow. . .
flow, soft - - ly flow. . .
poco
soft - - - ly flow, soft - - ly flow. . .

# THE ORPHEUS.

## A COLLECTION OF GLEES AND PART-SONGS FOR MALE VOICES.

Those marked thus * may be had in Tonic Sol-fa Notation.

| No. | | |
|---|---|---|
| 391 | How sweet thy modest light A. S. Burrows | 6d. |
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| 527 | *Lass of Richmond Hill, The A. H. Brewer | 4d. |
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| 345 | Last rose of summer, The arr. T. Distin | 3d. |
| 178 | Laughing ... ... F. Abt | 2d. |
| 293 | Leaves to one another say, The C. H. Döring | 4d. |

| No. | | |
|---|---|---|
| 602 | Lee Shore, The P. E. Fletcher | 4d. |
| 32 | Let maids be false so wine be true G. C. Martin | 6d. |
| 28 | Let me play the fool (Glee) C. Pinsuti | 8d. |
| 417 | Let my voice ring out C. H. Lloyd | 3d. |
| 517 | Let the hills resound B. Richards | 6d. |
| 118 | Let us be joyful ... Schneider | 4d. |
| 335 | Life ... W. H. Cummings | 3d. |
| 470 | *Life's crown is love Schumann | 4d. |
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| 474 | Like pearls the dewdrops rest (5 V.) R. Schumann | 3d. |
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| 524 | *Little Sandman, The (arr.) ... | 4d. |
| 572 | *London Town ... E. German | 6d. |
| 561 | *Londonderry air, The ... arr. | 4d. |
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| 89 | Lord, I pray Thee, set me free Kalliwoda | 3d. |
| 469 | *Lotus flower, The R. Schumann | 3d. |
| 136 | *Love and courage ... L. Spohr | 4d. |
| 361 | Love for such a cherry lip John E. West | 4d. |
| 375 | Love in my bosom like a bee F. C. Woods | 4d. |
| 167 | Love spell, The T. B. Evison | 4d. |
| 484 | Love wakes and weeps C. H. H. Parry | 3d. |
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| 252 | *Lover's counsel, A F. H. Cowen | 4d. |
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| 340 | Love's philosophy A. H. Brewer | 6d. |
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| 521 | *Lullaby, A ... J. Brahms | 2d. |
| 518 | Do. ... C. Lee Williams | 3d. |
| 574 | *Lullaby of love, A P. E. Fletcher | 3d. |
| 57 | *Lutzow's wild chase Weber | 3d. |
| 485 | *Mad dog, The C. H. H. Parry | 6d. |
| 226 | *Maiden fair, O deign to tell (Trio) (humorous) Haydn | 4d. |
| 98 | *Maiden, listen ... C. F. Adam | 3d. |
| 310 | Majestic night ... H. R. Bishop | 6d. |
| 493 | *Marching ... ... J. Brahms | 3d. |
| 320 | *Marching along ... G. Bantock | 4d. |
| 103 | Mariner's return, The (7 V.) Hoesler | 6d. |
| 79 | Mariner's song, The M. Haydn | 3d. |
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| 549 | Marseillaise, The ... arr. | 3d. |
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| 271 | *Minstrel's voyage, The ,, | 4d. |
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| 39 | My lady is so wondrous fair J. B. Calkin | 3d. |
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| 326 | *Need I say how much I love thee ... ... J. Robinson | 3d. |

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|---|---|---|
| 472 | *Night march, The R. Schumann | 4d. |
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| 143 | O Fatherland ... F. Abt | 3d. |
| 373 | *O flame of gold ... L. de Rillé | 4d. |
| 458 | O hush thee, my babie Sullivan | 4d. |
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| 298 | O love, they wrong thee much (Glee) J. Barnby | 4d. |
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| 370 | *O peaceful night ... E. German | 3d. |
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| 393d | *Oath, The ... ... | 6d. |
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| 489 | Orpheus ... C. H. H. Parry | 4d. |
| 373 | Our maxim... ... H. Hofmann | 4d. |
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| 65 | Do. (O why should) ,, | 4d. |
| 323 | Partings ... arr. Mendelssohn | 3d. |
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| 96 | Peace of mind ... Steinacker | 6d. |
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| 399 | *Phantom host, The F. Hegar | 8d. |
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| 393c | *Prayer to Isis, A ... L. de Rillé | 3d. |
| 180 | *Queen and huntress B. Tours | 4d. |

# THE MUSICAL TIMES

*AND SINGING-CLASS CIRCULAR*

FOUNDED IN 1844

PUBLISHED ON THE FIRST OF EVERY MONTH

*No. 1,020—Vol. 69.* *Registered at the General Post Office for Canadian Postage.*

FEBRUARY 1 1928

*Price 6d.; Postage, 2d.* *Annual Subscription, post-free, 7s. 6d.*


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FIFTY-SEVENTH SEASON, 1927-1928.

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MR. FRANCIS RUSSELL.
MR. PETER DAWSON.

Conductor - DR. MALCOLM SARGENT.

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The SOLO-PLAYING TESTS for the next F.R.C.O. EXAMINATION are:

Toccata in D minor (Dorian), *J. S. Bach.* (Novello, Book 10, p. 196; Augener, p. 360; Peters, Vol. 3, No. 3.)

Prelude (in form of a Chaconne), Op. 88, No. 2, *Stanford.* (Stainer & Bell.)

Romanza, "La Reine de France," *Haydn.* (Best's arrangements, Vol. 1, p. 199.)

The selected pieces for the July, 1928, A.R.C.O. Examination, differ from those set for January, 1928.

The Choir-Training Diploma and Certificate Examinations will both be held between Monday, May 14th, and Saturday, May 19th. Entries must be received by the Registrar not later than Monday, April 23rd. Application for Membership (or re-election) must be made on a Proposal Form, to be completed and returned to the Registrar before April 23rd.

A LECTURE on Schubert's Quintet in C, Op. 163, will be given on Saturday, February 11th, at 3 p.m., at the Royal College of Organists, by Sir Hugh P. Allen, C.V.O., M.A., Mus. D., D. Litt. (The work is selected for analysis at the Fellowship Examination in July, 1928.) The Quintet will be played by Students of the R.C.M., by permission of Sir Hugh P. Allen, Director. Violins, Ernest Sealey, and Helen Stewart; viola, Mary Gladden; 'celli, Helen Just, and Audrey Piggott. Admission free, no tickets required.

Examination Regulations, list of College Publications, Lectures, &c., may be had on application.

Examples indicating the character and approximate difficulty of the NEW TESTS, set for the first time at the July, 1924, Examinations, may be obtained at the College. Associateship or Fellowship, 6*d.* each (post free).

The College is open daily from 10 to 4: Saturdays, 10 to 1.

H. A. HARDING, *Hon. Secretary.*

Kensington Gore, S.W.7.

MR. HERBERT HODGE will give an Organ Recital (1,982nd) at St. Nicholas Cole Abbey, on February 7th, and every Tuesday at 1 p.m.

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HER MAJESTY THE QUEEN.
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H.R.H. THE PRINCESS LOUISE (Duchess of Argyll).

President:
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L.R.A.M.

Last day of entry for the Easter Examination, 14th February, but entries will be accepted up to 28th February on payment of a late fee of 5*s.*

PROSPECTUSES, and full particulars, from
A. ALGER BELL, *Secretary.*

## The Royal College of Music.

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The College offers a complete Course of Musical Education to pupils of both sexes, both professional and amateur. Upwards of seventy Scholarships and Exhibitions are founded which provide free musical education.

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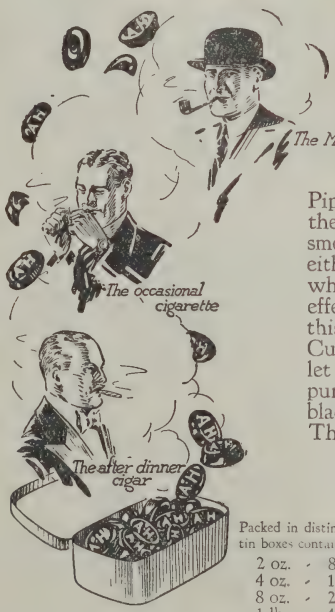


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The Musical Times

*AND SINGING-CLASS CIRCULAR*

FEBRUARY 1 1928

(For List of Contents see Page 175.)

## THE DESTINIES OF MUSICAL ROMANTICISM

By Leonid Sabaneev

'Down with romanticism' is a slogan of to-day. The most prominent composers have declared war on it in their works. Surfeited with the charms of the impressionism of the preceding period, music has turned from refinement and tonal magic to their opposites, and has lost no time in going to the other extreme. Musical creation takes place nowadays under the badge of 'brutality,' of harsh harmonies, of refrainment from that expressiveness which from time immemorial has been regarded not merely as the fundamental attribute of music, but as the sole justification for its existence.

This is not a local phenomenon, peculiar to one school, to one nation, but is developed on a world-wide scale. Even Russia, comparatively isolated for the last few years, is suffering from the deviation to the cult of a musical inventive faculty devoid of feeling—a cult which is equally characteristic of Europe and America. It is evident that there exist in the contemporary musical world certain causes and reasons for this universal outlook on music. The leaders of modernity, even though hostile to each other in their fundamental views, display a touching unanimity in their militant attitude towards the idea of musical beauty and feeling which formerly prevailed, and on which they have bestowed once for all the insulting epithet of 'sentimentality,' whilst the very existence of musical beauty has become for the majority of contemporary composers a matter of doubt.

Stravinsky, Schönberg, Hindemith, Casella, Milhaud, Varese—all in different countries—reflect to an equal degree this change in the universal musical sentiment, which is the more noteworthy in that it is confined almost exclusively to professional circles. Observation shows that the general public, the bulk of the people who listen to music, remains faithful to the old musical covenants, and that its interest in the group of innovators who have broken with the musical æsthetics of the past is mainly due to the unusualness, the sensation, and even the scandal of what is taking place; the public is not so much concerned with the æsthetic aspect. . . . The rupture between the musical sentiment of the professional composer and the public, perceptible, of course, in the impressionist era, is now becoming tragic; these two groups are already talking and thinking in different languages. As hitherto, the public demands that music shall have feeling, which is hated and scorned by the new æsthetics; as hitherto, the musical public is of a romantic temperament; as hitherto, it has preserved, though in an enfeebled form, the ideals of the old musical 'beauty.'

It is interesting to investigate the nature of this vast and strange phenomenon which is being developed before our eyes, and to penetrate the psychology of these new 'professionals' who are guilty of shattering the old æsthetics and of turning the musical art into the art of a tonal kaleidoscope. This art is purely formal, ornamental, without content or psychology, without the poetry with which music has always been in close contact.

There is no doubt that the decisive and violent aversion from this 'content' was due to the ordinary—in its essence purely 'rhythmical'—feeling of satiety caused by the excessive development of the element of 'content' in the music of the preceding period (the later romanticism of Wagner, the impressionism of the Russian and French schools). Musical history and the variability of styles are always construed on the basis of the principle of contrast. The style of every era is to a certain extent the antithesis of that of its predecessor, of the 'musical yesterday,' and for 'to-day' there is nothing more odious than 'yesterday.' This musical 'yesterday' was founded on the ascendency of tonal magic, on ample sufficiency of content, on the supremacy of literature in music, of thought and feeling in the musical tissue; in the tonal realm it was based on the cult of refinement, of complexity which reflected the complexity of its experiences, on the predominance of the harmonic element over the rhythmic.

The musical 'to-day' is the exact negative of that 'yesterday.' The professional is satiated more than the listener with the superfluity of the psychological and literary element in the previous period; he understands that the new is constructed on the principle of contrast with the old. Hence the gravitation to barbaric simplicity, to 'ugly' chords, to crude rhythms, to harsh harmonies: hence also the aspiration to banish psychology and the literary quality from music, and to reduce the musical art to the pure play of self-sufficient tonal forms, devoid of thought, essentially anti-poetic, purely constructive. In this constructive quality they recall the time when, in the process of similar theoretical seekings, the elements of the strict style were hammered out—the time of the Netherland masters, who created an art nearer perhaps to mathematics or the chess-board than to music in its poetic aspect.

But besides the ordinary historical causes, which operate on musical style in accordance with the principle of contrast, we observe other influences at work at the present day. We are spectators of the destruction of musical tradition and the death of musical mastery in the widest meaning of the term. This destruction of mastery and tradition began with the impressionist era, with the innovator's unrestrained passion for 'novelty.' It

became unusually easy to work in a musical realm in which 'everything was permitted.' Nowadays in order to become a composer it is not necessary to possess the talents and qualifications which were formerly indispensable; even a tolerable ear is no longer essential. In our modern atmosphere of business and rush, when 'time is money,' such a simplification of 'mastery' and its problem proved, of course, to be exceedingly opportune. Most of the contemporary composers who are publishing and performing their works should, according to the old ideas, be still attending the most elementary course of the musical A B C. But when this is 'abolished,' when 'everything is permitted,' the period of tuition and probation is unusually curtailed, and the composer becomes a 'master' almost as soon as he takes the pen in his hand for the first time. In former days he was essentially a most highly qualified musician. Now it is not so: this sphere is infected with amateurism, so widespread in the favourable conditions of contemporary musical life, which does not fathom the essential nature of the now predominant phenomenon. The composer has ceased to value his work as such; he prizes only the musical fame and career resulting from it. I have personally observed composers who cannot discuss and do not know what they have written, do not 'hear' their own music; to them the writing of music is not an event in their tonal world—which perhaps does not exist—but a purely external fact of their musical *cacoëthes scribendi*. The appearance of a new breed of musical critics, composed of men entirely lacking in musicality and a musical probation, has made the position still worse. Music deprived of the sustaining elements of a musical ear and tradition rapidly degenerates into another sort of art, or into a mere 'phenomenon,' having nothing in common with that which we used to call music. This new 'art'—for which a new name should certainly be invented, in order not to profane music—is incomprehensible to the generality of people; they listen to it with curiosity but without pleasure or enthusiasm, and as a rule it does not even set up that psychological condition which distinguishes the reception of any art from the reception of a street scandal.

This soil produces abundantly the blooms of charlatanism and unscrupulousness, which sometimes take the form of a hoax. Contemporary composers aspire first of all to invent some trick, in order to astonish and to make themselves singular; their work is often prefaced by a 'theory' in justification of it, put together more or less amateurishly, and without a knowledge of the subject. I will not mention the names of the actors in this great musical profanation which may have a tragic influence on the destinies of the musical culture of the world; I will only say that a tragical and fatal thread of mutual interests (not musical, but practical) has entangled composer, performer, critic, and publisher, and has turned the musical field into something like a 'bourse' in which speculation with inflated values takes place. Until the inflation of their musical shares is made known, a majority of the men will manage to make their careers out of them, and satisfy their modest requirements of art, and their excessive demands on life, in view of the apathetic indifference of the public, who cannot understand the phenomenon all at once, and in general are not very interested in it.

Such are the causes—characteristic of the present day, and without precedent in the past history of music—which impress their special stamp on our times and explain much. Music has become a convenient field for the creation of inflated values of such a kind, and the professional musician is like the weaver in Andersen's famous tale, who assures every one that the king is robed, whereas he is naked. And a fatal fear restrains the few remaining musicians and the public from declaring the fact of this nakedness; a fear of seeming to be behind the times, to be dull of comprehension, since everything modern is presented in an aureole of new attainments, with prolix and boastful prefaces, and the public, quite unable to detect their unsoundness, accepts them as gospel. The pursuit of sensation peculiar to the present day completes the picture, and music is no longer received on the artistic plane, but on the plane of 'events.' The more brilliant, scandalous, and staggering the event, the more prominent it is. The fundamental musical distinctions disappear—the difference between consonance and dissonance, the differences of intervals and chords in general—harmony does not travel by the path of refinement of reception, as it did until (and including) the time of Debussy; it follows a line which leads to its coarsening and simplification. Harmonies become admissible, not because the ear learns to recognise more intricate combinations, but because it does not distinguish even the simplest, and they all become equally acceptable. In music the predominance of rhythm is setting in, the crudest and least specifically musical element—for rhythm can, of course, exist apart from sounds. Simultaneously there begins the now fashionable campaign against expressiveness, romanticism, and content. This is natural and intelligible: the new composer who—by reason of the inanity of his psychology and his lack of a fundamental feeling for music—has nothing to say, grasps at the theory of 'anti-romanticism' as something extremely advantageous to him. Snobbishness seizes the musical heights, and the absence of musical mastery proudly drapes itself in the toga of a certain 'new mastery'—but one needs to be a musician in order to establish the fact that this is the old story of the naked king again: that there is no mastery, but only discussions about it by persons interested in the legend.

Under these conditions musical creation in the most complex forms is made very easy and accessible to anyone. To write at random but with an air of profound thought is the recipe for this new creative work, whose starting-points are manifestly

dictated by principles entirely different from those of the old music. There exist, of course, ways and means of verifying and exposing these new methods, but they are cumbersome and not always practicable. Nevertheless I cannot refrain from informing my readers that I have been able to arrange a series of experiments which establish as indisputable facts that very often the musical tissue is vague and even unknown to the composer himself; that musical criticism does not judge from the impression made by the music, but from the title and the ideas resulting from it; that the alteration and the intentional mutilation of a work are not recognised by its composer; that the substitution of one composition by another is not recognised by the critic; and so on and so forth. These experiments should be carried out on a wider scale, in the name of the restoration of musical culture and the exposure of the false gods of the new Olympus.

It is evident that the fundamental tendency and fundamental signification of the musical art nevertheless remain unshaken. Only the sources have been lost, and the hierarchy and organization of the general musical opinion which formerly existed have disappeared. The position now is that there is no court of arbitration, no authority which would be of real and absolute value—this on account of the overthrow of tradition on the professional heights. Thanks to the influx of amateurism into the musical creators' camp the appreciation of taste has been distorted. At the present time, strange though it seem, the general public proves to be more competent in its estimation of the value of a musical phenomenon than the professional critics and composers. The latter, moreover, rarely share nowadays in the appreciation of the compositions of others, and there is a general feeling that each enjoys his own work only and hates all the rest, and possibly in the depth of his heart he is not pleased with his own things. The public still preserves the directness of its feelings, and we see here that, so far as we have to do with the 'musical public,' appreciation invariably approximates to the old norms. Nevertheless the situation continues to be eminently tragic and alarming. It will remain so as long as the fundamental insincerity of the attitude to musical reception exists—the insincerity from which emanates the war on romanticism, an age-long element of music; on the equally immemorial expressiveness in music; and on the idea of musical beauty, which undoubtedly exists, though in a fluid state. In place of direct musical contemplation there now exists an intricate and rational complex of snobbishness, mutual relations, and a striving not to seem out of date and ridiculous, and this completely paralyses the normal attitude to music and its appreciation. I have made systematic inquiries of musicians and non-musicians, and find that the negative attitude to contemporary creative work is almost general. It is interesting to note that inquiries of a similar kind (under conditions of anonymity) show that amongst persons who usually profess to be worshippers of modernism there is no sincerity.

On the other hand there is no doubt that the tempo and rhythm of contemporary life seriously paralyse the romantic pre-requisites of creative work in the sphere of music, as they do not contribute to the establishment of prolonged and profound psychological conditions. There is a noticeable acceleration of the psychological tempo, and a diminution of the psychological form, and these are echoed in creative work. Some of our more gifted contemporary composers are brilliant illustrations of this: they are more at ease in an atmosphere of formal structures than in one saturated with psychology or, still more, with actuality. Men in the mass have lost the faculty of profound meditation on phenomena; the musician generally has ceased to be a philosopher, and is even proud of the fact, which he regards as an attainment. This makes us think seriously of the destiny of that great musical art, which in our eyes is alone precious. The forms are perhaps becoming monumental, but the creative impulse grows steadily less. But for this diminution we might hope that the modern formally cold and speculative tendency would soon be swept away by a new wave, calling for a fresh contrast, and hence for the revival of psychologism and romanticism. But on the other hand we see that music is essentially entangled with the material plane, with mercantile ties; that the very level of the average musician's psychology has altered and become materialised; that the type of the reflective musician, such as Wagner and Beethoven, is now very rare in its sincere form (we come across it in the order of snobbishness and pose)—and this compels us to think that the restoration of a genuine romanticism (not as a formal contrast to its predecessor, but as the echo in music of a really romantic state of the mind) will be long delayed, since the whole structure of modern civilisation, hurried and quantitative, contradicts and opposes it. Some change in the very profile of our civilisation must take place if the inevitable twilight and night of music are to be deferred.

*Translated by S. W. Pring.*

## THE NATURE OF HARMONY

By Matthew Shirlaw

*(Continued from January number, p. 19)*

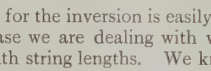
An old, and a good old name for the major triad is the 'harmonic triad.' The terms of the major triad, as $\underset{c\text{-}e\text{-}g}{4:5:6}$, or better, $\underset{c\text{-}e\text{-}g}{\frac{1}{4}:\frac{1}{5}:\frac{1}{6}}$ are in harmonic progression. The middle term $\frac{1}{5}$ is the harmonic mean of the first and third terms $\frac{1}{4}$, $\frac{1}{6}$. Has this harmonic mean any real harmonic significance, in a musical sense? It is remarkable that Hauptmann claimed for this middle term (*e*) that it represents the union of the sounds of the fifth, *c*-*g*. Seeing that Hauptmann discarded acoustical phenomena as the basis of his harmonic

system, and preferred for it a metaphysical basis, it is still more remarkable that the actual union of the sounds of the fifth, *c-e-g*, should, unknown to Hauptmann, result in the summation tone *e*. The manner in which these summation tones arise is not, it is true, yet fully understood, and it would be unwise to deduce the nature of the major third from this single phenomenon. Happily it is unnecessary, for there are other means of demonstrating the relationship between third and fifth. At the same time, the fact cannot be overlooked that we may unite these sounds in another fashion, yet with a similar result. If on the monochord we determine the interval of the fifth thus: $\frac{2}{5}$ $\frac{3}{5}$ the union of the sections of the string $\frac{2}{5}$ and $\frac{3}{5}$ will be represented by the entire string, $\frac{5}{5}$, giving rise to the following relationships, $\frac{2}{5}:\frac{3}{5}:\frac{5}{5}$, which in musical notation may be expressed thus:

Ex. 5.

The result is the same as in the case of the summation tone, but in the opposite direction, inverted. Thus from the union of the two sounds of the fifth, a harmony arises in two directions—one upwards, the other downwards; one major, the other minor:

Ex. 6.

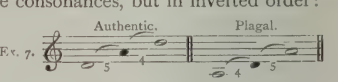


The reason for the inversion is easily understood. In the first case we are dealing with vibrations, in the second with string lengths. We know that the rate of vibration of a string is inversely proportional to its length. In both cases the result is a summation tone. Whatever differences of opinion may exist with regard to the higher summation tone, there can be none with regard to the lower, at least if we admit that the sum of 2 and 3 is 5. The views of Helmholtz in respect of the higher summation tone may be said to be confirmed by the existence of the lower. The apparent contradiction in the fact that the union of the sounds of the fifth *a-e* may be represented now by $c\sharp$ and now by $c\sharp'$, is only apparent, not real. It still remains true that the union of the sounds of the fifth is represented by the major third or tenth. Only, this major third, like the fifth itself, has two aspects—one ascending, the other descending. We may measure it either upwards or downwards.

These considerations, however, although they have a direct bearing on the question at issue, and further confirm the view that the minor harmony is just the major reversed, do not yet reveal to us the innermost nature of the minor harmony, nor the easy and natural way in which it arises out of the major. We must gird up our loins and journey still further into the unknown.

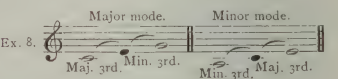
Although it would appear that every means has already been used, every path already explored in order to attain to the solution of this problem, there is at least one avenue of approach that has never been used, apparently not even noticed, viz., the close analogy that undoubtedly exists between our major and minor modes and the old modes of a former epoch. The ancient Authentic mode arose from the harmonic division of the octave, and from the consonances of the fifth and fourth. Its corresponding Plagal mode arose from the arithmetic division of the octave, and from the same consonances, but in inverted order:

Ex. 7.



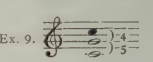

In similar fashion, our major mode arises from the harmonic division of the fifth, and from the consonances major third, minor third. Its relative minor arises from the arithmetic division of the fifth, and from the same consonances in inverted order:

Ex. 8.



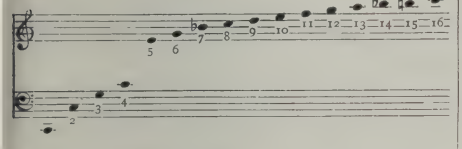

The old Authentic and Plagal modes were the major and minor modes of a former epoch, the Authentic corresponding to our major and the Plagal to our minor. If we can discover how the Plagal mode arose, we shall very probably discover how the minor harmony arises—for the arithmetic division of the fifth, we may imagine, will be brought about much in the same way as the arithmetic division of the octave.

The fifth, in dividing the octave harmonically, gives rise at the same time to the interval of the fourth. So the fact must be stated. It would be obviously incorrect to say that the fourth divides the octave harmonically, and gives rise to the interval of the fifth. In the harmonic division of the octave, therefore, the fourth appears as the octave complement of the fifth:

Ex. 9.

It is thus the fourth is understood, for although the eye may perceive the three intervals of the octave, fifth, and fourth, the ear distinguishes directly only the octave and fifth. And indeed, reckoned from the bass, upwards, only the octave and fifth are present. It is a different matter when the lower note of the fourth appears in the bass. What particular importance attaches to the bass? Because the bass, if not the fundamental note, at least occupies the place of the fundamental note. How then does it come about that in the fourth, *g-c*, which is everywhere understood as the inversion of the fifth, *c-g*, the lower note of the fourth finds itself below *c*, instead of its rightful place above *c*. Rameau, in his famous theory of the inversion of chords, whereby he so enormously simplified the theory and practice of harmony, does not explain this to us. In dealing with inversion, Rameau's methods of procedure are to a large extent

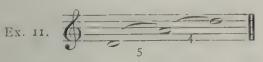
empirical. He says in effect: 'If in the major harmony *c-e-g* we place *c* an octave higher, we obtain the first inversion of the harmony, *i.e.*, a chord of the sixth, *e-g-c*.' Rameau does not tell us what natural principle permits him to place the lowest note of this, or any other chord, an octave higher. It may thus be objected that although Rameau inverts chords, Nature does not, and Rameau's writings may be searched in vain for an answer to this objection. The answer is that in the fifth, *c-g*, this *g* may be not only fifth of *c* but may itself assume the rôle of fundamental. A glance at the harmonic series will make this plain:

Ex. 10.



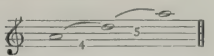
It is evident that each sound of this series may be understood in two ways, either as forming part of the resonance of the fundamental, or as itself a fundamental and giving rise to its own series of harmonics. Thus with 1 begins the order 1, 2, 3, 4, 5, &c.; with 2, the order 2, 4, 6, 8, 10, &c.; with 3, the order 3, 6, 9, 12, 15, and so on, such secondary orders being exactly similar to the primary order, and their terms reducible to the terms of the primary, for the proportions 3, 6, 9, 12, 15 = 1, 2, 3, 4, 5. In a musical sense this means that in the order 3, 6, 9, 12, 15 the first term 3 may be understood as the twelfth of 1, and as forming part of the resonance of 1. But the order 3, 6, 9, 12, 15 may also assume the form 1, 2, 3, 4, 5, whereby the term 3 now assumes the rôle of 1, and becomes itself a fundamental, or, as we might say, a Tonic. This is one of the most familiar facts in musical experience and practice. In the simple circumstance that a musical sound may be understood not only as forming part of the resonance of its fundamental, but as itself a fundamental, we discover the source of a whole series of harmonic phenomena, indeed of some of the most subtle and beautiful effects in music and harmony. It is this that makes modulation to other keys possible, in such a way that any note of a chord, or of a scale, may change its function and assume the position of fundamental, or new relationship to a new fundamental, of a new key. It is this that makes inversion possible, thus bringing about the strange fact that the inversion of harmony is the necessary consequence of its being generated upwards. And it is this that brought about the old order of Authentic and Plagal modes—for in the Authentic order the note *a* may assume the position of fundamental,

Ex. 11.



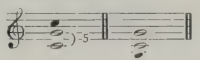
and may develop itself as a fundamental up to the point at least of giving rise to its octave, thus bringing about the Plagal order which is the inversion of the Authentic:

Ex. 12.

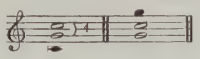


We have already discovered that the fifth may be understood in either an ascending or descending direction, according to the position this fifth occupies within the octave:

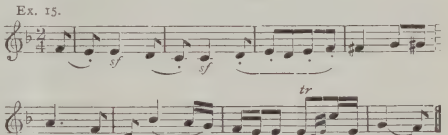
Ex. 13.



The octave is necessary; if not actually present, it will nevertheless make its influence felt. Similarly with the fourth. It also has two aspects according to the position it occupies within the octave, and may form part of either an Authentic (ascending) or Plagal (descending) order:

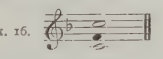
Ex. 14.

It is difficult for us, however, trained as our ears have been to appreciate the lower note of the fifth as the real fundamental note, to realise fully the downward, dependent effect of the descending order. For example, such a melody as this:

Ex. 15.



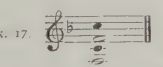

appears to be based on the descending order:

Ex. 16.

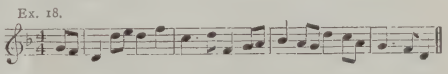


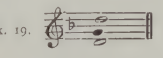
Of course it is not: it arises from the scale of F major, derived from the harmonic division of the octave:

Ex. 17.



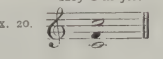
and so we understand it. The descending order is better realised in the following old tune, beginning (and ending) thus:

Ex. 18.

evidently based on the order:

Ex. 19.

but most easily, perhaps, in our own major scale in its arithmetic division Tonic-Subdominant-Tonic:

Key C major.

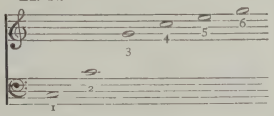
Ex. 20.

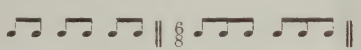


and in the Plagal cadence derived from it.

The order *g-c-g*¹ may, then, occur in such a way that *g*¹ is understood as fifth of *c*, and the whole is thrown back into the Authentic order *c-g-c*¹ (*g*¹), where *c* is firmly established as fundamental. But again the order *g-c-g*¹ may have a real Plagal dependent form—here *g*, although not in reality the fundamental, at least fulfils the rôle of the fundamental up to a certain point, in giving rise to its octave, *g*¹, this *g*¹ being directly appreciated as an octave sound, rather than as fifth of *c*.

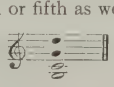
Both formations occur in the harmonic series:

Ex. 21.

for in the order $\overset{3\ 4\ 6}{g\text{-}c\text{-}g}$, this *g* may be regarded either as twelfth (fifth) of $\overset{2}{c}$, whereby $\overset{3\ 4\ 6}{g\text{-}c\text{-}g}$ is thrown back into the Authentic order $\overset{2\ 3\ 4\ 6}{c\text{-}g\text{-}c}$ ($\overset{6}{g}$); or *g* may be regarded as octave of $\overset{3}{g}$ and not directly as fifth of $\overset{2}{c}$. The difference is similar to the difference between $\frac{3}{4}$ and $\frac{6}{8}$ times, a grouping in twos and grouping in threes:



To sum up in a few words: the consonances of the fourth and fifth may each appear in two different aspects or orders, affecting the ear in two different ways. This difference of effect depends on the position these consonances occupy within the octave—as $\overset{5\ 4}{\frown}$ $\overset{4\ 5}{\frown}$ *c-g-c*¹ or *g-c-g*¹. The first order does not arise naturally, and the second artificially; the second is as natural as the first. The first arises from the harmony of the fifth; the second from the harmony of the fifth also, but through its inversion, the fourth. The fourth, however, is the necessary consequence of the fifth, and arises quite as naturally, for the fifth, in dividing the octave harmonically, brings about at one and the same time the interval of the fourth. In the fifth the lower note is the fundamental; in the fourth the lower note may assume the rôle of fundamental up to the point of giving rise to its octave, without thereby destroying the *consonance* of the fourth. Were the lower note of the fourth to establish itself more firmly as a fundamental, and generate its twelfth or fifth as well as its octave:

Ex. 22.



the fourth would lose its consonant character and become dissonant. This is the explanation of the old strife as to whether the fourth is a consonance or a dissonance. It was a good consonance in Hucbald's time, but had become also a dissonance considerably earlier than the 16th century, the reason being the gradual appreciation on the part of musicians of the significance of the fundamental. No musical reader will have difficulty in understanding what has just been said, and as for the non-musical reader, it matters little whether he understands it or not, so long as he grasps the following simple fact—one that is, for the question in hand, of paramount importance.

It is this: that in the order *g-c-g*¹, or other similar order, the highest sound may arise as the octave of the lowest, thereby bringing about a fifth of which *c* is not directly the fundamental. It is the reverse of the Authentic order *c-g-c*. Here the fourth is brought about by the fifth. In the order *g-c-g*¹, it is the fifth that, strangely enough, appears to be brought about by the fourth. As in *c-g-c* we cannot regard *g* as fundamental of the fourth *g-c*, so in *g-c-g*¹, if we hear, as we frequently do, *g*¹ as octave of *g*, then the fifth *c-g*¹ arises indirectly through the octave sound *g*¹, and it is thus we hear it.

It is a remarkable order floating, as it were, in the air, without foundation or real fundamental note.

(*To be continued.*)

## THE MUSIC OF THE HALLS

By F. Bonavia

I am perfectly aware that music is not an indispensable part of a music-hall entertainment. A cinema without some sort of more or less descriptive musical accompaniment is unthinkable. But one can imagine an excellent music-hall performance from which all form of music is banished. Nevertheless, a visit to the music-hall from time to time is apt to broaden the horizon of the musician, especially if he happens to be interested in humanity as well as in artistic matters. If you believe that the proper study of mankind is man, there is no better place for an inquiry into men's virtues and foibles. The stout heart of man, for instance, never shows to greater advantage than when we consider the humble heroes of the music-hall orchestra. It is the custom of managers, founded on the belief that we cannot have too much of a good thing, to give their patrons ample measure, and give it often. Thus it frequently happens that no less than three performances are given daily. This is no hardship for the actor, whose turn, lasting about a quarter of an hour or twenty minutes, amounts to an hour's work per diem. It is another thing for the orchestra which, like the poor, is always with us, accompanying the comedian as well as the acrobat, the juggler, and the dancer.

Some weeks ago a mean little tune—called, I believe, 'Ruddy Bottom'—caught my attention on account of a clarinet passage which sounded so much like squeaking rats that many people looked anxiously about their feet. It was built

on a very simple plan. First came the subject, played twice; then a slight variant in the relative minor; then *da capo*. The orchestra played it six times—with repeats, twelve. The same piece was served up later as accompaniment to a gymnastic display, and again, later on, to a company of dancers. By the end of the afternoon I reckoned that it must have been played thirty-six times; by the end of the day a hundred and eight times. By the end of the week that wretched, misshapen tune must have had six hundred and forty-six opportunities of thoroughly depressing every member of that orchestra. This may have been an exception, but when a tune is assumed to be popular, there is no curbing the generosity of the music-hall director. He will serve it again and again as sauce for the oddest 'turns.' How else could the fortunate composer of 'What'll I do' have amassed his wealth?

The modern music-hall tunes have one great and common merit. They leave nothing behind; they make no impression. For all the recent progress of publicity and of the enterprise of some Sunday publications, not one modern song has had the vogue of 'Ta-ra-ra-boom-de-ay' or of 'After the ball is over.' Modern tunes come (chiefly from America) uninvited; they go (possibly back to America) unlamented. Music-hall patrons, large-hearted and unsophisticated, applaud everything and everybody, but remember only that which possesses real merit. They do not store up debased coin.

It is too often assumed that music-halls are responsible for the present vogue of syncopation. That jazz and syncopated music are encouraged in all music-halls cannot be denied. But who can say whether the audience laughs with or at the antics of the 'syncopated artiste'? At any rate the music-hall has put syncopation in its proper place by applauding most vigorously those exhibitions in which nothing is added to rhythm pure and simple. When a dancer wants a good climax he stops the orchestra and marks a rhythm of some complexity with his feet. This always brings the house down, which I take to mean that the audience feels relieved and thankful that all attempt at pretending that bare rhythm is music has been given up. A music-hall audience invariably applauds a good *pianissimo* or a good *fortissimo*. Stern intellectuals may see in this a confession of weakness and a want of discrimination. There are good pianissimos and bad pianissimos; good fortissimos and bad fortissimos. But in encouraging them all, the patron of the hall shows himself to be a man who can detect good intentions as well as good deeds, a man with insight into the working of other people's minds, and he also means, perhaps, to register thus his protest against colourless performances elsewhere. Of course, a music-hall audience is not infallible. Even in the halls sometimes merit goes unrewarded and atrocities escape punishment. But on the whole it may be said without fear of contradiction, that no other public is so thankful for small mercies or so loth to use the rod. No other public would stand for a moment the deadly monotony of endless repetitions on the inappropriately called 'variety' stage; no other public would have its keen appetite for music spoiled by tasteless, indigestible stuff without protest.

'A little while ago I saw a turn performed by two sisters which consisted mainly of the usual ingredients—a song with words so inane that they could not even raise a smile of pity, and a dance of the usual kind. With this they had fair success. But towards the end they dropped all pretence at giving the public what it is supposed to want. They came close to the footlights, and stood there side by side singing softly, sweetly, as if for their own pleasure, melodies which had the essentials of music in them. When they finished the house rose to a man and cheered them to the echo. That 'turn' found no imitators, just as there are no rivals to Ernest Butcher and Muriel George; for music—real music—is not encouraged by the directors. There is a great deal of musical talent amongst music-hall performers which is not allowed to appear. It matters little in the case of men like Grock or Noni, for their clowning is so good that any other attribute may be kept in the background without loss to their power of attracting and delighting us. But there are hundreds in the rank and file of the profession who may possibly gain some distinction, if instead of giving the public the sort of music they believe the people want, they were to give the best that is in them.

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## ON FAULTY SENSATIONS OF MUSICAL PITCH, WITH NOTES OF A PERSONAL EXPERIENCE

By Edwin Smith

(*M.D. Lond.*; *Coroner for N.E. London*)

In the November *Musical Times* a correspondent made inquiry concerning a curious and troublesome condition of his hearing characterised by faulty perceptions of musical pitch. The hope may be expressed that the disturbance has proved transient in character, and that a normal state has been duly restored. Having had a personal experience of a similar kind, and believing these cases to have an interest for readers of a musical journal, I am enabled by the courtesy of the Editor to describe my sensations and to comment on this peculiar aberration of hearing.

Towards the end of May, 1927, the symptoms of an ordinary cold of some ten days' duration were followed by an extension of catarrh from the throat to the right ear, with the familiar sensations of fullness and partial deafness that result from obstruction of the Eustachian tube connecting throat and ear. The left ear remained apparently unaffected. A few days later—on June 5, to be exact—I noticed that the wireless transmission of an orchestral item, to which I was listening through the medium of a loud speaker of the disc-shaped variety, sounded extremely discordant. It seemed

as if the majority of the orchestra, strings and wind alike, were playing abominably out of tune. The sensation was extremely unpleasant and at the same time very puzzling. It was also surprising to find that my condemnation of the performance did not seem to be shared by a member of my family, present at the time, who happens to have a particularly sensitive ear. I ought to have appreciated at this point what had happened; but it is difficult to reject the direct evidence of one's senses, and it seemed to me that somehow or other the musical fare provided for listeners that day was very seriously at fault. A larger faith in the capacity of the performers and the quality of their instruments might have enlightened me at once, but it was not until the next morning that a further experience led me to suspect that my hearing was to blame. I noticed that a chiming clock gave out an unpleasant jangle when striking, and found that the cause of this became apparent when the ears were closed alternately while listening, for it was then obvious that my ears were not in agreement as to the pitch of sounds reaching them. This took me to the pianoforte for an investigation, when I found there was a discrepancy amounting to a full semitone in respect of the higher notes of the keyboard. In the neighbourhood of middle C the difference was a little less than a semitone, and it gradually lessened in amount on further descending the scale. At the level of the violin E the difference appeared to be just a semitone; for example, when I struck $e''$ and listened with the right ear alone I received the same impression of pitch as when I listened to the adjacent F with the left ear. From my general sensations of aural discomfort it was evident that the right ear must be the one at fault; and it was easy to satisfy a bystander that this was so, for on singing various notes of the pianoforte as heard with that ear, one's vocal efforts were pronounced to be a semitone too high in pitch. Clearly the right ear was registering sensations of pitch at too high a level to the extent of about a semitone.

Had there been a necessity for hearing music at this stage the right ear could have been plugged with advantage. As it was, the partial deafness on that side gave welcome relief when listening to distant musical sounds, the faulty version from the right ear being then largely submerged in the louder message conveyed by the other side. At close quarters the sensation produced by two simultaneous performances of a Chopin Scherzo in keys a semitone apart may be imagined in some degree, but the performance must be heard for a full appreciation.

It was on the following day (June 7) that a further discovery provided a fresh interest. As I faced the loud speaker at a distance of some eighteen feet, the sound seemed to come from a position below and to the left (*i.e.*, my left) of its actual place of origin. Using the right ear alone it was impossible to locate this new position within definite limits; but when listening with both ears, the spot seemed curiously well defined, and it was a simple matter to place a paper circle some eight or nine inches in diameter in a position where it covered the whole area of the apparent source of sound. With a paper circle so placed, measurement showed its centre to be about four feet to the left (my left) and downwards from the centre of the loud speaker (which is fifteen inches in diameter), this position being the resultant of a displacement of three and a half feet horizontally, and two feet vertically, corresponding with horizontal and vertical angular displacements of about twelve degrees and six degrees respectively. When using the left ear alone, no abnormal sense of direction was apparent. The displacement noted was that observed at the distance mentioned (eighteen feet); on approaching the loud speaker, the places of real and apparent sources of sound were found, as would obviously be expected, to approach, until at close quarters they became indistinguishable.

By June 12, the discrepancy in pitch at the level of the middle notes had become slightly smaller, being definitely less than a semitone, and with lower notes the divergence was still less noticeable. On the other hand I found that in the region of the highest two octaves of the keyboard, the departure from the normal had increased considerably, amounting in the highest octave to a full tone; so that the simple experiment of asking a bystander to strike, say, the note $d'''$ half a dozen times in succession, while I listened with left and right ears alternately, produced the pitch-sensations of D, E, D, E, D, E. This difference of a whole tone seems to have marked the maximum degree of disturbance experienced, and after persisting at this level for a further few days the discrepancy gradually subsided, the higher notes being the last to recover completely. By June 25 a normal state of hearing seemed to have been practically restored, though not entirely; for on this date a test with an ordinary A tuning-fork gave a perception not of raised but of slightly lowered pitch with the offending ear. The difference on the two sides was very slight; I guessed it to be in the neighbourhood of an eighth of a semitone. After a further day or two this remnant of the disturbance had disappeared. One can perhaps imagine that a faulty ear having become tired, as it were, through registering too highly, may go a little way in the opposite direction before final recovery. Together with the return to a normal appreciation of pitch there was a corresponding subsidence of the accompanying symptoms, including a lessening and final disappearance of the space-interval between the actual and apparent positions from which sounds were heard to come.

Having given this brief personal record, there remains a further duty to the reader. I may reasonably be expected to supplement the simple narration of observed facts by a contribution towards their explanation. Unfortunately

there is little to offer in solution of the problems arising. In medical and scientific literature there seem to be surprisingly few references to the condition described, and these are scanty and show little unanimity or certainty of opinion. There is apparently some sort of agreement that affections of this class depend on changes in the labyrinth of the inner ear rather than on altered states of the drum; and it is not difficult to attribute the symptoms observed to some condition of catarrh or altered tension affecting the delicate and complex structures involved, without venturing upon theories as to the exact nature of the processes at work. This is as far as most authorities seem to have gone. At all events a somewhat detailed search has proved singularly unproductive. I should like, however, to take the precaution to apologise in advance to the author of the elaborate monograph upon the subject that possibly exists somewhere, though so far escaped from notice. The most definite reference observed occurs in an American text-book* in which the authors describe the maximum distortion of pitch likely to occur as amounting to 'one or two degrees.' It is not stated whether by a 'degree' of sound we are to understand a semitone or some other interval; possibly the expression may be used in America to indicate a definite fraction of the octave, but on this point I am uninformed. A condition of the auditory nerve or nerve endings (*i.e.*, a disturbance in the inner ear or in the nerve leading thence to the brain) is given as the cause of the more marked degrees of the condition. Slight faults may be due, it is stated, to altered tension of the sound-conducting apparatus (*i.e.*, the drum and adjacent small bones of the middle ear). The same work contains a brief reference to the occurrence of alteration in the apparent direction of sounds, these seeming to come from the side opposite to that of the affected ear. No suggestion, however, is offered in explanation of this curious symptom.

In the absence of desired enlightenment we must be content to 'look the difficulty in the face and pass on,' after merely referring to one point of interest that shows, incidentally, the ease with which erroneous conclusions may be formed in a complex field of inquiry. If we consider the structure within the ear known as the organ of Corti, with its multitude of graduated rods, an analogy with the keyboard of a musical instrument seems almost irresistible, and it has often been assumed quite naturally that there must be a correspondence between a particular rod and a sound of a certain pitch. But the biologist tells us that these rods are entirely absent in birds, whose appreciation of pitch is presumably not inferior to that of other animals. We know, it is true, something of the physical mechanism of the ear, but we know little as to the physiology and pathology of that organ, beyond that in these fields of inquiry there are many obscure problems awaiting solution.

* 'Eye, Ear, Nose, and Throat,' by Ballenger and Wippern.

But it may not be unprofitable to ask if the matters before us have any practical bearing on purely musical questions. Can we, for example, trust the ear all the time to furnish sensations of pitch corresponding accurately with the vibration rates of notes reaching it? Clearly we cannot. And if the sense of pitch may suffer, the appreciation of tone-quality may also come under suspicion. What, then, as to the position of the musical critic? When, let us say, he charges a violinist with faults of intonation and tone-quality, can we be sure that the critic himself is not suffering from some catarrhal or other abnormal state of his auditory apparatus? He feels, perhaps, in good health; there is nothing seemingly to suggest that his sensations may be untrustworthy. But it is easy to imagine a disturbance arising primarily in the inner ear and unaccompanied by any relatively gross condition such as the deafness often associated with an ordinary cold. Aurists describe conditions of the inner ear characterised by little beyond an altered sensitiveness to sounds, a state that may be found in association with good general health. Again, if one ear may be affected, why not both? And what is there by which a normal standard of sensation can be fixed and, when fixed, recognised as present or absent in any specified individual? Is not the 'normal' just the average level of sensation as affecting mankind in general, a standard incapable of direct observation or measurement?

(*To be continued.*)

## Ad Libitum

By 'Feste'

The beginning of the year saw the customary conferences and debates on the condition of music in this country, and, as usual, more or less gloomy prognostications were the rule. An article by Sir Henry Wood, in the *Evening News* of January 4, provided food for thought.

Sir Henry is, with good grounds, enthusiastic concerning the high standard reached in choral, orchestral, and operatic performances by the students of our chief training schools. He points out that for twenty years music has been given its chance in schools of all types, and that the general public has also had ample and generally well-directed help in increasing its knowledge of good music. The result of all this ought to be crowded concert halls, and a far more flourishing state of things than is the case. 'What [he asks] is the defective element in our musical life, since it is neither the training of the audiences nor the training of performers?'

He gives several answers. First, teachers can do marvels, but they cannot impart a love of beauty. The inference is that youngsters on leaving school do not develop the advantages they have received from the 'musical appreciation' and other classes. What of the adults? Sir Henry

does not think the nation is lacking in æsthetic sense. 'We have our literature, the richest in the world, and our great schools of painting.' Nor does he agree with the Continental view that the English are innately unmusical:

> I am confident that there is in Great Britain a limited, but very considerable, demand for the best music. The extent to which it can be enlarged has yet to be shown. I believe it to be capable both of enlargement and of intensification. It is my deep conviction that it remains an ineffective demand because it is half-conscious and undirected, and that it was more effective a few years ago because a great directing personality was then still in the musical world.

Which brings him to his main conclusion—that 'the crying need of musical London is for a great manager.' Musicians have their hands full making music; they cannot be expected to organize as well:

> The manager is needed to bring musicians and their public into touch with each other. *Let us pray this year for a manager with an enthusiastic love for musical art and with imagination, courage, steadfastness, and respect for detail.* We want a successor to Robert Newman, who in the Promenade Concerts went counter to every preconceived opinion of the taste of the London man in the street, yet found our wonderful public in the streets of London. We want successors to Carl Rosa and Sir Augustus Harris.

Sir Henry thinks this is a more vital point than finance. Music must be financed, it is true. It is true, too, that 'there are still far too many people in Great Britain who love music very dearly, but do not realise that they must pay for it dearly.' Sir Henry, however, believes that the money can be got, either from a few rich enthusiasts or from a host of poor ones. 'But the manager is needed to make it active. Similarly the audiences exist, but again the manager is necessary to develop their consciousness of the need of good music,' and to supply that need in the best possible way. And Sir Henry ends by repeating the wish that 1928 may bring London a great concert manager.

But London is not England, and a heaven-sent manager at Queen's Hall will cut no ice in the provinces, where there are still a few people dragging out a kind of existence.

On the whole it strikes me that Sir Henry, like most of the coroners who have lately been holding inquests on the country's music, thinks too much in terms of the concert hall, and especially the London concert hall. But even looked at from this angle, are things so very bad? I do not recall a recent orchestral concert at Queen's Hall that has not been well attended. The Philharmonic Society, the L.S.O., and the B.B.C., alike have drawn full halls. This touches only a comparative handful of London's population, it is true; but so long as the activities of London's chief orchestras are confined to the Albert and Queen's Halls we need not be surprised that the denizens of, say, Ball's Pond or Hatcham stay away in large, enthusiastic crowds. Decentralization? Something of the sort was tried a few years ago, but with little apparent success. For one thing, the outlying suburbs are badly provided in the matter of suitable halls; and, for another, an occasional concert can hardly compete with such standing attractions as the cinema and variety theatre, where seats are not only far cheaper but also far more comfortable. Habit is everything, and it is not easy to live on the outskirts and acquire the concert habit unless one has a goodish margin of both time and money. Attendance at Queen's Hall for the Ball's Pondite who has done a day's work in London means either a double journey, or a long wait and a meal in town, and in either case a late and uncomfortable journey home. The local picture theatre and variety house are round the corner, or at most a pennorth of tram-ride away, with two houses a night or a continuous show that can be dropped in and out of easily and cheaply. No wonder we decide to stay and relax at Ball's Pond. And no doubt much the same conditions obtain at all large centres of population. The concert can never hope to hold its own until it is as get-at-able, as cheap, and as comfortable as its rival attractions.

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This seems a hopeless outlook, but is it? Are not our musical coroners sitting on the wrong corpse? A few weeks ago we were pitched into because we had no subsidised opera. 'Look at Ruritania,' said our mentors. 'Even so small a state as Ruritania, not much bigger than Rutland, manages to run a national opera. Look at such cities as Pumpernickel-am-Spree, at Amsterdam, at Rotterdam, at Seidlitz, at—in short (the supply of names giving out), simply look! If Pumpernickel can run its opera all the year round, why cannot Cheadle? If Seidlitz, why not Epsom? The answer is that all these Continental people are musical, and we English are not. Opera is the acid test, and our indifference to it proves that we have no music in our souls, whatever else we may have there.' And in similar strain we are given to understand that concert-attendance is another acid test from which we emerge as mere barbarians.

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But I deny the validity of both tests. There was abundance of musical life here and on the Continent long before there were concerts or opera houses. Otherwise, the musical history of England begins with the name of Thomas Britten, who seems to have been the first Robert Newman. But we know that we had quite a decent musical past to our credit long before Thomas combined a coal round and a box-office. And our musical life would not suddenly dry up if all our concerts rooms were promoted to cinemaship. Despite the Jeremiahs, there are still many hundreds of thousands of us to whom music is a part of life. We should continue to take in our daily supplies viâ the gramophone, the player-piano, and the wireless. Nor should we stop at that. We should still lift up our voices in choral societies (Sir Thomas Beecham, in an article written to prove that we were musically bankrupt, said that this country had four thousand choral societies. I give his total from memory, but I

know it ran into thousands. Anyway, that one sentence proved that so far from being bankrupt we were by way of being a jolly sight more solvent than the opera-eating Ruritanians. A few thousand choral societies, in village, suburb, and city, working at the madrigalists, Bach, Elgar, and our fine modern English part-song composers, imbibe and spread more musical culture than any number of opera companies whose staple is early Verdi, Puccini, Massenet, &c., with an occasional Wagner cycle or dash of Mozart); we should still continue our amateur chamber music and orchestra activities; our hundreds of competition festivals would go on dealing with their many thousands of entrants; the parlours of a million homes would still resound with our assorted instrumental solos and duets; and the voice of the family vocalist would still be heard in the land—or, at all events, by the people next door. Run over in your mind all the musical folk among your circle of relatives and friends, and you will find that a good proportion of the keenest and most musical rarely or never go to either concerts or opera. I do not deny that they miss something by this abstention, but I deny also that they are a whit less musical than the average concert-goer.

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So, as I said above, the inquest is on the wrong corpse. In fact, it isn't on a corpse at all, but on a couple of valetudinarians—the concert and opera—who happen to be just now a little more sickly and worried about themselves than usual. The country's music, so far from being dead, is very much alive in all sorts of ways, but some of the most important of these ways are new, and not easily assessible. The two valetudinarians will dodge the coroner for a long time yet if they will but sit up and adapt themselves to the new conditions. If, even then, they find they are not wanted, there need be no wringing of hands; for, I repeat, there will remain abundant means whereby we can make and take all the music we want.

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It may well prove, however, that the B.B.C., so far from killing the public concert, will give it a new lease of life. Its concerts at Queen's Hall have clearly tapped a fresh public. At each concert I have found myself surrounded by refreshingly unsophisticated folk. Evidently they had heard orchestras at home, and had decided to go and see one—for they took in almost as much pleasure through the eye as through the ear. At first one thought these hearers were Promenaders who had stolen back to their old haunt, but clearly they were quite new hands. It is one of the curiosities of London's musical life, by the way, that many hundreds of people go to the 'Proms.,' and then proceed to hibernate. A few years ago a popular song asked 'Where do flies go in the winter?' I was never inquisitive on the point; it sufficed that they went somewhere and left the thin spot untickled. A really important question is, Where do the Promenaders go? Evidently they eschew orchestral concerts from October till August comes round again. Only a few of them creep back, pipeless, to Philharmonic and other exalted affairs. Could an extension of the 'Prom.' freedom and sociability to other orchestral concerts make this floating audience into regular patrons of Queen's Hall? There can be no doubt that the permission to smoke is an element in the success of the 'Proms.,' and the fact suggests that if the concert hall is to compete with the cinema and the variety theatre it must be prepared to take a leaf out of their books not only in regard to cheapness and comfort, but also in more direct ways. Both cinema and music-hall have borrowed a good deal from the concert room. I should like to see some enterprising concert-manager turn the tables by giving really good concerts with a few first-rate variety or picture items by way of relief. I know the arguments that will at once be brought forward against the idea. I shall be told that the atmosphere would be all wrong for a fine piece of music. But so far from admitting this, I honestly believe that the fifth Symphony would gain rather than lose by following twenty minutes of George Robey. The mere thought of such a juxtaposition gives one a shock at first, but the transition is no more violent than the changes from tragedy to low comedy that abound in Shakespeare. We already admit into our concerts a little mild light relief in the shape of Humoreskes and Scherzos; and singers give us comic songs from Rossini and Mozart which few understand. Why shouldn't they draw on Sullivan as well as on Rossini for a patter song, and give that Snowflake a rest? And as a change from humoreskes which never raise a ghost of a laugh, why not play one that will make us roar? Why should 'Lucy Long' be heard at Queen's Hall only in the second half of a 'Prom.'? If the lady is sufficiently respectable for that occasion, she might be given a run at ordinary concerts. Anyway, the point is that you or I have from time to time found pleasure in an unusually good musical item in the course of a show at the Coliseum. The fact of its having been sandwiched between a comedian and a juggler did not abate our pleasure. On the contrary, did we but know it, the music probably gained from the contrast. It is an odd thing that, although we all acknowledge variety to be the spice of life, we are mortally afraid of it in our musical doings. Variety of a sort is present, it is true. We mix up soft and loud, fast and slow, old and new; but how much really vivid contrast of mood and style is there? Whatever label it bears, the music is rarely light, and even more rarely—we might say never—humorous. I want to see Sir Henry Wood conducting a Scherzo so funny that we shall have a difficulty in suppressing our laughter. And my admiration for Mr. Kennedy Scott and his Oriana Choir will not be complete till they have found some part-songs as diverting as 'Jenks's Vegetable Compound'—though the music will be better, of

course, because by that time our Baxes and Holsts and Vaughan Williamses will be giving mediæval pietists and mystics an occasional rest in favour of witty verses by the Milnes and Herberts.

To the severe reader who scoffs at these suggestions, I reply that to-day the public cannot be easily classified into musical and unmusical. The sale of gramophone records of good music shows the futility of using the concert as a gauge, for if all the gramophonists who buy first-rate records attended concerts the halls wouldn't hold them. I believe that the future will see the various types of entertainment—concert, theatre, cinema, and variety house—overlapping more and more, until you and I will have to think hard before deciding whether we shall go to the Coliseum for variety-cum-music, or to Queen's Hall for a bill of orchestral favourites with interludes by Mabel Constanduros and Meandering Monty. The great bulk of the public will go to both these types, and concerts will pay once more. For the more definitely musical leaven there will still be occasional performances of (say) the B minor Mass and other works that must obviously have a complete programme to themselves. Musicians will once more be busy, and everybody so contented that the musical coroners will be out of a job. If, however, they are really anxious for a corpse or two we can hand them the musical critics, who have been sat on so often that they have become hardened. In fact, they like it: it shows they are not forgotten, and it gives them something to write about.

## THE SINGER AND BROADCASTING

By Corbett Sumsion

The singer normally woos success with an audience by two means, which have extensive interactions: the voice and the presence. My enjoyment of much good singing in the concert hall by women has been spoilt by an inability to be unaware of the bodily expanse, or by a dress which seemed to me outrageous: and contrarily the east wind of criticism has as often been tempered by the shingled or shorn beauty of a sheep that has gone sadly astray musically. The man too may, as a singer of songs, 'get away with it' merely by the magnetism of personality for long years after his voice has to all intents and purposes gone.

But at the microphone the singer is stripped of this valuable asset, and has to stand or fall by the voice alone. It is, perhaps, natural that the men should suffer least. True, we still have men who sing songs as if they were exercises in voice production: that is to say, we get the notes overburdened with 'tone,' and we hear the words: but the singer gives one the impression that he has no more notion what it is all about than if he were a Mongol who had with difficulty learned to speak English but did not yet know anything of the words' meaning. However, one has not to hear very much broadcast music before one learns to be grateful for these smaller things: notes that are not uncontrolled wobbles and words that one can hear. May one also suppose that, as the B.B.C. is run in the main by men, the critical standards as applied to men are higher—or, shall we not say, are less often lowered? Well, the fact remains that the great majority of male singers are effective, and by all reasonable standards efficient. The ballad-monger, the operatic singer, the Westminster Abbey choir, and the elementary school boys who perform prodigies of part-singing, are in the main grateful to hear and give us performances which are above all but what I may call hair-splitting criticism. One may, perhaps, add an appreciation of the occasional joy derived from Orpheus societies, and 'varsity glee-singers. More, I think men are well served by wireless transmission. We get a good body of tone, and a general impression of merry-making and enjoyment in appropriate instances—with one notable exception. I suppose the men who supply the words to performances of jazz music consider themselves to be singers. In any case it seems to me a happy chance that they perform, as they commonly do, behind the curtains of a cinema orchestra or entrenched behind the palm-groves of the larger hotels. Otherwise, they would probably be killed. Quite apart from the fact that not once a week does one hear the notes sung correctly (dotted notes are ignored, and nearly every interval is smeared); I, for one, never can hear a third of the words. One gets clues to some verses if one has the good fortune to find 'you' at the end of a line: 'canoe' is the only unusual word that has been forced into service as a rhyme, and even this has not relieved 'bleew,' 'terrew,' and the others from their monumental labours: but one has to remember that even Symonds experienced some difficulty here. I am, however, still in doubt as to the purport of many of these effusions; indeed, although I have heard 'Dreaming of brown eyes' many times and from many different places, I can still hear nothing more sensible than 'Brown eyes of blue,' which seems too nonsensical even for jazz. Perhaps, on second thoughts, the singers are foreigners.

When we turn to the women, it must be admitted that things are in a much poorer way. Ignoring the interpretation, which after all is a strictly personal matter, it is undeniable that more often than not no words whatever come through, and one may take one's choice from a wide selection of alternative notes if one wishes to arrive at an approximate estimate of the composer's vocal line. This is an easy matter with ballads, but in modern music it is nearly impossible. If only one's eyes were dazzled by the brilliance of these women's apparel and the glamour of their ingratiating smiles, it may be that one's ears would be adequately distracted. As things are, the loud speaker knows no such mercy. I was recently astonished to find that even at Sheffield chorus-masters cannot produce clearly defined and recognisable notes from a body of sopranos and contraltos. Whatever attractions (and they must be legion) this truly feminine inconstancy may have for the singer, to the listener it appears as a plague. And the words—where are they? Does anyone else hear them, and am I the only deaf listener? Do women use words when they sing, or dauntlessly sacrifice them to tone production? However this may be, the result is uncomplimentary; for, luckily, one can always stop the sounds. Similarly, at the Proms., one used to find the appearance of a woman-singer the signal for the exit of a large section of the audience, who seized the chance to take refreshment, a stroll, or a seat on the

hot-water pipes; and although some inkling of the terrible things going on in the hall reached one still, the effect was mitigated by the fact that one could smoke a cigarette, or, in the last event, openly mimic the most blatant of the acrobatics.

Lastly, can anyone say *why* women singers of this generation cannot sing a note and stick to it?

## ANNIVERSARIES

By Charles F. Waters

The energetic celebration of anniversaries is an outstanding feature of these post-war days, and the world of music in this respect is no different from any other. Besides the widespread commemorations of the tercentenaries of Byrd and Gibbons in 1923 and 1925 respectively, there have been numerous anniversary celebrations of varying importance; even the birthdays of living composers are being honoured by performances of their works. The cynic may decry the growing habit of according exaggerated honours to, maybe, a lesser light in musical history, and the performance of works which might still have rested on the shelves to which years of neglect have banished them. Yet it is good to have the opportunity of judging afresh forgotten works by the acid-test of hearing and of revising or confirming opinions on their authors' merits. Even with its dangers the anniversary celebration has much to commend it. After all, it conforms to that instinct which in our private lives compels us to pause, look backward, then forward. In his Preface to the 'Oxford Book of English Prose,' Sir Arthur Quiller-Couch confessed that 'while no more superstitious than ordinary men,' he took 'a pleasure in observing birthdays and other private anniversaries as well as those of the Church,' and that it was his fancy to choose for the issue of this book the twenty-fifth anniversary of the day when the 'Oxford Book of English Verse' 'saw the light and started to creep into public recognition,' deeming such to be an 'omen of continuance in some public favour.' And just because it responds to this instinct, the anniversary celebration is calculated to engage the attention of that rapidly increasing body-musical. In the initial stages of music appreciation, no less than in other spheres, the excitement of interest is the all-important factor. Is not this the first objective of the orator, journalist, and advertiser?

Of necessity, the very fact of an anniversary establishes in the mind the period of a composer and his work, and it is this impression which is so valuable to the student, the performer, and the listener alike, for a full appreciation of music, or indeed any art, is dependent upon a true historical conception. One cannot judge aright any piece of art without reference to its period. It is not irrelevant in this connection to note the cognate tendency of presenting music on the basis of periods which has provoked one critic to observe that

> . . . we live in days when people cultivate 'periods' with great assiduity. We have period dances, period plays, period costumes, period furniture—revived, restored, or faked—and there is apparently no ending to classical and romantic revivals in music.

Anniversaries constitute landmarks in the panorama of musical history which, though faintly discerned at first, must be visualised by all who would appreciate aright the evolution of musical composition.

In the matter of music-making it will often be found that an anniversary provides the stimulus required. Choirs and bands of instrumentalists frequently plough lonely furrows year after year without ever enjoying the experience which concerted work on a large scale can alone afford. With the advent of some notable anniversary barriers are broken down and difficulties removed, while shyness and suspicion give place to enthusiastic co-operation, with enduring results to the benefit of all concerned. Hidden glories are revealed at anniversary celebrations with a resultant enlargement of répertoires. Such enlargement, however, is not confined to the particular composer's work, but extends to that of his contemporaries. The Byrd and Gibbons tercentenaries, for example, gave a new impetus to the study and practice of the whole range of Elizabethan music. Moreover, interest in one period generally leads to inquiry into its predecessor, with the result that, to quote Mr. H. C. Colles's foreword to his 'Growth of Music':

> . . . the more modern composers are constantly repaying the debt which they owed to their predecessors at first by securing fuller appreciation for them afterwards.

Were the value of the anniversary celebration confined to the initiation and development of the historical sense, the stimulation of music-making, and the enlargement of répertoires, there would be ample justification for its encouragement. But its value does not rest there; the anniversary celebration has a wider significance. The esteem with which the art of music was held in this country in Elizabethan times is not solely for pride, nor are the high ideals of a Bach or a Franck and the energy of a Mozart or a Beethoven for admiration alone. Composers and performers, teachers and students, and the growing company of listeners—albeit intelligent and sympathetic listeners—all have their part to play, and the challenge of the past may determine by the measure of its acceptance the course of the future.

## THE EXTERNAL STIMULUS IN MUSIC

By Robert H. Hull

The question as to whether true subjectivity can ever be attained in music has been discussed too thoroughly in recent years to make desirable a re-opening of the argument in the present context. Following the view more generally held, I am assuming that for practical purposes a certain degree of objectivity is inevitable, and my principal concern here is with some of the broader questions to which the problems of external stimulus give rise.

The reactions of individuals towards any given object are, fortunately, so varied in ultimate expression that in music plagiarism, although a constant difficulty, is not the most serious menace that conscious thought has to encounter. Multiple illustrations of this truth are to be found in, for instance, settings of Elizabethan lyrics. Shakespeare's and Ben Jonson's words have been handled, musically, by men of their own generation and by others in our time. But it is not merely to change of fashion that the contrast is due. A critical examination of half-a-dozen 20th-century settings of 'O mistress mine' will show that between each and every one, unless the selection is exceptionally unfortunate, there is a difference of reaction scarcely less marked than those which exist between the musical conceptions of some

three centuries ago and their counterparts of the present day.

To that extent, therefore, objectivity settles its own problems. It is with the difficulties attendant upon economy and intensity of reaction to external stimuli that the question of considered expression becomes more acute. The matter is not to be decided according to arbitrary standards, nor can rigid formulæ resolve the issue. Each and every case must be assessed from a point of view of merit and expediency, even though this may necessitate a consequent shifting of perspective to obtain clearness of aspect.

With regard to economy of statement, in so far as the composer is concerned with the physical representation of a mental image, music is as liable to suffer from too concise an utterance as from an unmeasured verbosity. It is chiefly a question of proportion. In imitative passages, quite apart from appropriateness of context, one requires the utmost economy compatible with intelligibility. It is the unrestrained use of descriptive material which makes intolerable to the sensitive musician Beethoven's 'Battle' Symphony or the '1812' Overture of Tchaikovsky. Granted that it is impossible to escape entirely from pictorial representation in music, it is at least desirable that the means employed should be severely restrained. A bigger noise does not necessarily imply a better battle. So far the 20th century does not appear to have succeeded where its predecessors failed, if Holst's 'Mars' or Honegger's Prelude, 'The Tempest,' may be regarded as any criterion. Such music can, and often does, stimulate temporarily, but the method is too apt to blunt the critical perceptions to make worth while its unquestioned endorsement.

The poet is not so handicapped in this respect. To vitalise his message it is almost essential for him to concentrate upon those very qualities in which it is most dangerous for the musician to indulge. He has an almost unlimited licence of colour, the application of which must often be daringly vivid. Nevertheless, the existence of such resources in no way justifies prodigality, and this discipline equally concerns the musician. Artificiality of expression must at all costs be avoided, but individual reaction should be studied attentively in its relation to calculated effect.

From another angle it may be well to emphasise that the culpability of extravagances for which an external stimulus is partly responsible is not to be measured in terms of dynamics. It does not follow that the most violent utterances are the most pernicious, except that they obtrude themselves upon our notice with a persistence which is difficult entirely to ignore. But the rhapsody can be as ill-calculated as the battle poem; the principal difference is that the rhapsodic method is the more subtle of the two. Delius is one of the very few who can write an idyll which is perfectly balanced. The most rigid purist could scarcely object to the composer's literal interpretation of the cuckoo's note, so sparing is its introduction. On the other hand, it does not require a very active imagination to appreciate how deadly would be this method in the hands of one less discreet. There is a definite limit to the extent to which detail can be underlined and yet remain music.

To pursue further this particular argument would result in a discussion of 'programme' music which, although important from some points of view, can be little more that a pendant to the present subject. So far the interest has centred round those reactions which have as their medium of expression some orchestral combination, but the field of choral music presents for discussion an aspect which has equal claims upon our attention. Our view of vocal writing in this connection is necessarily affected to some extent by the claims of the poet as against those of the musician.

Amongst people whose interest inclines primarily to poetry rather than to music, there exists an opinion to the effect that a poem is so far a complete and self-sufficient creation that to combine it with music is to establish an affinity both unnecessary and artificial. The point is important because it illustrates yet another instance of that false logic which is so constantly to be encountered in any discussion of artistic co-relationship. It is true that there are certain poems and prose passages which by their very nature render musical setting an impertinence. Such works are in themselves music, and composers with any perception, in appreciation of the fact, do not attempt to tamper with them. But what is true of the part is certainly not true of the whole. In almost every period of literature there are to be found lyrics and sonnets whose beauty is enhanced by musical association. In their works, Campion, George Herbert, Herrick, and a host of others provide abundant evidence in support of this view. Tradition is not always an adequate justification for a long-continued method, but in this case it appears that the musician, at least, is not at fault.

That occasional miscalculations should occur is inevitable. In an attempted alliance between one art and another, reaction to stimulus has to be measured very carefully. A choral setting of 'Omar Khayyám,' for instance, must, from the nature of the poem, be a risky undertaking. It is no reflection on Bantock's musicianship that his treatment of the work is, on the whole, unsuccessful. In his attempt to illustrate detail his music is constantly lagging behind the words. The trouble is that the poet changes his colour-scheme so often and so rapidly that even the most experienced composer could hardly keep pace with him. The same is partly true of Parry's setting of Milton's 'L'Allegro ed il Pensieroso,' and the reader will find no difficulty in supplying further examples from his experience.

One has to be prepared for the contention that the spirit of composition, which is essentially free, is not intended to be subjected to categorical analysis. But undisciplined genius is of very little value in any art, and it must be a feeble structure which cannot survive a detailed examination. If music is to be entirely free it cannot expect to enjoy the more formal advantages. That a certain compromise is possible has been shown by Bach and others of his generation, but this lesson is too often forgotten. The tendency of to-day is to revolt against restraint, and although a temporary release from formality can assist developments which cannot be brought about by other means, yet pursuit of freedom is apt to result in restrictions more binding than those from which relief was originally sought.

In matters relating to objectivity the composer must decide for himself. I have tried to show, from different angles, that too great a freedom of reaction cannot be otherwise than detrimental to self-expression. The more powerful the stimulus, the greater must be the care taken to avoid musical extravagance. The composer may cultivate restraint

with the knowledge that his errors are at least in the right direction. In this he will be adopting the attitude which so clearly marks the best classical music. If justification for the method is required, it should be sufficient to point to history itself. The finest music of our predecessors bears ample testimony to the efficiency of a system which, in every essential, epitomises the highest principles of artistic creation.

## NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

### XXXI.—John Bull

Many interesting details have come down in regard to the biography of Dr. John Bull, but there are several gaps that still remain to be filled. The date of his birth is variously given as 1562 and 1563, but there is good reason to believe that he was born in the winter of 1561. As a boy he was brought up in the Chapel Royal, where he studied under William Blitheman, between the years 1572 and 1578. Some of his early vocal compositions may be dated as *c.* 1579-85, but he soon abandoned that form, and devoted himself to instrumental work, becoming a virtuoso on the virginals and organ.

On December 24, 1582, Bull was appointed organist of Hereford Cathedral, retaining that post until January, 1585, when he was admitted a Gentleman of the Chapel Royal. Not long afterwards, on July 9, 1586, he graduated Mus. Bac. at Oxford, 'having practised in that faculty fourteen years,' and in 1590 took out the Mus. Doc. of Cambridge University, being subsequently (July 7, 1592) incorporated Mus. Doc. of Oxford.

In 1588 he was deputy-organist of the Chapel Royal, and in the same year was granted a lease in reversion of twenty-one years of some lands in the Forest of Radnor. However, on February 7, 158$\frac{8}{9}$, he was granted a Royal Warrant for a lease of lands 'to the value of £10 or £12 a year,' in place of the former lease in reversion (Calendar of Hatfield MSS., vol. 3, p. 393). In this MS. he is called 'Organist of Her Majesty's Chapel,' a fact which points to his having acted as joint organist with Blitheman before the latter's death.* He was in high favour at Court, as in 1592 he was given the lucrative sinecure of Keepership of Enfield Chase; but in September, 1593, he sold his grant, with the permission of Sir Robert Cecil (Hatfield MSS., vol. 4, pp. 349, 362, 374).

In 1596 (November 30) Dr. Bull was appointed first Gresham Lecturer in Music, and in compliment to his outstanding abilities as an organist and virginalist was dispensed with the required knowledge of Latin, obtaining permission to deliver the lectures 'altogether in English.' His first lecture was given on October 6, 1597, of which only the title-page (printed by Thos. Easte) has survived. Three years later he took a Continental tour, paying a visit to St. Omer. In 1602 his salary as a Doctor of Music to the Court was £40 a year, and King James I. retained him in the Chapel Royal, although he was known to be a Roman Catholic. On December 18, 1606, he was admitted a freeman of the Merchant Taylors' Company, and on December 31 of the same year he was one of those to whom the King ordered 'gold chains, plates, and medals.' His performance at the Merchant Taylors' feast, on July 16, 1607, was much admired, though there is very little ground for the oft-repeated story that he composed for that occasion the present National Anthem, a tune that with greater probability has been claimed as an Irish folk melody.

Owing to his marriage, at Christmas, 1607, Bull had to resign his Gresham Professorship (tenable only by unmarried men), but he entered the service of Prince Henry, in 1610, still retaining his appointment in the Chapel Royal. He received the livery of mourning for the funeral of Prince Henry, in November, 1612, and he wrote an anthem, 'God the Father, God the Son,' for the marriage of Princess Elizabeth to the Prince Palatine, on February 14, 1613.

In August, 1613, Bull left England, and entered the Archduke's service at Brussels, where his fame was already well known. Four years later, in 1617, he was appointed organist of Antwerp Cathedral, in succession to Rumold Waelrent, and retained that post till his death, on March 13, 1628. Two days later he was buried with full honours on the south side of Notre Dame Cathedral, Antwerp.

An exhaustive account of Bull's compositions for the virginal will be found in Dr. Van den Borren's 'The Sources of Keyboard Music in England' (1915). Seven of his virginal pieces were included in 'Parthenia,' published in 1611, while the Fitzwilliam Virginal Book, and numerous MSS. in the British Museum, and at Vienna, Berlin, New York, &c., testify to his powers as a composer of instrumental music, including the organ, virginal, and viols. It must not be forgotten, however, that he also composed many pieces, including some charming contributions to Sir William Leighton's 'Teares and Lamentations of a Sorrowful Soule,' in 1614, including two settings of 'Attend unto my Tears' and 'In the departure of the Lord,' which is well described by the late Sir Frederick Bridge as being 'full of beautiful harmony and expressive modulation.' And of course, as a Roman Catholic, he did not neglect Latin Motets, one of which, 'Deus omnipotens,' was copied by John Baldwin, and was adapted as the 'Star' anthem, 'Almighty God,' printed by Boyce as 'O Lord, my God.' Two other anthems by him are included in Barnard's 'Church Music,' 1641.

His fame, as early as 1589, may be sufficiently attested by reason of his portrait, now in the Music Collection at Oxford, dated 'año aetatis suae 27, 1589,' probably the gift of Bull himself, or from Gresham College. It is a panel portrait, and has the following lines round the four sides of the frame:

The bull by force
In field doth raigne;
But Bull by skill
Good will doth gayne.

* In the new edition of Grove (vol. i., p. 493) the late W. Barclay Squire noted only the references in the Hatfield Papers, in 1581; but the above reference from the 1588 volume shows that Bull was at that date called Organist of H.M. Chapel.

Purcell's 'King Arthur' will be performed at the New Theatre, Cambridge, on February 14-18, at 8.30 (and at 2.30 on the 16th and 18th), by members of the University and friends, under the direction of Dr. Cyril Rootham and Mr. Dennis Arundell. Anyone desirous of becoming a guarantor (receiving not more than four tickets) should write to Mr. F. Mc.D. C. Turner, Magdalene College, Cambridge. Ordinary booking opens at the box office on February 6.

Mr. Douglas Hopkins, assistant-organist at St. Paul's Cathedral, has been appointed conductor of the Handel Society.

# Music in the Foreign Press

DATES IN DEBUSSY'S BIOGRAPHY

In the November *Musique*, Léon Vallas—nowadays by far the greatest authority on the history of Debussy—gives particulars as to the dates borne by Debussy's autograph manuscripts preserved in the Library of the Paris Conservatoire, and other curious points :

> Debussy did not always inform his biographers, Laloy and Aubry, quite accurately in point of dates. For instance, the 'Deux Romances,' alleged to have been written in 1880, were actually written in June, 1891. The 'Cinq Poèmes de Baudelaire' were written during 1887-89. In the first draft of the score of 'L'Enfant Prodigue' (1884), Debussy had given the cor anglais thirds and fifths. 'It is a pity,' he wrote in 1907, 'that a cor anglais capable of giving out two notes simultaneously should not have been invented.' His spelling is not always above reproach ; *e.g.*, he writes 'trombonnes,' 'timballes,' 'cymballes.' His early attempts at scoring are singularly clumsy and uninspired—often quite childish.

THE PIANOFORTE MUSIC OF PAUL DUKAS

In the November *Revue Musicale*, Alfred Cortot examines very thoroughly, and praises highly, the Pianoforte Sonata and the 'Variations, Interlude et Finale sur un thème de J. Ph. Rameau,' which are the only two big works written for pianoforte by Paul Dukas.

A BELGIAN FRIEND OF BEETHOVEN

In the same issue, Ernest Closson devotes an essay to Victor Coremans (1802-72), a Belgian writer who lived at Vienna from 1815 to 1821, when he was expelled for political reasons :

> He saw a good deal of Beethoven during those six years, but did not publish his recollections of the Master until 1872. They appeared in a literary periodical published at Bruges, and were reprinted in pamphlet form. There is no way of ascertaining the truth of his narrative, but proofs might be checked, at least in a measure, by consulting the police reports and other archives at Vienna. In the main, what Coremans tells us of Beethoven agrees with what we already know. The principal points covered are Beethoven's relations with Steiner and Haslinger, the publishers ; his talks on Rossini, on his projected journey to England, on his readings ; and the part which Beethoven is alleged to have played when Coremans got into trouble with the Vienna authorities.

CAMBERT IN LONDON

In the December *Revue Musicale* André Tessier gives a wealth of interesting particulars on the London career of Robert Cambert, Lully's most formidable rival. His essay covers a practically unknown period of this composer's life.

A CATALONIAN COMPOSER OF THE 17TH CENTURY

In the October *Revista Musical Catalana*, Francese Pujol reviews the works of Joan Pujol (1573?-1626), published by the Biblioteca de Cataluña, the editor being Higini Anglès (hymns, canticles, a Magnificat, and a Missa pro defunctis). He describes them as beautiful, and calls attention to the special interest of the polyphonic style.

THE BEGINNINGS OF THE PIANOFORTE CONCERTO

In the December *Zeitschrift für Musikwissenschaft* Hans Uldall writes :

> The concerto for a keyboard instrument and orchestra was born late (*c.* 1725-30). It cropped up in various places simultaneously and independently. J. S. Bach, in point of fact, wrote the first example known so far ; but it is not under his influence that the first concertos were composed in Austria, France, and England. Early examples of concertos are : one (not preserved) by Leffloth (*ob.* 1733) ; one by Graun (Berlin, 1737) ; six by an anonymous French composer, styling himself 'Ami du Clavier' (engraved 1738). Handel's concertos show no trace of having been written under the influence of Bach's examples. It is after 1770 (*i.e.*, at the time when the pianoforte appeared and the influence of the Viennese school began to assert itself) that pianoforte concertos cropped up all over the musical world.

PROBLEMS OF EAST-SLAV MUSIC

In the same issue, Peter Panoff writes :

> Despite all the excellent work done so far, East-Slav (*i.e.*, chiefly Russian and Bulgarian) music remains in many respects a problem. Its structural principles, its modalities and tonalities, call for careful investigation. Its rhythms especially have not yet been adequately studied. Bulgarian music has many interesting metric features. Early Christian music has exercised considerable influence over Slav music ; and it should be remembered that the cradle of Eastern Church music was not Byzantium, as was often alleged, but Syria and Mesopotamia. Add Turkish, Arabic, Mongolian, Tartar, and Indian influences, and you begin to realise how complex the problem of origin is, and how various the elements of Slav music are.

CARL NIELSEN

In the December *Melos*, Jörgen Bentzon devotes an essay to this Danish composer :

> From his Op. 1 (1881) to the present day, Nielsen has remained himself, while accomplishing a very remarkable evolution. From the outset he reacted against the methods of romanticism, and aimed at objectivity. His misfortune is that he was born too soon : the older generation considered him too dry and simple, devoid of 'profundity' ; the younger generation considers him as not modern enough. He deserves far more attention than he has received so far.

BARTÓK

A brief article by Kurt Westphal on Bartók (*Die Musik*, December) makes the following points :

> Bartók's debut showed him strongly influenced by Western tradition, and more especially by Brahms and Reger. Had he continued as he began, he would have remained a mere unit among imitators. But he went boldly to his native folk-music, and learnt its lesson. If he succeeded in solving the problem of interpreting harmonically, and incorporating into an harmonic scheme, a type of music so essentially homophonic and peculiar in its modes and tonal balance as Hungarian folk-music is, it is partly because of Debussy's previous onslaughts on traditional harmony, which had rudely shaken old conventions. Hence the substitution of a new principle—connections between chords (*akkordliche Konsequenz*)—for the old one of harmonic logic.

THE STOESSEL LUTES

In *Cæcilia en Het Muzickcollege* (November 16) an unsigned article is devoted to the lutes built by Georg Stoessel, which during the past twelve years or so have become very popular in Holland, as well as among players for educational purposes. Their chief advantage is that intricate chords are made easy. A special instrument suitable for the hands of children is available.

THE MUSIC OF THE ITALIAN COLONIES IN AFRICA

The November *Musica d'Oggi* contains the first instalment of a survey, by Balilla Pratella, of Arab music as practised in Benghazi. The tunes examined or quoted were collected by Dr. P. Gorini.

OTTO SIEGL

In the December *Il Pianoforte* (which from January 1 became the far more important monthly *Rassegna Musicale*), Ettore Desderi considers Otto Siegl's output, selecting for special praise the Divertimento (Op. 44), the Missa Mysterium Magnum (Op. 48), and a few of the chamber works.

M.-D. Calvocoressi.

# Points from Lectures

Few carol lectures appear to have been given this season. Fashions change and return. For parochial use carols are indispensable either with or without lectures. After all, the music's the thing.

Discussion as to the advantages of wireless for educational purposes in schools was the purpose of a meeting organized by the B.B.C. Mr. J. C. Stobart readily admitted that wireless could not replace the living teacher. Its full advantage was attained in conjunction with the class-teacher. Great advances in the technique of wireless teaching had been made after observers had visited schools to notice the effect of lectures and to study the ways of speakers. Did children retain in their memory what they heard over the wireless? Ten stories were told at intervals, and then the children were asked to write one of the stories. Only thirteen per cent. selected the last story told, and others were chosen in about equal proportions. The age at which children began to listen readily was about nine years.

Besides giving concerts, the Alexandra Choral Society now has two lectures during the season. Mr. Allen Gill is both conductor and lecturer. His historical sketch at the first lecture turned upon voices and instruments, and mainly the development of the string quartet. The viol was the instrument of the cultured classes, and the fiddle was only associated with itinerant musicians, pot-houses, and 'low common fiddlers.' Purcell detested it, but others saw its possibilities, and the great Corelli may be said to be the father of violin music. The lecture was sufficiently well attended to justify the Society in its new venture.

Examiners for Trinity College of Music in recent years have been getting together the local teachers, discussing with them their problems and giving an address, sometimes illustrated by pieces selected from the College syllabus. An example of this useful feature was Mr. C. Egerton Lowe's talk at Belfast on interpretation. He quoted three axioms given him years ago at Leipsic by his teacher Reinecke: (1) Every piece of music has its thought and its counter-thought, and the student must aim at a proper contrast of mood therefor; (2) when a phrase is repeated, either actually at the same pitch or in sequence, the repetition must differ from the first statement in mood and intensity; (3) a careful differentiation of tone, both in quantity and timbre, must be secured between melody and accompaniment.

Another examiner-lecturer who travels far and wide for the T.C.M. is Dr. John E. Borland. He has just returned from a tour of South America and the West Indies. He lectured on fundamental matters in and around what is truly a great city, Buenos Aires, and afterwards at Montevideo, Demerara, Trinidad, and Barbados. A single point from a Trinidad report may be quoted. Dr. Borland asked why adult candidates should be unable to name four or five notes sounded after a keynote has been given, while many a child of six or seven years can answer the question glibly, and much more difficult questions also? The answer is simple: the adult has tried to learn music through the pianoforte, and has only learnt the pianoforte keyboard as a machine, while the child who learns Tonic Sol-fa is learning real music by the ear and brain, and can apply this knowledge later to any instrument. The pianoforte is the least suitable of instruments for learning music because the musical ear has a minimum of exercise in ordinary pianoforte instruction.

Concluding his series of lectures at the Royal Institution, London, Mr. Gustav Holst chose for his subject the madrigals and part-songs of Robert Lucas Pearsall. A most interesting account was given of this 'extremely talented amateur' and his entirely successful efforts to keep alive the style and manner of the Elizabethan composers. The refined performance by the Harold Brooke Choir of 'Who shall win my lady fair?' 'Take heed, ye shepherd swains,' and 'In dulci jubilo' was to many of those present a surprising revelation of the composer's talent.

'The Jew in Music' was the attractive subject of a lecture delivered at the Jewish Institute, East London, by Mr. Alfred Kalisch. Composers and their works of Jewish origin were discussed. Mr. Kalisch said that he tried to find out whether in secular music there was a Jewish element. He came to the conclusion that there was no Jewish element in the music of the world, notwithstanding the fact that Jews were the musical part of any nation. When Richard Strauss was accused of anti-Semitism, he replied that the accusation was ridiculous; if it were not for Jewish support the opera-houses would be half empty. Many of the world's greatest composers were of Jewish origin—an origin which for professional reasons they failed to acknowledge. In all Jewish music the outstanding characteristics were a keen love of beauty, sorrow and resignation, revolt against oppression, great mastery of effect. Did not Zangwill say that all intelligent Jews and unintelligent Christians were anti-Semites?

Mr. Hubert Hunt, addressing Bath organists on English music, said he had recently heard three speakers declare that seventy per cent. of the leading composers of our generation belong to the part of England bordering on the valley of the Severn, and each of the speakers stretched the years in a backward direction so as to include Pearsall. Among the illustrations to the lecture, particularly interesting was the violin solo, Pearsall's Minuet in D minor. Mr. Hunt had copied it from the only existing MS. in Switzerland, where Pearsall spent the latter part of his life. The Minuet is, therefore, unpublished.

Dvorák was the subject of the closing lecture of a series given by Dr. Markham Lee at Preston. Dvorák reminded the lecturer of Schubert, inasmuch as he wrote because he could not help it, and was lacking in self-criticism. His output was big and his works often contained redundances, and were overlong for their subject-matter. His position in music was not too assured, but more assured now than it was twenty years ago. There was a healthy, out-of-door atmosphere about him.

Madame Maria Levinskaya returned to Guernsey, where she is very popular, to give one of her lecture-recitals in her vivacious manner. 'Imagery in

Music' was her subject. She was not one of the school who hold that music in itself is descriptive enough; she felt that it was often inspired by some literature or poem or painting. Descriptive titles may be delusive. The 'Moonlight Sonata' was not intended to have that title, and Cyril Scott once said that the music 'had as much moonlight in it as there was sunlight in Sunlight soap.'

At Truro Dr. Ralph Dunstan gave a lecture at the Royal Institution of Cornwall on 'Ancient Celtic Music' The earliest authentic Celtic music dated from the 5th century. Evidently the music of the old harpists and other minstrels was handed down by tradition, a process which involved constant modification of melodic outline. Ireland long maintained its characteristic musical traditions, and its psalmody and hymnody were distinctly Celtic as late as the first half of the 7th century. Early specimens of Cornish, Welsh, and Irish music formed a long list of illustrations performed.

Mr. Arthur Hirst, at Heaton Chapel, discussed points that helped in the appreciation of great music If the music was objective, the listener ought to know the actual nature of the association; if subjective, it was definitely helpful to know something of the life and character of the man who was expressing himself. Dealing with the appeal of abstract music, he said that Bach's Prelude in C major expressed beauty of colour change. Handel's Prelude in B flat spoke of majestic beauty—deep reds and purples—and for beauty of delicate line or tune and bright rhythm, he instanced the Scarlatti Capriccio. Gracious rhythmic beauty was in Mozart's Minuet and Trio in E flat, and later developments of rhythmic beauty were to be found in Brahms's two Waltzes. In similar style Beethoven, Chopin, Debussy, and Palmgren illustrations were treated. J. G.

## New Music

### SONGS

Martin Shaw is said to be a 'best seller' in the English market, and if this be true, the public is to be congratulated on its discernment. It is easy to understand, for his songs are not too difficult, are grateful to the voice, and with the picturesque words the composer chooses, are easy to 'get over.' From the musician's point of view the songs' chief assets are their clean lines, their frank tunes, and a generally straight and business-like air. But Mr. Shaw goes deeper than that. He can catch an atmosphere, and 'A Lament' here is a happy example of this: striking use is made of the dramatic contrasts of the music. 'The Accursed Wood,' again atmospheric, is a study not in contrasts but in the setting out of one sinister fact. This note sounds at the opening of the song, and every subsequent bar adds intensity. 'Over the Sea with the Soldier' is very different in style. Here we have a lilting and gay little tune, whose interest is kept up through several verses by an ingenious accompaniment. 'The Bells of Christmas' does not rely too much on its bell effects, which are cleverly used, and all the more telling because they contrast well with the quiet and carol-like central tune. Lastly, Mr. Shaw has made a careful and well-balanced edition of Purcell's 'Evening Hymn' (Cramer).

Blake's lines, 'To see a world in a grain of sand,' face a composer with a difficult problem, that of weaving those disconnected proverbs into the texture of a song without giving the whole thing a disjointed effect. Geoffrey Shaw has well solved this difficulty, and his song has distinct character and effect. In two works by Sidney Harrison there are similar clean and workmanlike lines, but not perhaps the same distinction of outlook. The composer seems to have seen his words less penetratingly. 'I hear an Army,' with its many good points, never quite 'gets there' with James Joyce's words; but 'Fairy Tales,' attempting less, is a very graceful and daintily-written little work. Frederic Keel's 'The Ship of Rio' is a jovial and amusing treatment of de la Mare's words, and will make a first-rate encore song for baritones; whilst contraltos might do much worse than David Kemp's 'Border Cradle Song.' This work has a very ready appeal, but there are a few unusual touches to give it character. It needs a very rhythmical performance (Cramer).

Eric Thiman's setting of 'In the Bleak Midwinter' has the graceful touch and picturesque outlook that the composer brings to all his work, but is not one of the best examples of his talent. He seems to have been on less good terms than usual with his poem; there is not the usual freshness, and some phrases, with a touch of the common-place in them, have also a touch of mannerism (Novello).

Of Dennis Arundell's 'Four Old French Songs' two are original whilst two are settings of folk-songs noted by Miss Eileen Power. The last two are the most convincing, for the others, in spite of charming and entertaining touches, are curiously unsatisfactory. The composer seems uncertain whether he is imitating, parodying, or creating: the songs sound affected, and their lack of impulse is keenly felt when they are compared with the more genuine tunes. The last song is a fascinating thing—a Rondo about a young person who very wisely preferred a lover to a convent, and wanted a year's exemption from the latter to obtain the former. Percy Turnbull provides a setting of Masefield's 'Cavalier,' which is rhythmical and full of vitality. The tune has its climax, and noticeable everywhere is a very alert and competent hand. The same is true of Gordon Slater's amusing and very singable 'A Minion Wife.' 'Pillicock Hill,' by Alec Rowley, is a setting of eight songs for children by Herbert Asquith, issued in one very attractive cover. Like all the composer's work, these songs are neat and well-managed, and at their best, as in 'A Ship Sails,' 'Miracles,' and 'If I could go anywhere,' they show real distinction of phrase and outlook. Some of the smaller, more facetious, numbers are less successful (Oxford University Press).

The most important issue, by far—also from this house—is that of John Ireland's Five Poems by Thomas Hardy. These are big songs, and must be reserved until space is available for a full discussion.

'Three Sailor Songs,' by Alec Rowley, show their composer in good form, writing good tunes and ready to drop upon any opportunity for a sprightly rhythm. It is these qualities that go to the making of 'Molly-O.' 'The Bonny Sailor' is a straight and flowing melody of excellent growth and balance, rather in the mood of 'Polly Oliver'; with Mr. Rowley's well-planned accompaniment it makes a good song. 'A Pleasant Song of a Sailor' is the most boisterous of the three. With 'The First Mercy,' by Peter Warlock, we touch a high level. Mr. Warlock 'berith the bell away' every time, and

it is most noticeable that he does everything so much better than his imitators. There are four verses here set to a simple tune with varied harmonies; the music does not try to be un-Delius-y; it does not try to be anything; it is just charming and refreshing. Everything seems right and in proportion and place, and the song is a joy (Winthrop Rogers).

Five songs by Valentine Hemery are commonplace examples of the old conventional shop-ballad. They are well designed for their purpose, but not of any real interest (Joseph Williams). T. A.

UNISON SONGS

'Robin-a-Thrush' is a Suffolk song (one of the 'English County Songs'). It lollops up and down in a compass of an octave, briskly and lightly. New numbers are Martin Shaw's setting of Eleanor Farjeon's pleasantly hortatory 'Gather up your litter,' with its dotted-quaver-semiquaver rhythm, and Graham Peel's music to the inconsequent ballad of 'Nick Spence'—a rattling tune that requires a pianist able to 'jump to it' and grasp the leaping chords. 'The Magic Shoes,' by Doris and Alec Rowley, is a little play for eight people, with unison songs (three); easy, pretty matter for quite small people to tackle (Cramer).

George Rathbone's 'The Early Morning,' though not strikingly fresh in idea or treatment, gives appropriate expression to the inspiriting words of Margaret Rhodes. With this song, in the one copy, is Alec Rowley's 'The Little Clock,' a song for young children, and Dr. Sweeting's round to the words of 'Old King Cole.' This is good value for the early classes (Novello).

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

H. A. Chambers has arranged 'Mine eyes have seen' (the American hymn) as a two-part song, the second part being in canon. This could of course be sung as a unison piece if desired. Geoffrey Shaw's descant to 'Oft in the stilly night' is, as always, graceful and purposeful. The words make this, one of Moore's most deeply-felt pieces, suitable for older singers (Novello).

The touch of the tar-brush in 'The Dusky Cherub,' by Harry Vibbard, will please choirs (S.S.A.) that have still a fondness for negro sentimentalities. The lower part divides near the end (H. W. Gray; Novello).

In the library edited by Martin Shaw are issued that composer's 'Song of December' (S.S.). Christina Rossetti's verses are suavely and lightly set. An alternative accompaniment is provided in case the original key is found too high. In this, the compass is from C to G; that should not be too high for singers who can use their voices easily. Harry Farjeon's 'Blue-Bell Time' (S.S.) moves with 'gentle, swaying rhythm,' in an agreeable, distinctive, musicianly fashion, without presenting any difficult problems. Herbert Popple's 'Stars' is a smooth bit of work, needing a fair resource of tone and well-balanced phrasing (Cramer).

H. F. Ellingford's 'Sea Lullaby' has some phrases in unison, but more in two parts (the lower down to B). It modestly carries out its aim, without any feature of special note (Banks).

Leslie Woodgate has arranged 'Steal away,' one of the admired negro songs, for S.S.A.A. The work is judiciously done, and the piece may be commended to choirs able to enter into the spirit, half longing and half exultant, of this kind of heartfelt expression of religion (Paxton).

MALE-VOICE

Several American pieces come to hand. Harry Converse's 'Kill the Cook!' is a lively seamen's song, in which now and again one of the parts (T.T.BAR.B.) takes up the tune as a solo. Four songs by Cecil Forsyth, all for T.T.B.B, are unpretentious, tuneful settings of Poe ('To Helen'), Byron ('The Isles of Greece'), Cory ('Heraclitus'), and Tennyson (two poems mingled, under the title of 'All is well'). The music to Cory's perfect expression of the fragrance that lies in the memory of a friend naturally makes us think of Stanford's setting, with which this cannot compete, though it achieves a certain broad simplicity that is effective in its way. (It may be useful, since choirmasters not infrequently ask the question, to say that the pronunciation of the philosopher's name is 'Hear-a-cly-tus,' with a stress on 'cly,' which is to rhyme with 'die') (H. W. Gray; Novello).

MIXED-VOICE

Heathcote Statham has arranged the 'Lament for Maclean of Ardgour,' an ancient air that is found in 'Songs of the North,' for S.A.T.B., with a fair amount of division in the women's parts, and a few bars of T.T. and B.B. also. The work is very efficiently done; enrichment of the air shows wisdom and a capital sense of choral effect. There is no fussy complication (Cramer).

Pianists know Grainger's setting of the 'Londonderry Air.' Here is the counterpart, for voices ('Women, highs and lows; Men, highs, first middles, second middles, and lows'). There are no words, the music being sung on 'Ah,' or hummed. Here is a piece upon which expert singers can lavish all their skill, and which choirmasters will delight in bringing to a pitch of polished perfection (Schirmer).

Another 'spiritual' arranged by Leslie Woodgate (for S.A.T.B.) is 'I got a robe,' one of the best of its kind. This is simply treated, so that singers of no great experience can take it up (Paxton).

W. R. A.

FLUTE

Poets have shown in all times a distinct partiality for the flute. Modern composers, on the other hand, do not appear to have shared this bias for the gentlest of wood instruments, and it is not without interest to note that an enterprising firm of publishers—Messrs. Zimmermann, of Leipsic—are making a determined effort to remedy this state of things. Their 'novelties' include compositions for one, two, three, and four flutes; sonatas, trios, and quintets in which the flute has a prominent part. The very latest publications of Messrs. Zimmermann suggest a combined attack on both flanks. A Suite by Hermann Lilge represents the advance of the extreme left wing, for Lilge is distinctly modern in his method, and full of surprise; the Sonata of Antonio Lotti may be said to stand for those steady principles which are the bed-rock of all art. Thus the advanced party and the reactionary party are appealed to. There is no escape: the flute and its composers must come into their own. Our own sympathies incline towards Lotti's Sonata. It may not equal those two or three songs in which the composer is at his best; but it has a clearness and

directness we often find charmingly unsophisticated. The Suite has its good points, and one might go so far as to say that it has all the domestic virtues, such as patient workmanship and thoughtful care. Here and there, however, it suggests the midnight oil, and becomes laborious. F. B.

### CHURCH MUSIC

Simple settings of the Communion Service are much in request nowadays. Two which may be recommended are George Oldroyd's 'Missa Parochialis' (Faith Press) and 'Missa Brevis,' by C. W. Pearce (Curwen). The first of these is very simple, and at most calls for occasional two-part singing. It may, however, be sung as a unison setting by either trebles or men. Dr. Pearce's work gives opportunities for a full choir. It is devotionally written, and would interest choirs capable of simple four-part singing. It can also be sung by a unison choir. Those who use Henry G. Ley's Communion Service in E minor should note that a setting of the Creed, to complete this fine work, is now issued separately by the Faith Press. A fairly easy setting for unaccompanied singing is the 'Missa Sancti Johannis,' by R. Langford-James (S.P.C.K.). There is some simple contrapuntal writing, and occasional passages in two-part harmony afford relief. In the last bar but one of the Benedictus the tenor B should be D. C. H. Kitson's Communion Service, *a cappella* (in the 16th-century style), is described by the composer as a study in 16th-century technique (S.P.C.K.). It is a complete setting, including the Creed and both forms of the Kyrie. This is a skilfully-written work which should prove interesting to the singers, and also sound impressive if adequately performed. It is not difficult, much of the writing being of the note-against-note order—*e.g.*, the Creed and most of the Gloria and Agnus Dei. If desired, the organ may be used throughout.

Some new issues of works by Charles Wood (Faith Press) will be examined with interest by the many admirers of this composer. A Communion Service in F, 'Missa Portae Honoris,' for four voices and organ, is fairly elaborate, and contains more verbal repetition than in some other settings from the same hand. There are no serious difficulties, however, and the music is well within the powers of the average church choir. The setting provides admirable scope for widely varied treatment. Two settings of the Magnificat and Nunc dimittis are off the beaten track. In one the Magnificat is founded on the melody 'Bene quondam dociles,' and the Nunc dimittis on the melody 'Quando Christus ascenderat,' both from 'Piæ Cantiones.' In the other, the movements are founded on the melodies for Psalm 104 and Psalm 132 respectively, from the Genevan Psalter. In both cases the voice-parts are straightforwardly set, and are effectively supported by the organ. Lastly, are two settings under one cover of the Nunc dimittis in B flat and C. They are for unaccompanied singing (S.S.A.T.B.B.), and are fine examples of this composer's work. The text is in English and Latin.

A Motet by J. A. Sowerbutts, 'Lord, let me know mine end,' is a musicianly little work for four voices unaccompanied (Stainer & Bell). It calls for delicate and expressive treatment, and should appeal to good choirs. A hymn-anthem setting of 'Fight the good fight,' by Harold Rhodes, may be recommended (Oxford University Press). A good, bold tune is treated simply and effectively, and there is a good organ part. It is also published as a unison hymn. In 'A Pilgrim Song' John Connell has written a stately tune to John Bunyan's words commencing 'He who would valiant be' (Bayley & Ferguson). The tune is sung by men, then by boys in the relative major key, and lastly by men in the tonic major with a descant added by the boys. Martin Shaw's short full anthem, 'A Blessing' ('Go forth into the world in peace'), was composed for Liverpool Cathedral Consecration week, July, 1927. It is an impressive little work, and quite easy to sing (Curwen). The same publishers send also a quartet and chorus — 'Love most gentle' — from 'The Fulfilment,' by H. Davan Wetton, words by Claude Aveling; and 'Easter Hymn,' words by W. H. Draper, and tune 'Lasst Uns Erfreuen' (1623), arranged by Gerrard Williams.

An anthem by George Rathbone, 'God sends the night,' is a well-written and straightforward setting of some words by Shapcott Wensley, which could be sung effectively by choirs of moderate powers (Novello). For Sunday School Anniversary Services and other purposes Novello's ninth set of Hymns and Tunes provides suitable and attractive fare. There are tunes by H. Elliot Button, Charles Burney (with descant), Myles B. Foster, H. A. Chambers, George Rathbone, Alec Rowley, Robert McLeod, Edgar Moy, and C. J. May, those by the last six writters being new. The music appears in both notations and the words are also issued separately. The same firm sends W. H. Grattan Flood's tuneful setting of the hymn 'Praised be Jesus Christ our King,' words by the Rev. Patrick Brennan, and two fairly elaborate and effectively-written anthems by Edward Watson—'Lift up your heads, O ye gates' (in the form of a Festival Introit, and founded upon the Eighth Gregorian Tone) and the third edition of a Festival Anthem, 'Sing we merrily unto God our Strength.' Orchestral parts for both of these may be hired from the composer. Through the same firm may also be obtained a number of works published by the H. W. Gray Co. (New York). Hugh Blair's anthem for general thanksgiving, 'Sing to the Lord a joyful song,' words by the Rev. J. S. B. Monsell, contains some vigorous, straightforward writing for four-part chorus and tenor (or soprano) solo, well supported by a freely-treated organ part. E. Harold Geer has arranged Vittoria's 'Jesu, Dulcis Memoria' ('Jesus, the very thought of Thee') for women's voices (S.S.A.A.) unaccompanied. With the Latin text appears an English translation by Edward Caswell. In his setting of 'Blessed art Thou, O Lord God' ('Benedictus es, Domine'), from the Song of the Three Children in the Apocrypha, Carleton H. Bullis obtains some broad effects by very simple means, and uses the organ judiciously. A shortened setting of 'Benedicite Omnia Opera Domini,' by Harvey Gaul is an ingenious arrangement by means of overlapping phrases and rising key sequences. The voices are mainly in unison, and the organ part is massively written. It is quite easy.

From Messrs. Banks come some numbers from the 'York Series' of anthems. Two anthems for Passion-tide or general use—'Surely He hath borne our griefs' and 'Behold and see if there be any sorrow'—are adaptations by Herbert G. Smith of English words to music by Palestrina; the works drawn upon are 'Missa Brevis' and 'Missa Ave Regina Cœlorum' respectively. The anthem 'Blessing and Honour' is similarly an arrangement from 'Missa Brevis,' and the Introit or short anthem,

'O Lord, bow down Thine ear,' from the Kyrie of 'Missa Æterna Christi Munera.' All these are for unaccompanied singing. The same house publishes 'The Sheffield Cathedral Descants.' This is a useful collection of twenty-four settings of popular hymn-tunes by the organist of Sheffield Cathedral, T. W. Hanforth. The varied harmonizations of these tunes will be found useful by young organists for the free accompaniment of occasional unison verses without the use of the sung descant. G. G.

Songs specially suitable for use at organ recitals—apart from the stock oratorio airs—are comparatively scarce. An admirable example has recently been published by Novello—'How shall I sing that Majesty?' by John Pointer. The words are a fine hymn by John Mason (1646-94). Mr. Pointer's setting has warmth and vigour; the accompaniment is easily adaptable to the organ; and an optional S.A.T.B. chorus adds an effective climax to the last verse. (The chorus part is to be had separately, 1½*d*.) The song is published in two keys, C and D, the compass in the first key being from C to G. (The latter appears only at the close, and a lower alternative may easily be adopted.) The song would best suit a robust baritone.

In last month's reviews of choral music Alec Rowley's 'The Policeman' was erroneously included among a set of unison songs issued by Winthrop Rogers. It is a two-part song for children's voices, and is published by Novello.

Three more of Walter Rummel's Adaptations from Bach have been received (Chester). The Overture to Cantata No. 146 is the original form of the first movement of the well-known D minor Concerto. Mr. Rummel says in his Preface that this early version is better than the second for arranging purposes, because of its greater fullness. (It is scored for full string orchestra with organ obbligato.) So far as possible the orchestral part is included in this transcription, and the result is a fine sonorous bit of pianoforte music. (By the way, on p. 16, bar 1, the clef of the middle stave should be treble, not bass.) Adaptation No. 2 is of a vocal number in a secular Cantata written for Duke Leopold's birthday. Mr. Rummel's laying-out of it suggests Brahms, and certainly sounds well. The Cantata was written in Bach's youth, and it is interesting to remember that, in the economical way early composers had with their *pièces d'occasion*, he used the music some years later for a Whitsuntide Cantata! This extract—very fresh and engaging music—calls for a good player, though it is far less difficult than the piece noticed above. No. 3 is somewhat of a curiosity. It is merely the cembalo obbligato of one of the numbers in the secular bass solo Cantata, 'Amore Traditore.' Mr. Rummel says that in playing over the Cantata he was struck by the brilliance and vivacity of this particular accompaniment. As it is a complete musical entity he extracted it, with no more alteration than the addition of a few notes at two or three points where the voice-part monopolised the interest. The result is a rattling solo (and incidentally a capital finger study) that suggests a first-hand composition rather than a mere accompaniment.

The International Music Company has issued Nine Favourite Tunes from the popular cycle, 'When we were very young,' arranged as pianoforte solos by the composer, H. Fraser Simson.

We have received from Messrs. Hawkes two Russian pianoforte albums, one containing sixteen pieces by Liadov, the other twelve pieces by various composers, being vol. 1 of 'Russian Piano Classics.'

Messrs. Hawkes are agents also for the 'Analytic Symphony Series,' edited by Percy Goetschius, and published by Oliver Ditson. This consists of well-known symphonies arranged for pianoforte solo, with detailed analysis printed in the score. The four numbers so far issued are Haydn's 'Surprise,' Mozart's G minor, Beethoven's C minor, and the 'Unfinished.' The arrangements are well done. They are far from easy, but a good average player could attack them with success. As a means of teaching analysis of classical form they should be valuable. Each number contains a portrait of the composer, a brief biography, a critical note, and an explanatory preface.

Mozart's Double Concerto in E flat has been well arranged for four hands, two pianofortes, by Louis Victor Saar (Schirmer).

Much good counsel and many excellent finger exercises are provided in 'A Few Secrets of Pianoforte Technique,' by Ernest Vavin, a pupil of Pugno at the Paris Conservatoire (International Music Co.).

Book 4 of 'The Hundred Best Short Classics' contains sixteen short pieces of moderate difficulty, ranging from Corelli and Handel (the 'Blacksmith') to Chopin (three of the Preludes). Helpful notes on performance are provided (Paterson's Publications).

A miniature score of Vaughan Williams's 'The Lark Ascending' has been issued by the Oxford University Press.

Messrs. Schott send for notice the vocal score of Schubert's *Singspiel*, 'Der treue Soldat,' the text after Korner and Lauckner, the music edited by Fritz Busch and Donald F. Tovey (15*s*.). This is one of a pair of dramatic pieces which do not appear in the list of works, even in the new 'Grove'; presumably they are recent discoveries. (The copyright date is 1922.) There is a full-sized Overture and a Prelude to the second Act. The music has the usual facility and tunefulness, but apparently not much else. Six soloists are needed, and a chorus of soldiers and peasants. Had an English text been provided there might have been a chance of a performance in this country during the Centenary. The lively, melodious Overture, however, should be heard.

A Suite for strings, with additional parts for wind and drums *ad lib.*, has been drawn from Purcell's incidental music to 'The Married Beau,' and edited by Gustav Holst (Novello). The Suite consists of an Overture, Hornpipe, Slow air, Trumpet air, Jig, Hornpipe 2, March, and a Hornpipe on a Ground. The optional wind parts are for one bassoon, and two each of flutes, oboes, clarinets, horns, and trumpets, any or all of which may be used as occasion serves, the string parts being complete. There is material in this attractive work for ensemble players of all kinds, from school bands to full orchestras.

All who are learned in the law of the shanty are agreed as to the authoritative character of Capt. W. B. Whall's 'Sea Songs and Shanties.' The collection first appeared in 1910, and a sixth edition (enlarged) has now been issued (Brown, Son, & Ferguson, Glasgow, 5*s.*). Whall was doubly qualified to make such a book, being both a fine sailor and a competent musician (he was a pupil of Stainer, at Oxford). The harmonizations were done by his brother, R H. Whall, and Ernest Reeves. Bating a few chromaticisms of the diminished seventh and augmented sixth kind, the pianoforte part is of the right simple style. The book has other than musical claims The numerous pictures of sailing ships are a delight, and the Captain's Preface has a gusto that makes the reader feel disposed to give a sailor-like hitch to his trousers. Get 'Sea Songs and Shanties,' and you get the real article.

## The Musician's Bookshelf

'Wolfgang Amade Mozart.' By Dyneley Hussey. [Kegan Paul, 7*s.* 6*d.*]

'A Study of Mozart's last three Symphonies.' By A. E. F. Dickinson.

[Oxford University Press, 1*s.* 6*d.*]

Although Holmes's 'Life of Mozart' still retains much of its value, there was need for a new work on the composer. Mr. Hussey has assimilated a great amount of information, mixed it with much original thought, and set down the result with a fluency that keeps us reading to the end of his three hundred odd pages. The plan is that in which the narrative runs side by side with a discussion of the music—a good method in the case of Mozart, whose life and work were so intimately correlated, though for purposes of reference it is less handy than that which clears the biography out of the way, and then discusses the music. Mr. Hussey is a live narrator, able to keep his end up and score readily and steadily without the aid of the many threadbare and mainly apocryphal anecdotes that have grown up round Mozart the prodigy. His discussion of the music is frank, and genuinely critical. On the operas he is specially illuminating, and incidentally says many useful things about the form and its problems. Characterisation in music is, as he admits, 'a very difficult question to write about.' He endeavours to explain by what means certain musical phrases 'give us an insight into the psychology of the character to whom they are attached.' But he seems to overlook one point. Does not the hearer subconsciously supply a part of this elusive quality? Thus in a certain 'Figaro' duet, Susanna and Figaro sing practically the same music, 'yet Susanna's nimbleness of mind is distinctly contrasted with Figaro's obtuseness.' Mr. Hussey suggests that this results partly from differences in tonality, and in the vocal and orchestral timbres. But the audience, being aware of the nimbleness and obtuseness, surely read something of these characteristics into the music? Again, 'could the sly and fawning nature of Basilio be more aptly summed up than in the sleek tune which is his first musical utterance?' Probably not; yet would the tune appear sleek to a hearer who knew nothing of the character with which it is associated? It is the old question of the power of the label. Czerny, like some others of his day, thought the 'Eroïca' was suggested by the death of General Abercrombie, and as he was under the impression that the General was a naval officer, he was struck by 'the naval character of the theme and the entire first movement'! And we may be sure that had he known the General was a soldier, he would have been similarly impressed by its military style. Yet, unlabelled, the symphony would be neither Napoleonic, naval, nor military.

Mr. Hussey goes fully into the authenticity of the 'Requiem,' and his findings will be generally approved, though not all of us will agree with his high estimate of Mozart's undoubted share. (By the way, it is hardly accurate to describe the 'Te decet hymnus' theme as a chorale melody; it is merely the plain-song *Tonus peregrinus*, which has for centuries been used in the Introit of the Mass for the Dead.)

Speaking of the 'Jupiter,' Mr. Hussey describes it as 'the finest example we possess of *pure thinking* in sound, with the possible exception of Beethoven's later quartets.' Aren't the 'Forty-eight' and certain of Bach's organ fugues other possible exceptions?

Mr. Hussey's book is a thoroughly enjoyable affair, and it probably owes much of its value to his courageously personal and intimate style. The days are happily gone when writers of critical biography were expected to confine themselves to the pontifical 'we' or the hedging 'one.' Given a writer competent to deal with his chosen subject, we want him to tell us what *he* thinks, not to pass on the thoughts of his predecessors, however eminent.

The parasitic method was easy for the writer, but dull for the reader. First-hand writing is provocative, and perhaps does us most good when it butts into our convictions and makes us look at them afresh. This excellent book leaves us knowing a great deal about Mozart, not a little about Mr. Hussey, and rather more than we did before concerning our own attitude towards its subject.

Mr. Dickinson deals exhaustively with the three Symphonies. He is perhaps a little over-detailed for some of us, but we know there are many musicians to whom intensive analysis is as food and drink. They will be well filled here, and can hardly fail to catch some of the author's enthusiasm. His use of the term 'first subject' to cover what is usually regarded as a group of subsidiary themes may confuse readers, but there is much to be said for it. Is the Minuet of the G minor simply 'a jolly excursus on the opening theme'? Surely there is passion rather than jollity; though short and duly minuettish, it anticipates the note of anger that was to be sounded in the most typical Beethoven scherzos. In his Glossary, Mr. Dickinson worries himself (and us) unnecessarily over 'cadence and close,' and adds to the confusion by summing up a page of discussion with the statement that 'a full close will therefore mean simply "a good, big stop" on any chord.' Nevertheless, most of us will continue to hold that a full close means simply a good, big stop, not on any old chord, but on the tonic. A footnote on p. 12 puts up a hopeless defence for a now generally discredited and annoying convention:

> There is now a tendency, led by certain conductors and supported by a certain type of listener, to minimise the break between the movements [of a symphony]. Psychologically this is quite unsound. If music means anything, a whole movement is going to 'bank up' a quantity of emotion in the average listener; which emotion clamours for immediate expression. Clapping is the established outlet of such expression, and I have no objection to it.

He does object, however, to being asked to stifle all this banked up emotion in order not to miss the start of the next movement. But we bank up emotion a score of times every day, without feeling called upon to clap our hands. The objection to applause is not that it hinders us from hearing the start of the movement that is to come, but that it shatters the mental and emotional state evoked by the movement just ended. To those who feel that their banked-up emotion must be promptly and noisily released one can only repeat Johnson's advice to a young ass who announced himself as being full of something or other: 'Are you?' said the Doctor; 'Then cork it up!'

H. G.

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'Gioacchino Rossini: Vita Documentata Opere ed Influenza su l'Arte.' By Giuseppe Radiciotti. Vol. 1.

[Tivoli: Arti Grafiche Majella di Aldo Chicca.]

Posterity has not dealt fairly with Rossini. His wit, his skill in all departments of music, his success, his retirement at the height of his fame have encouraged the collector and the improver of anecdote and reminiscence until his features have lost all human cast. Probably, if we were to inquire, it would be found that the average musician thinks of him as a somewhat unscrupulous composer, cunning rather than clever, who exploited the weakness of his contemporaries for a good *crescendo* and retired, like any wise trader, while the business was flourishing and his wealth assured. It is because this popular but imaginary picture falls far short of the reality that one welcomes the publication of the biographical and critical study of Signor Giuseppe Radiciotti, which bids fair to become the standard work on the subject. So far, only the first volume has appeared, which takes us to the end of Rossini's career in Italy. The second volume will deal with the years 1823-68; the man and the artist will be considered in the last.

It is already possible, thanks to the evidence of this volume, to correct some false impressions. For instance, this 'miser' was in the habit, when a boy, of handing over his earnings to his family. He took to composition, not because he hoped to reap vast profits, but followed it, convinced that in so doing he was sacrificing easily earned wealth as a singer. When still a young boy, his voice was such that he was expected to become the best Italian singer of his time. He studied music assiduously, spurred by the ambition to excel other singers in knowledge. Then, his first attempts at composition being successful, he continued to work, 'although I saw from the first,' he writes, 'that singers receive higher emoluments than composers.'

Signor Radiciotti gives us the full record of Rossini's studies at Bologna, and it is worth noting that this composer (who is popularly supposed to have been deficient in counterpoint) put in three and a half years as a student of counterpoint at the Liceo of Bologna. Nor should it be forgotten that before entering the school of P. Mattei, Rossini had mastered the horn well enough to play duets with his father, and that he probably knew already a good deal about the pianoforte and the 'cello—the two instruments he studied assiduously at the Liceo. Not a bad record for one who was said to have learnt theory by copying out Haydn's Quartets! We have Rossini's word for the fact that he did learn much by copying out quartets and fragments of symphonies. But when he undertook this he was already a musician of very unusual accomplishment, who insisted on playing the quartets he had copied, taking usually the viola. It may be said that Mozart and Haydn were to Rossini what Beethoven was to Wagner. Both Rossini and Wagner, masters of the orchestra, found stimulus in the subtler balance and proportion of the masters of the string quartet. And since Rossini has been sometimes described as an opponent of the German schools, it is not without interest to note that Hiller heard him play by heart—and 'marvellously'—Haydn and Beethoven, and that the son of Weber found in Rossini's library all the works of Bach.

As for the early works quoted liberally in this volume, they seem to offer a very fair field for devout Rossinians. There are some charming ideas even in the little known opera 'Armida,' which, could one find singers competent to interpret it, might stand a better chance of a revival than 'Otello.' It is not so much that the Verdian work stands in the way of Rossini's opera, but the intolerable conventionalities against which he did not make a stand. What can one say for audiences which insisted on a happy ending to the tragedy of Othello, or for librettists who, well knowing the taste of the time, did not scruple to make a travesty of Shakespeare to win popular applause?

More important for us is the history of 'The Barber of Seville'—the opera which refuses to grow old. Signor Radiciotti's examination of words and music includes numbers which are often omitted with no better excuse than the desire to make things easy for the singer. Such are the aria of Don Bartolo, 'A un Dottor,' and the 'Aria Della Lezione' of Rosina, both infinitely finer than anything that has ever been put in their place. The author protests against this licence, and his protest will be supported by all who resent being offered an inferior article when they are entitled to a better one.

Signor Radiciotti's style is straightforward and commendable. Sometimes he is apt to take too much for granted. The average reader cannot be expected to know what Dumas said of 'Otello.' But the work has been clearly done *con amore*. A pity it is that this magnificent volume of five hundred large pages is not bound—as all books should be: frivolous books because they need it, serious books because they deserve it.

F. B.

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'Beethoven: His Spiritual Development.' By J. W. N. Sullivan.

[Jonathan Cape, 7*s.* 6*d.*]

It is a pity this book was published at the close of the Beethoven Centenary year instead of at the beginning. No more thoughtful work on the composer has appeared for a very long time. Attempts to correlate closely a composer's personality and his music inevitably lead a writer to see significance where it probably does not exist, and the danger is the greater in the case of Beethoven because we know that there was an unusually large amount of connection between the music and its author's spiritual growth and vicissitudes. A further snare lies in the fact that Beethoven almost always had several works on the tapis at the same time, and that the composition of many of them was spread over a long period of many months—sometimes years. Only the vaguest generalisations, then, are as a rule safe, and Mr. Sullivan seems over-ready to connect given works with certain crises in the

composer's life. Not all his critical statements can go unchallenged—*e.g.*, 'Bach, who may be likened to Beethoven for the seriousness and maturity of his mind, lost himself at the end in the arid labyrinths of pure technique.' This reads oddly at the very time when musicians are at last beginning to see 'The Art of Fugue' for the marvel it is—not on arid technical grounds. And does Mr. Sullivan know the last of the Chorale Preludes, including the lovely one dictated on Bach's death-bed?

Mr. Sullivan defends Beethoven's crooked finance on no better ground, apparently, than that the crookedness was not recognised by Beethoven himself!—a plea that would set at large ninety per cent. of those held in duress for larceny. 'His morality, as is the case with most artists, was not identical with that professed by business men.' We hope that most artists' morality (at all events in money matters) is higher than that of the average business men. But no amount of special pleading can justify the transactions concerning the Mass in D. The part of Mr. Sullivan's book that deals with this aspect of the composer is the weakest. The strongest is concerned with the discussion of philosophical and psychological questions in their relation to art.

The ordinary musical writer easily gets out of his depth here. But Mr. Sullivan is a scientist first, whose books hitherto have been concerned with atoms, electrons, relativity, and mathematics. As a result he is clear where most of us would be obscure, or barely articulate. His book is remarkable, too, as one of the very few in which a scientist shows himself able to write with knowledge and genuine insight on the æsthetic side of music. Whether one agrees with his conclusions concerning Beethoven matters little; the point is that the musician is for once able to sit at the feet of the man of science and learn much about some aspects of the art that are usually treated (if treated at all) in a cloudy speculative manner. The book is not one to be raced through; but the reader who bends his mind to it will find profit and pleasure in the effort. H. G.

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'The Gentle Art of Singing.' By Henry J. Wood. Vol. I.

[Oxford University Press, 21*s.*]

Sir Henry Wood tells us that he is no singer himself, but there can be no living person who has heard more singers than he, and he knows all that can be known of the art without actually practising it.

Sir Henry must have suffered much from singers in his time. The remarks he passes on them as a class are severe. Why he calls the art a 'gentle' one he does not explain. It may be a facetious or an ironic usage. Sir Henry's sufferings will not have been in vain if students heed his searching remarks and valuable advice.

While a good deal of what he writes is not strictly in place in a Vocal Tutor, everything is interesting. The style is frank and pointed, and his experience and influence make his least *obiter dictum* of importance. A Vocal Tutor is just what this singular work of his does not profess to be. The letterpress is in large part devoted to indicating the fearful obstacles in the way of a successful singing career. Such discouragement of the fainthearted serves a useful purpose, but those who seek out a Tutor have presumably made up their minds.

We gather that Sir Henry has no belief in the possibility of learning to sing from a book. This first volume of his, at least, is mute on the questions of the foundations of vocal technics. The copious exercises which take up most of its pages appear to assume a well-established method of production. 'Voice production' is, by the way, a term which Sir Henry dislikes, and at which he is pleased to aim his sarcasms. It is, however, possible that it has its uses when the general 'teaching of singing' is so often the equivalent of teaching running to those unable to walk.

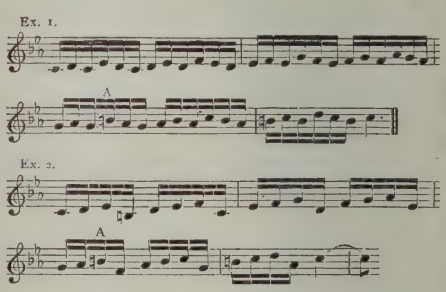
If Sir Henry's maxims are taken to heart they will do good in discouraging recruits to the hordes of amateurish professionals. In paragraph after paragraph he makes clear his opinion that most English singers are extremely poor ones, and that those who aspire to join their ranks had better be dissuaded unless they are prepared to work a great deal harder and longer than most singers even dream of doing. He predicts success for no one, however gifted, who will not devote at least five years to study. And here is a pill for the full-fledged singer:

'When we try to cast a few of the great choral works . . . for a musical festival it is impossible to find a set of four singers who will give all-round satisfaction. . . . Touring opera-companies are in similar plight.'

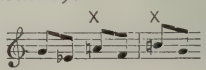
Sir Henry suggests in Appendix II. a time-table that will startle the average dilly-dallying student. He adds caustically, 'Your musical studies will fatigue you quite enough without the fatigue of frivolous amusements.' Appendix I., by the way, is all that is allowed to the humble subject of Voice Production—otherwise rudiments.

What can be said of the formidable accumulation of exercises? Many of them could certainly have been dispensed with. What Bach did in 'The Art of Fugue,' that Sir Henry seems to have attempted in The Art of Sequence-Writing. His ingenuity and facility have led him to devise sequences far in excess of the needs of the case.

Sequences have their use in vocal practice. The pattern once established, the mind is free to concentrate on tone and flexibility. But why drag in the harmonic minor scale? The augmented interval makes a difficulty, and what is more an ugly difficulty, in the course of the sequences, by suddenly distorting the pattern, as at 'A'




This sort of thing occurs again and again, and there is a similar difficulty in negotiating the two tritones in Exercise 19:



Such trials are unnecessary. A composer will of course use any interval within the compass of the voice, according to the needs of the moment. But in a musical composition the 'ugly' intervals will be found to have their special *raison d'être* and the difficulty they present can be dealt with as occasion arises. Sir Henry's misjudgment here lies in engaging his pupil's mind too much with means requiring a finer technique than that demanded for the accomplishment of the immediate end.

Many of the later exercises, involving *messa di voce*, subtle phrasing and rhythms, and the use of all sorts of time-signatures, are as well designed as any of the sort we know. H. J. K.

'Viaggio Musicale in Italia.' By Adriano Lualdi. [Milan: The 'Alpes' Firm.]

Musicians are a race of travellers—either by choice or necessity. Some of them, like Burney and Berlioz, have left records which are still read with pleasure and profit by the student. Their experiences, however, were generally of foreign lands. They could only describe their impressions; and their judgment, however fair and balanced, might have been influenced by unconscious bias or by inadequate knowledge of local conditions. One wonders what Burney would have written of conditions obtaining in England and Scotland in his day. Unfortunately, the Englishman, the Frenchman, the Italian, have taken it for granted that their countrymen know all about the conditions of music in their own country, and thus the foreign student is left entirely at sea. Dictionaries, of course, supply some information. But we are not really much the wiser for the facts we can learn from a dictionary. One misses the personal touch—call it what you will, atmosphere, observation, information derived from casual sources, intimacy. These alone can make something alive out of data and statistics, and these constitute the chief merits of Signor Adriano Lualdi's book.

The author—who is also the composer of an opera successfully performed at La Scala a little while ago—does not set out to give a complete record of all that happens in Italy, but he does give us a bird's-eye view of the situation, in which every detail stands out clear and distinct. He passes in review the activities of Italian cities, some of them large and famous like Rome and Milan, some of them small, but deserving notice on special grounds. He who seeks information will find all he needs in the chapters dealing with the great centres. Those who look to straws to see the direction of the wind will find them in plenty in the description of Fiume in the days of d'Annunzio, in the conversations with casual acquaintances, in the sketches of musicians and distinguished men at work and at play. There are also two chapters on Verdi's home at Busseto which must appeal to all.

The introduction deserves attention, not only because it summarises the present position of music in Italy, but also because of the comparison made with other countries. Incidentally, we learn that in Germany sixteen towns—Berlin excluded—subsidise music to the extent of nearly half a million sterling a year, Dresden alone contributing over £80,000. The Italian writer naturally expects his Government to go and do likewise. Our only hope, however, is that these figures may act as a guide for some future and happier generation. F. B.

'The Heritage of Music.' Twelve essays by various authors, collected and edited by Hubert J. Foss. [Oxford University Press, 7*s.* 6*d.*]

The faults of this very readable book are inherent in its form. The writers evidently approached their task with different aims, so there is a lack of unity in the result. Ten of the essays are of the great composers, but the term 'study' is variously understood by the authors. Some deal with one or more aspects of the composer's work, some attempt to cover practically all of it, and others endeavour to combine the biographical and critical. There is similar divergence in bulk. A mere half-dozen pages suffice Mr. Holst for Purcell (unexpectedly and disappointingly short measure), whereas Prof. Tovey fills forty about Schubert, and leaves one with the impression that he could fill many forties with no loss of cogency. A discussion of the essays in turn is impracticable—even unnecessary, the authors' names being warrant for quality. The bill of fare suffices in such cases—*e.g.*, 'Palestrina,' by R. R. Terry (who naturally cannot get through his first page without a fling at the Victorian era; red rags to bulls and bees in bonnets! Are only Elizabethans and neo-Georgians of any account?); 'Bach,' by W. G. Whittaker; 'Purcell,' by Gustav Holst; 'Haydn,' by Thomas F. Dunhill; 'Mozart,' by W. J. Turner (a first-rate piece of writing); 'Schubert,' by Donald F. Tovey (a fine critical study that should be read by all who purpose lecturing or writing on the composer during the Centenary); 'Beethoven,' by Herbert Thompson; 'Schumann,' by J. A. Fuller-Maitland; 'Brahms,' by Cecil Gray (lively and provocative, as was to be expected); 'Glinka and the Russian School,' by M.-D. Calvocoressi; 'Wagner,' by Richard Capell (a thoughtful and suggestive paper, that increases expectation of a tip-top book from this source sooner or later); and 'From Franck to Ravel,' by M.-D. Calvocoressi. Mr. Foss adds a neatly-turned Foreword; somebody else should have added an Index. H. G.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'The Kuklos Papers.' By Fitzwater Wray. Pp. 192. J. M. Dent, 3*s.* 6*d.*

'Annual Report of the Smithsonian Institution, 1926.' Pp. 551. Washington, U.S.A.: Government Printing Office.

'Beethoven-Zentenarfeier: Festbericht' and 'Internationaler Musikhistorischer Kongress.' Pp. 404 and 83. Wien: Universal-Edition A.G.

'La Main et la Pensée Musicale.' By Marie Jaëll. Pp. 62. Paris: Les Presses Universitaires de France.

'The Journal of the English Folk-Song Society, 1927.' Pp. 56. Oxford University Press, 2*s.* 6*d.*

'Grove's Dictionary of Music and Musicians.' Edited by H. C. Colles. Vol. 4, P. to Sonatina. Pp. 840. Macmillan, 30*s.*

'Internationale Moderne Klaviermusik.' Ein Wegweiser und Berater. Von Robert Telchmüller und Kurt Herrmann. Pp 200. Birmingham: Edward William Organ, 8*s.*

'Melodies Populaires Serbes.' Recueillies par Vlad. R. Georgevitch. Introduction par Ernest Closson. Pp. 154. Skoplje.

'Invertible Counterpoint and Canon.' By C. H. Kitson. Pp. 96. Oxford University Press, 7*s.* 6*d.*

'The Happy Pianist.' By Enid Grundy. Pp. 76. Oxford University Press, 2s. 6d.

'Music Trades Diary, Directory, and Year Book, 1928.' G. D. Ernest, 2s. 6d., cloth cover; 2s., paper cover.

'Tales of Organists (Long and Short).' Assembled by John Warriner. Pp. 121. Office of *Musical Opinion*, 6s.

'The Oxford Song Book,' Vol. 2. Collected and Arranged by Thomas Wood. Pp. 136. Oxford University Press, complete, 7s. 6d.; words only, 2s.

'Guide to Song Writing.' By G. Hubi-Newcombe. Pp. 16. Arthur H. Stockwell, 1s.

'The Musical Directory, 1928.' Rudall, Carte, 6s.

'La Décoration Artistique des Buffets d'Orgues.' By Georges Sevières. Pp. 228. Paris and Brussels: Les Editions G. van Oest.

## Occasional Notes

We mentioned last month the Schubert Centenary Committee's wise decision to drop the idea of finishing the 'Unfinished,' and to allow those entering the Schubert Contest a free hand. The detailed particulars of the scheme have now been issued, and we summarise them mainly for purposes of record.

Competitors may write 'works as an apotheosis of the genius of Schubert, or they may write variations on Schubert themes. Any composition submitted may use the Schubert sketches for the third movement of the "Unfinished."' The only restriction is that the works must be for orchestra.

The prize money, £4,000 (which is probably more money than Schubert ever set eyes on in his life—certainly at one glance), has been deposited with Messrs. J. P. Morgan. The first prize is £2,000, the remainder being split up into cash prizes for the best efforts submitted from the ten areas concerned. The jury for the area comprising Great Britain and the Dominions consists of Sir Hugh Allen, Sir Thomas Beecham, Sir Walford Davies, Sir Alexander Mackenzie, and Prof. Tovey. The representatives of the contest in this country are the Incorporated Society of Musicians, and manuscripts from the British Empire should reach the Society's Office (19, Berners Street, W.1) by March 31. Copies of the form giving detailed particulars are to be had from the Office of the Centenary Committee, 102, Clerkenwell Road, E.C.1. This form contains Schubert's sketches for the Scherzo of the 'Unfinished'; the use of this material as a basis for composition is left to the option of competitors. In its revised form, the Schubert Contest is a munificent and well-devised scheme that will almost certainly lead to the production of some worthy tributes to Schubert. Certainly it will stimulate creative activity in the direction of music of a type that will be a welcome change from the cynical and bizarre novelties of which the world has had an overdose since the war.

In a recent issue of the *Musical Courier* appear some comments of Mr. Leigh Henry on musical conditions in England. (Mr. Henry has gone to the U.S.A. to take up work in connection with the Curtis Institute and *Musical America*.) He told his interviewers that 'there is little or no serious musical criticism in the British daily press—little, indeed, of any critical thought of any kind.' Now that Mr. Henry has left the old country in the lurch there will be none at all, presumably. We note with satisfaction that in his general pooh-poohing of British musical journals Mr. Henry describes the *Musical Times* as 'sound, but reactionary.' Substitute 'and' for 'but,' and we bow our acknowledgments. The aim of a journal such as this is to represent the normal musically-educated section of the public. Just now that section is in a state of reaction against the elaborate futilities and eccentricities which Mr. Henry has championed so polysyllabically before giving up this country as a bad job and going to one where music is really Progressive. By the way, Mr. Sabaneev's article at the beginning of this number puts the case for reaction about as well as it can be put. We believe that most of the troubles in the musical world to-day are due to the fact that the composers who have been given the greatest publicity during the last decade have proved to be almost entirely out of touch with the main body of the musical public. There is now an unprecedented—we might say literally a golden—opportunity for a group of young composers who will not be ashamed of beauty and emotion. Normal folk are tired of cynicism and cacophony, except in small doses.

The wrath concerning the verbal indiscretions of Sir Thomas Beecham strikes us as being mistaken. We have long since ceased to take Sir Thomas seriously in the rôle of orator. As a conductor he is a genius—though a fitful one whose flashes are sometimes paid for by lapses. Beecham the non-conductor, so to speak, is perilously near being a mountebank who is only occasionally funny—a very inferior kind of Shaw, in fact. So when he tells America that 'the English are the laziest nation in the world,' and that 'the whole British Empire is founded on a platform of comedy and farce,' there is no need for indignation meetings and resolutions of protest. 'Tis only pretty Fanny's little way. And it is flattering him to answer such foolish gibes as 'The London Philharmonic Society is the most permanent institution in the world; it hardly ever functions . . . English musical composition is one gigantic promissory note . . .'

It is true that, in reply to expressions of indignation that reached him from this side, Sir Thomas protested that he had been inadequately reported. 'The interview lasted one hour, but only a few remarks were printed. Most of these were out of their context.' This dodges the issue. If he made the remarks quoted above, no amount of context can explain them away; if he didn't make them, why not say so plainly?

However, the British Empire—except the agitated I.S.M.—and the Philharmonic Society remain calm, and nobody is likely to be a penny the worse; although Sir Thomas's opera scheme may lose a good many of the tuppences of prospective subscribers who, annoyed, will now think better of it.

The daily press has always been so indulgent to Sir Thomas that its comments on his latest performance will probably give him an unpleasant shock. The *Daily Telegraph* said that, when all allowance has been made for the American pressman's power of suggestion, 'something remains in the reported speech which can only be described as wanton mischief.' And it thinks, as we do, that 'if this foolish indictment of Britain has any result at all, it can only be adverse to the scheme of opera which Sir Thomas is believed to have at heart.' An admonitory leading article is rounded off (apropos of a comparison of the musical achievements of various

countries), 'The most musical nation in the world could not have applauded Sir Thomas more heartily than we did whenever, instead of making speeches, he attended to his own true business of conducting the orchestra.' The *Daily Express* heads its rebuke with a caption on which it is to be congratulated—'Beecham Spills.' The *Morning Post* article is quite unkind:

> The British public is described by Sir Thomas Beecham as lazy and almost comatose. Fortunately for the critic, it is also extremely good-humoured. Instead of being put out by such abuse, the British public will think itself sufficiently avenged when it reads the American reporter's summing-up of Sir Thomas Beecham—'a chubby little man with a goatee, who wears cloth-topped boots.' A great musician might have hoped to leave not quite that impression.

See what comes of improvising variations for an hour on the theme 'Stinking Fish' instead of attending to one's job!

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The daily and weekly papers have devoted so many columns to the League of Opera that a monthly journal is called on to do no more than wish it luck and report progress. Everybody reads the dailies; only a small proportion of the public reads the musical press. That is why the advocacy of a monthly musical journal is much more usefully employed on behalf of projects that, for various reasons, are passed over by the daily press. We mention this rather obvious point because a correspondent scolds us at great length for not giving space to the League. He considers our attitude to be 'deserving of the severe censure of every musician.' So far from donning a white sheet, we take this opportunity of protesting against some of the propaganda of the more enthusiastic apostles of the League. There has been far too much nagging of the public, and—even worse—a harping on the entirely mistaken notion that opera is a test of a nation's musical standing. Judged by this standard, Italy would be easily in the van instead of in that obscure position which has been hers since the days of her great polyphonic composers. Save in the sphere of opera she has not a single modern composer of importance to her credit, and she owes her barrenness in real music to her operatic obsession. Even in the matter of singing she now lags behind. And the worst period in France's musical history preceded the renaissance that began with Franck—a period when Parisians flocked to opera of a type so superficial that (as Bruneau said) it threatened to deal the death blow to music. England is musical, but not operatic. Opera is an attractive blend of arts, but, used as a gauge of a nation's musical achievements, it leads to some queer findings. Mr. Newman, in the *Sunday Times*, has lately broken a lance on its behalf, but not very convincingly. For he would be the last to be 'taken in' by a form that leaves so little to the spectator's imagination, and that carries such a deadweight of pretence and bad music. He marshals the usual array of big names—Beethoven, Mozart, Wagner, Debussy, Verdi, Strauss, &c.; but in an ordinary opera season how much do we hear of Beethoven, Mozart, Debussy, or Strauss? How much, even, of the finest examples of Verdi? An opera season is mainly devoted to the work of composers who have done—and indeed could do—little or nothing in any department of pure music. At its best opera is an enjoyable type of entertainment with two great merits: it provides employment for a large number of musicians, and it may in time act as a counter-attraction to that even less imaginative type of entertainment, the cinema. For these reasons we wish Sir Thomas's League all success. But it is high time to drop foolish talk about opera being the highest of musical forms, and a test of musical culture. Manchester bothers itself very little about opera, yet is there a more musical city in England? Are there on the Continent many more musical? The musician who is not an opera 'fan' will continue to drop in at the opera-house, either in an indulgent mood or because of his interest in the hitherto insoluble problems of the form. But when he wants its two prime elements—drama and music—at their best he will go to the theatre and concert-hall, and take them both neat.

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The indignant correspondent alluded to above also accuses us of failing to appreciate the genius of Sir Thomas Beecham. But if the word 'appreciate' means what we think it does, the culprits are those who, like our correspondent, are blind worshippers of Sir Thomas. To hear their pæans one would imagine that this country had no other conductors. True, it has no other of his brilliant and erratic type; nor is there another with his knack of being in the limelight, though Albert Coates runs him close at times. But when a long job of work has to be done a steady flame is worth a good many fireworks, though far less brilliant and exciting. Hence our firm and no doubt unpopular conviction that the musical life of the country owes more to the persistent all-round work of such men as Wood, Harty, and Ronald than to the spectacular Beecham.

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We learn that the statue of Vincent Wallace is ready for erection at his birthplace, Waterford. The date of the ceremony is (provisionally) March 11. The cost of transport and erection are considerable, however, and the committee therefore ask for the help of any of Wallace's still numerous admirers who have not yet subscribed. Donations should be sent to the organizing secretary, Mr. John M. Houben, The William Vincent Wallace Memorial Committee, 27, High Street, New Oxford Street, W.C.2.

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Dr. Vaughan Williams having expressed a desire to retire from the conductorship of the Bach Choir at the end of the current season, the Bach Choir has done the right and natural thing in offering the post to Mr. Gustav Holst, who has accepted it. There could be no better guarantee for the continuance and development of the fine work done by Dr. Vaughan Williams during his reign.

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The many distinctions held by Sir Edward Elgar received an addition at the New Year, when the order of K.C.V.O. was conferred on him. We offer sincere congratulations, in which we are sure our readers join. The only other musical honour was a knighthood for Mr. Edward German—as popular an award as can be imagined. Last year, in an Occasional Note, we said the honour was long overdue—an opinion in which we were supported by a letter from Mr. William Boosey. Very few composers have gained the ear of both musical and general publics in a greater degree than Edward German. The new knight has the hearty congratulations of countless admirers. Several other distinguished musicians are still overlooked, however. When will Delius receive some kind of titular recognition?

Messrs. Constable send us an announcement that is of importance to Bachites. Prof. Sanford Terry's monumental work, 'Bach's Cantata Texts,' was published at three guineas. Only five hundred copies were printed, and the type has been distributed. The book was so costly to produce that even if all the copies were sold, the author would still be the loser. Prof. Terry's main concern, however, is the study of Bach in this country, and he has therefore decided to make a further sacrifice by placing the remaining copies—about two hundred—within the reach of those to whom the original price was prohibitive. The book will now be sold for 31*s.* 6*d.* net. No reference library of any important musical institution can afford to miss this chance of adding to its shelves one of the most notable pieces of scholarship issued for many years.

Something of an *In memoriam* character will attach to the performance of Holst's new orchestral work, 'Egdon Heath,' at the Philharmonic concert on February 23. It bears the inscription, 'Homage to Thomas Hardy,' and on the title-page is the following passage from 'The Return of the Native':

> A place perfectly accordant with man's nature—neither ghastly, hateful, nor ugly; neither commonplace, unmeaning, nor tame; but, like man, slighted and enduring; and, withal, singularly colossal and mysterious in its swarthy monotony.

'Egdon Heath' was composed for the New York Symphony Orchestra, which was announced to give the first performance on February 10. The full score and parts are published by Messrs. Novello.

We have received the first annual Report of the Worcestershire Association of Musical Societies. It is a striking record of musical activity, and shows how much may be accomplished when the musical life of a district is organized. We suggest that readers interested should write to the hon. secretary, Mr. S. S. Moore, for the Report, and for the printed outline of the scheme. His address is Claines Vicarage, Worcester.

A reader kindly sends us for reproduction the professional card of a Huddersfield 'character' well known about thirty years ago. We understand that the card was used quite seriously, and not as a joke. North was organ-blower at one of the principal local churches, hence the cryptic 'P. O. B.'='Professional Organ-Blower':

MR. FRED NORTH, P.O.B.,
*Comic and Sentimental Vocalist*,
DRUMMER AND TRIANGLEIST,
ALSO
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AT THE PRINCIPAL HOTELS
AND FLAG BEARER.

Mr. North sings Songs, Duettes, or Trios with or without accompaniments.
Mr. North attends Luncheons, Dinners, or Teas, when he guarantees to do justice—which will be considered an instalment on his terms.

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The reference to singing duets and trios appears to be a jest, but is more probably intended to signify Fred's ability to sing any spare part that might be needed. Evidently his voice was as accommodating as the rest of him.

A correspondent sends us cuttings from the *Scots Observer*, wherein are some adverse criticisms of the Revised Edition of the 'Church Hymnary.' As examples of literal-mindedness the grumbles would be hard to beat. We give a sample. 'H. S.' objects to the inclusion of Blake's 'Jerusalem,' which he calls 'the ravings of a mad poet.' The mad poet's chief offence is that 'when he purposes to build a new Jerusalem he calls for his "bow of burning gold," "his arrows of desire," his "spear," and his "chariot of fire," instead of calling for stones, mortar, a trowel, and a plumb-line.' In another letter the question is raised, 'Of what use would a golden bow be? It would have no spring, and therefore could not propel an arrow!' How true! These mad poets need revision. Take, for example, the lines of another demented singer, 'Sermons in stones, books in the running brooks.' Can there be any doubt that a level-headed poet (if there be such a prodigy) would have written, 'Sermons in books, stones in the running brooks'?

From the *Musical Courier*:

> 'Four walls do not a prison make.' Correct.

Not according to our edition of Lovelace.

## Gramophone Notes

By 'Discus'

H.M.V.

The performance of the Prelude to 'Tristan' by the Berlin State Orchestra, under Klemperer, strikes me as being rather tame. The pulse is weak and fitful, and the temperature a trifle below normal. A vexatious detail is that the piece is on two 10-in. records—four bites where two could surely have been arranged for (E476-77).

A much better sample of playing and recording is that of a couple of Holst movements—'The Dance of the Spirits of the Earth,' from 'The Perfect Fool,' and 'Mercury,' from 'The Planets,' conducted by Albert Coates. Especially good is 'The Perfect Fool' extract—one of the best bits of ballet music written for a good many years. It makes one wish for a chance to renew acquaintance with the opera itself. The 'book' has obvious defects, but the music is good enough to make the balance well on the right side. 'The Perfect Fool' is better worth hearing than many a stock old favourite (D1308).

The Mendelssohn revival takes one more step forward by means of a record of two 'Songs without Words'—the quiet little one in F and the jolly Hunting Song in A, capitally played by Moiseiwitsch (E478).

The Philharmonic Choir, conducted by Kennedy Scott, is recorded in Holst's 'Psalm 148' (in which the well-known Coln melody is used so finely) and Balfour Gardiner's 'Evening Hymn.' There are some outstanding merits here—for example, the quiet passage at the beginning of the Psalm, where the voices sing Alleluia in short chiming phrases against the hymn melody played by a soft solo stop. (Both pieces are with organ accompaniment.) The delicate nuances here are delightful, and the whole passage is a model of vital soft singing. The final section, in which the melody is delivered slowly by the basses, suffers from a lack of

brilliance in the top parts. Apparently too much importance was attached to the bringing out of the theme in the bass. It stands out splendidly, but the exultant mood of the music is reduced by the toning down of the accompanying parts, especially the sopranos. Still, this is a fine performance, well reproduced. Even better, because more level in excellence, is the Balfour Gardiner piece. Here we have the power and brilliance that we miss at times in the Holst. It is good to find this splendid choir making so good a show per gramophone (D1304).

There are two unusually good operatic solo records—Florence Austral in 'Ritorna vincitor,' from 'Aïda' (E474); and Dusolina Giannini in 'Vissi d'arte,' from 'Tosca,' and 'Voi lo sapete,' from 'Cavalleria Rusticana' (DA892).

A newcomer is Lawrence Tibbett. His fine baritone voice records unusually well, and he makes a most auspicious debut with Lucrezia Bori in a couple of duets—the Barcarolle from 'Tales of Hoffmann' and Goetze's 'Calm as the Night' (DA912).

The records of the Hereford Festival are confined to the choral side because it was found that the microphone absorbing the Franck Symphony had also picked up part of a conversation between two ladies in the audience: '*Do* tell me where you buy your stockings!' It sounds like our old and unrespected friend, Ben Trovato, but the organ of the Company gives it as the reason for the absence of orchestral records of the Festival. Yet why suppress the disc? Most of us would think it was worth an extra shilling. And we should enjoy the Symphony no less than at Queen's Hall, where fragments of conversation often reach us during a performance.

The Hereford records are of four extracts from 'Gerontius': 'So pray for me' and 'O Jesu, help' (Tudor Davies) (D1350); 'Take me away' (Margaret Balfour and Tudor Davies) and 'Jesu! by that shuddering dread' (Horace Stevens) (D1348); and three from 'The Music-Makers': 'We are the music-makers,' 'A breath of our inspiration' (D1349), and 'For we, afar in the dim ages,' with Brewer's 'Nunc dimittis' (D1347). It would be idle to pretend that the choral portions of these records are clear. Rather are they a series of vivid patches. There are some thrilling bursts in the 'Music-Makers' records; but the best choral effects are in No. D1350. All the records show the fine quality of the Festival Chorus in the matter of tone and vitality.

Special interest attaches to the record of the Berlin Philharmonic Orchestra after its recent visit. The players are heard in Berlioz's 'Carnaval Romain,' conducted by Leo Blech (D1365). The result is very brilliant and powerful, but no orchestra can disguise the halting of Berlioz's muse in the slow first half.

A fine record is that of Casals playing an Intermezzo ('Goyescas') of Granados and what the label calls an Adagio from a Toccata in G by Bach. It happens, however, to be the middle (A minor) movement from the Organ Toccata in C. It is very effective thus transcribed (DB1067).

Chaliapin has probably never been heard in a more moving record than that of an extract from Massenet's 'Don Quixote,' in which occurs the death of the Don. The realism is almost painful. The soprano, Olive Kline, is admirable as Dulcinea (DB1096).

Guy Weitz is recorded in an excellent performance of Franck's Choral No. 3, on the Westminster Cathedral organ. The result is less clear, however, than in his recent records of the Liszt B A C H Fantasia and Fugue. For example, the accompaniment of the lovely Cantabile section is rather cloudy. It is good to find Mr. Weitz playing this melody without the wretched rubato that so often spoils it. The fourth side in the two records is given to the Andante Cantabile from Widor's fourth Symphony, also well played, and well reproduced (C1378-79).

Another good organ record is of Dr. Charlton Palmer, playing at Canterbury Cathedral Guilmant's Melody in A flat and Handel's 'Scipio' March. It is good to renew acquaintance with this favourite old Handel piece (B2542).

Dr. Palmer also conducts the Cathedral Choir in Goss's 'O Saviour of the World' and a couple of hymns — 'O worship the King' and 'Disposer Supreme,' to the 'Old 104th' and 'Hanover,' with organ accompaniment by W. T. Harvey. The choir comes through well, with excellent tone; the unison verses of the hymns with free organ part are stirring (B2543).

Finally comes a choral record specially interesting to old Wykehamists—the Winchester College Choir of three hundred and fifty voices in 'Domum,' and the College Glee Club, a hundred strong, in Dr. Dyson's arrangement of 'The Poacher.' The tone in 'Domum' is mainly that of broken and unsettled voices. In 'The Poacher' there is good part-singing. The lower voices are, of course, mainly adolescent, and so the tone is raw and lacking in sonority. But this unavoidable defect is easily forgiven on account of the spirit and gusto (B2610).

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COLUMBIA

Wagner's 'Kaiser' and 'Homage' Marches are far from being on a level in quality. The former is deservedly neglected, whereas the latter is always sure of a welcome. Happily, of the records made by the Symphony Orchestra under Sir Dan Godfrey, that of the 'Homage' March (L2002) is by far the better—good, sonorous effects with clear polyphony; which last word reminds one of the comparative feebleness of this department in the 'Kaiser' March (L2003). 'Ein' feste Burg' has been better treated by scores of fifth-rate German organist-composers. Wagner wrote this March at least ten years too soon.

The Grenadier Guards Band, conducted by Capt. George Miller, is heard in Foulds's 'Keltic Suite' and Mancinelli's Triumphal March, 'Cleopatra,' the latter being on the fourth side of the two records. The Pipers of the 1st Batt. Scots Guards take part in the Lament with good effect (9249-50).

There is such a wealth of short attractive movements for string quartet that the Catterall Quartet's choice of an arrangement of Bach's 'My heart ever faithful' would be justified only by unusual effectiveness. This justification is lacking, however. The pace is far too slow, and the mood chastened—almost sad. The players are far better employed in Boccherini's unescapable Minuet (9250).

There are some excellent records of string solos. All the following may be recommended: W. H. Squire in two pieces by Debussy—Romance and 'Les Cloches' (D1589); Arthur Catterall in Wieniawski's Légende (L1950); Lionel Tertis in arrangements of Guiraud's 'Melodrame' and one of the best known of Dvorák's Slavonic Dances (curiously described on the label as 'Slavonic Dance Theme') (L2004); and the Arensky-Elman Serenade and the Capriciette

from a Mendelssohn Quartet, arranged by Burmester, capitally played by William Primrose (4633).

The pianoforte tone is not good in the record of the Schubert-Tausig 'Marche Militaire' played by William Murdoch (9273).

As this is to be a Schubert year, let us hope that more respect will be shown to the composer than is present in a distortion of the well-known 'Moment Musical' (or, as the label prefers it, 'musicale') recorded on D1596. The harmony is altered throughout, very much for the worse, the simplicity of the original being absolutely destroyed; new contrapuntal and other features are added; and at times the rhythm of the performer is similarly fantastic. Musicians rightly object to the jazz-mongers' outrages on classical works. Is this sort of thing more defensible? It is open to any qualified musician to make a free paraphrase of a work, or to take a classical composer's theme as basis of a new work, *e.g.*, a set of variations. But this is announced definitely as being by Schubert, whereas it is so only in part—the part that is worth having. If Pouishnov, who plays it, prefers this vandalistic version he should be compelled to keep it for private consumption. I hope all my reviewing colleagues will lift up their voices in a chorus of protest; otherwise, we shall find other familiar classics mauled in the same way. The companion piece is a Tango by Albeniz (D1596).

Dora Labette is to be praised for her choice of song—one of Bach's loveliest airs (though not yet one of his best known)—'Comfort sweet, my Jesus comes.' She sings it so beautifully in regard to tone and mood that one almost forgets there is a slight loss of pitch at times—usually on the long held D's. The elaborate flute obbligato is worthily played by Robert Murchie. His shading-off of the final phrase is so delightful that I had to encore it several times. This record would have been even better had the string background been more clearly defined. The label says, 'with orchestra'; probably a string quartet would have been more effective. Bach's accompaniments are so much more than a mere harmonic background that each strand of tone calls for no less clearness than that of the voice. But when all is said this record gives us a tasteful and musicianly performance of a work whose beauty grows on one with repeated hearings. The hearer who comes to it fresh may feel at first that the flute obbligato is over-busy; later he will delight in following it, noting the way it steals in and twines itself round the voice part (L2005).

Other vocal records are of Rex Palmer in Vaughan Williams's 'The Roadside Fire' and a poor song by Geehl (4502); William Heseltine in a couple of airs from Gounod's 'Romeo and Juliet' —a fine, manly, well-coloured performance (9276); and a boy, John Bonner, singing 'In Native Worth' (9277). Probably we are in for a run of boy trebles —a very good thing in many ways, provided the chosen youths show this type of voice at its best. Many a famous adult singer might envy a first-rate boy treble his purity of tone and easy management of high notes. Young Bonner has a voice good enough for anything, but before he produces a first-rate record he must learn to make much less of a business of breathing. At present he lets the operation make big holes in the phrasing. The pace is decidedly on the slow side, and this adds to his difficulty, as well as taking off some of the effect of the music. I suggest, too, that the air might have been cut, or a shorter one chosen. Two 12-in. sides are too much for a type of performance necessarily lacking somewhat in colour and variety. I hope to hear John again, in a better choice, at a better pace, and after he has profited by the aphorism that a good singer never breathes—apparently. This record, by the way, is made in Manchester Cathedral, and is with organ accompaniment (9277).

NATIONAL GRAMOPHONIC SOCIETY

The Society has done nothing better, I think, than its latest recording—Brahms's Pianoforte Quartet in C minor. Above all, I mention the admirable range of power—a virtue without which due variety is impossible. The performance is generally well-balanced and full of life and colour. The pianoforte tone—a vital factor in a work of this kind—is unusually good. The players are the Spencer Dyke Quartet, with Olive Bloom. These four records should delight old Brahmsians and make many new ones.

## Player-Piano Notes

ÆOLIAN

*Duo-Art.*—The most interesting of this batch is the Finale of Dvorák's 'New World' Symphony, which completes an extraordinarily successful set. Rudolph Ganz's playing all through is very fine (530).

The opening of Balfour Gardiner's 'Noel' is treated in so unnecessarily dignified a manner by William F. G. Steele that the sudden *accelerando* of the carol makes too big a contrast (3153).

Moszkowsky's slight and attractive 'Romance,' Op. 42, No. 1, is played with feeling by Harold Bauer (7162).

John Duke gives a good performance of MacDowell's 'Marionettes'—'The Witch' and 'The Clown' being particularly good (6983).

'Forest Elves,' Op. 70, by Schytte, is well worth a hearing, chiefly for the sparkling delicacy of Josef Hofmann's playing (7163).

*Hand-played.*—The best by far of a not very impressive collection is Scharwenka's first 'Polish Dance' (the one in E flat minor that had such a vogue some years ago), played by the composer, who makes a brilliant thing of it (A1029*e*).

The time distortion in Clarence Fuhrman's performance of Rachmaninov's 'Polichinelle' is amazing, and the playing altogether is poor and disappointing (A1031*a*).

Cervantes's 'Cuban Dances' (Nos. 6, 7, and 11) are good, and are well played by Adela Verne (A1033*f*).

There is a long—too long—roll of Johann Strauss's 'Artist's Life' Waltz. Erno Rapee is the pianist, and his rhythm is at times very uncertain (A1027*e*).

There is much sympathy in Renée F. Florigny's playing of Grieg's charming 'Berceuse,' though her *accelerandos* are too violent to be in keeping (A1087*d*).

Herbert Fryer gives a very good performance of Chopin's 'Barcarolle' in F sharp (A1035*e*).

There are also 'Romance' by Sibelius, played by Rudolph Ganz (A1025*e*), and Chaminade's 'Élevation,' played by Clarence Adler (A1039*d*).

*Metrostyle.*—Two rolls well worth attention are Sapellnikov's 'Valse Caprice,' Op. 5, No. 1, well cut and edited, and giving brilliant effect for very little trouble (T30353*c*), and a successful arrangement of Handel's 'Worthy is the Lamb' (T30343*b*).

Beethoven's 'Thirty-three Variations on a Waltz of Diabelli' call for careful management. On the two rolls received are Nos. 1-5 (T30346*c*) and 6-13 (L30347*c*). This set of Variations—one of the finest ever written, despite some numbers where the interest flags—is so rarely heard that the player-pianist will welcome this means of becoming fully acquainted with them. The rolls are well cut, the only fault being an over-use of the pedal, especially in passages where shakes and other ornaments occur. The player will be well advised to reduce the pedalling to the minimum.

BLÜTHNER

Outstanding is a Concerto (Op. 12) by Gabrielle Pierné, played by the composer. It is, on the whole, an attractive work, but the need of orchestral variety of tone-colour is felt, and the pianoforte alone sounds rather thin—notably in the Finale. The somewhat Mendelssohnian Allegro is good, and has plenty of interest. There is a delightful opening to the Scherzando which brings to mind Debussy's 'Mandolin,' and there is also an odd hint of the Cornish Helston Furry Dance. The composer-performer takes full advantage of the opportunity for brilliant display in the Finale (57098-100).

There is a new edition of Grieg's delightful 'Nocturne,' Op. 54. It is well cut, and Bertrand Roth's performance is all one could desire (55984).

For those to whom operatic transcriptions are interesting there is a good arrangement of a liberal selection from 'La Bohême' (59440-443), exceptionally well played by Alf. Szendrei. He also plays a 'Mignon' selection (59633-634), and will be heard in the proposed new editions of the operas already in the catalogue. It would be interesting to know who is responsible for these transcriptions, which as a rule are capital.

*Ordinary.*—Of the ordinary *salon* type is Delibes's 'Naila—Pas des Fleurs.' It seems over long for the material it contains, but is very easy to manage (55399). So, also, is 'The Dance of the Apes,' from the 'Circe' Ballet by Künneke—though anything less ape-like would be difficult to imagine (52839).

D. G.

# Wireless Notes

By 'Ariel'

The 'grouser' is on the war-path again, though less strong numerically than he was a year ago. The main grievance now seems to be on the score of the Talks: it is said there are too many. Probably the real trouble is in the quality rather than in the quantity. A lot of the topics are of a type that, one imagines, would appeal to a small minority; and frequently we find an attractive subject spoilt by the poor voice and manner of the talker. And why not more talks of a light and humorous character? Surely there is room for the oral equivalent of the short, amusing articles and essays of which the press somehow manages to find a good supply. We ought to be able to switch on at least once a day in confident expectation of hearing something that will be as enjoyable as (say) the delightful gossip of 'Londoner' of the *Evening News*—more enjoyable, in fact, for such material would gain from being well delivered orally. Given the right kind of Talk and Talker there would be few complaints from the Talkee; the feature ought to be as entertaining as anything in the programmes.

The word 'entertaining' serves as a reminder that the weakest spot in the programmes is the variety department. The supply of humour capable of being put across the ether has always been short; lately it seems to be in danger of petering out. The pair of comedians who recently complained in the daily press that their engagements had been reduced would have been better advised had they made no song about it. For the plain fact was that after the novelty of their turn had worn off, there was nothing beneath. There are still some turns in the programmes that are desolating in their feebleness. No doubt the perpetrators could make something of their material with the aid of facial expression, an old hat, a baggy pair of trousers, or any other of the accessories that carry many a music-hall turn to triumphant success. But no amount of funniosity in manner can blind us for long to feebleness in matter. For once in a way 'tis words we want, not deeds; without genuine verbal humour no entertainer is worth his place in a wireless programme. I daresay the B.B.C. realises this, but one has doubts at times.

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We seem to have been poorly served lately in the way of good public speeches. I believe that a great body of listeners enjoy this kind of turn, so much so that the time is ripe for letting us hear an occasional oration from the House of Commons. What about the Budget speech?—or at least that juicy part in which Mr. Churchill will announce a shilling off the Income Tax and a return to the penny post. Seriously, I am sure that once or twice in a session the final hour-and-a-half of a debate on some crucial topic would be welcomed by the majority of listeners.

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This raises the question of the broadcasting of controversial matter. It is hard to see on what ground this restriction has been maintained for so long. Controversy is the quickest, surest, and by far the most interesting way of getting at the truth. Let us have more debates on vital social and political matters. Real hammer-and-tongs debates, too—not placid lecture duets. After all, when controversial matter is admitted (as it must be sooner or later) it will be no novelty, for every week we hear announcers and talkers make statements that are very debatable indeed. Recently, for example, an announcer prefaced some Delius performances by speaking of that composer as England's greatest. I don't say he isn't, but I also maintain that nobody can say he is. Delius has written much exquisite music, but were I a controversialist I might submit that Elgar is greater, because he has touched music successfully at more points than Delius.

If I could summon up enough courage I should go on to argue that the appeal of Delius was restricted in comparison with that of Elgar. And if my opponent scoffed at this, I should reply (warming into something like boldness) that the test is one through which all the greatest composers of the past have come with flying colours. Having then given a list of works that show Elgar's appeal to such widely different publics as those reached by (say) the Violoncello Concerto and the 'Pomp and Circumstance' Marches, and having challenged the other side to produce a similar list of works by Delius, I should shrink once more into my shell.

I was glad to see Mr. Hamilton Fyfe's *Radio Times* article on the suitability of Shakespeare's plays for transmission. In these pages about two years ago I maintained that, given first-rate speakers, the plays gained greatly by being heard without distractions of any kind. As Mr. Fyfe says, the imagination can supply infinitely better scenery and figures than any theatrical producer can give us; and the poetry can make its full appeal. There is a further point. At present the picture papers and the cinema are destroying the mental vision of hundreds of thousands: there can be no better counter-stroke than beautifully-spoken wireless drama. It is high time that a public whose intelligence is being atrophied by taking both its news and its amusements in picture form (like children) should have at least an occasional opportunity of giving its mind's eye a job for a change.

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The B.B.C. hit on an excellent idea when it decided to invite a gathering of critics and other musicians to certain of its performances of contemporary music. It is essential that critics should hear this music in as advantageous circumstances as possible; perfect transmission cannot be guaranteed in the case of music so complex and so dependent on niceties of tone-colour and balance. I had the privilege of being present during the chamber music concert on January 6, when Schönberg, Schuloff, Milhaud, and Stravinsky had a run. I gather from listening friends that the transmission was good, especially in Stravinsky's Octet for wind instruments. This was to be expected, for the dry tone of the wood-wind is usually successful in broadcasting, as in gramophone recording. Personally, I found the Octet about the best work of the evening. The Schönberg was too continuously complex. It had some beautiful stuff in it—beautiful in the normal musical way, I mean, for the work was written over twenty years ago, before the composer took the wrong turning. In fact, it was almost cloying at times, but there could be no question as to the effectiveness of most of it. The Stravinsky work was fiendishly clever: Igor leaves all his imitators standing, so far as technique is concerned. A colleague whispered that the Octet was good to hear—once. But the end found me differing from him; I wanted to hear it again—though not just then.

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The *Radio Times* need never be short of comic relief so long as its correspondence columns contain letters from the stout conservatives who in answer to the question, 'Is Bartók mad—or are we?' are quite sure that the dottiness is all on the side of the composer. How many of them really listen to his ravings? Probably most of them switch off, as I do when whispering baritones, voiceless basses, and silent tenors are announced. I am not yet a Bartókian, but I feel that the B.B.C. is doing a fine bit of public work in giving us a chance of getting on terms with such composers. No other organization can do it—at all events so effectively and consistently. Without some such agency, contemporary composers would have so poor a chance that an undoubted genius might be allowed to languish in obscurity. We need not complain of having to sit through a good many noisy futilities if occasionally there comes to performance a fine work that in the ordinary way would have had no hearing. Like most listeners, I am at times peeved by the B.B.C., but I raise my hat when I remember that, thanks to its adventurous policy in this matter, I can sample for myself stacks of new works that otherwise would be unknown to me, even by name. 'Lover of True Beauty,' 'Mendelssohnian,' 'Anti-Savage,' and other protestants, are barking up the wrong tree. Bartók is not mad; nor are they. But they are in almost as bad a plight, for they are in a rut, with a hermetically-sealed mind, instead of being on the high road with an open one. They are not to blame for disliking Bartók; their fault is that they object to the rest of us being given opportunities which they themselves are too lazy to use.

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P.S.—That question of humour: Since writing the above I have sampled 'Charlot's Hour'—the second, on January 19 (I missed the first). It bore out my contention that success on the stage is not always — or indeed often — transferable to the Studio. Thus, Elsie Randolph and Jack Buchanan are highly entertaining in the theatre (largely owing to their dancing), but they didn't put much of their talent over the radio. The whole troupe together raised scarcely a smile at my end, and even the special audience in the Studio seemed to laugh (as the performers joked) wi' deeficulty. The pæans that hailed the start of this new venture led me to expect a good deal; I got very little. Mr. Charlot must do better than this; and as a first step, he should endeavour to tear himself away from the microphone for more than a few minutes at a time. He must not take the term 'Charlot's Hour' too literally: his job is to find some really funny people and give them fifty-five of the sixty minutes.

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## THE BOOSTER IN ORGAN BUILDING

By Reginald Whitworth

Some time ago in the *Musical Times* the question was asked, 'What is a Booster?' and as opinions seemed rather to differ on the matter, the writer feels that the following remarks might prove helpful.

The term 'booster' seems to come from America, and is in common use in the electrical world to describe an apparatus for adding to (and in some cases for taking from) an already existing electro-motive force.

The strictly correct application of the term would therefore appear to apply only when an already existing force (*e.g.*, wind-pressure) is bolstered up, or increased.

It will be seen from the above that when an organ possesses a separate blower for the heavy wind it is not really a 'booster,' but merely a blower, raising the atmospheric pressure to 15, 20, 30, or more inches wind-gauge pressure.

Father Willis's extraordinarily clever device for starting and stopping the blowing machinery in the Dome of St. Paul's Cathedral was not in any sense a booster. The four high-pressure hydraulic engines raised ordinary atmosphere to 25-in. wind by means of feeder bellows. True, the four hydraulic valves were opened by a small bellows controlled by the stop 'hydraulic engines,' which admitted wind to this small bellows from the main bellows in the crypt, but no existing wind-pressure was raised thereby. Admittedly this was a very ingenious idea, and it may be interesting to note that one of the H.P. bellows (in rising) also automatically switched on the generator for the action-current of the Dome organ.

*(Continued on page 151)*

The Musical Times. EXTRA SUPPLEMENT. February 1, 1928.

*No.* 1409 NOVELLO'S PART-SONG BOOK *Price* (2*d.*).
(SECOND SERIES)

# FAIR ARE THOSE EYES

## No. 3 OF "6 AYRES TO 4 VOYCES"

BY

## MICHAEL CAVENDISH (1598)

TRANSCRIBED FROM THE ORIGINAL EDITION BY PETER WARLOCK & PHILIP WILSON

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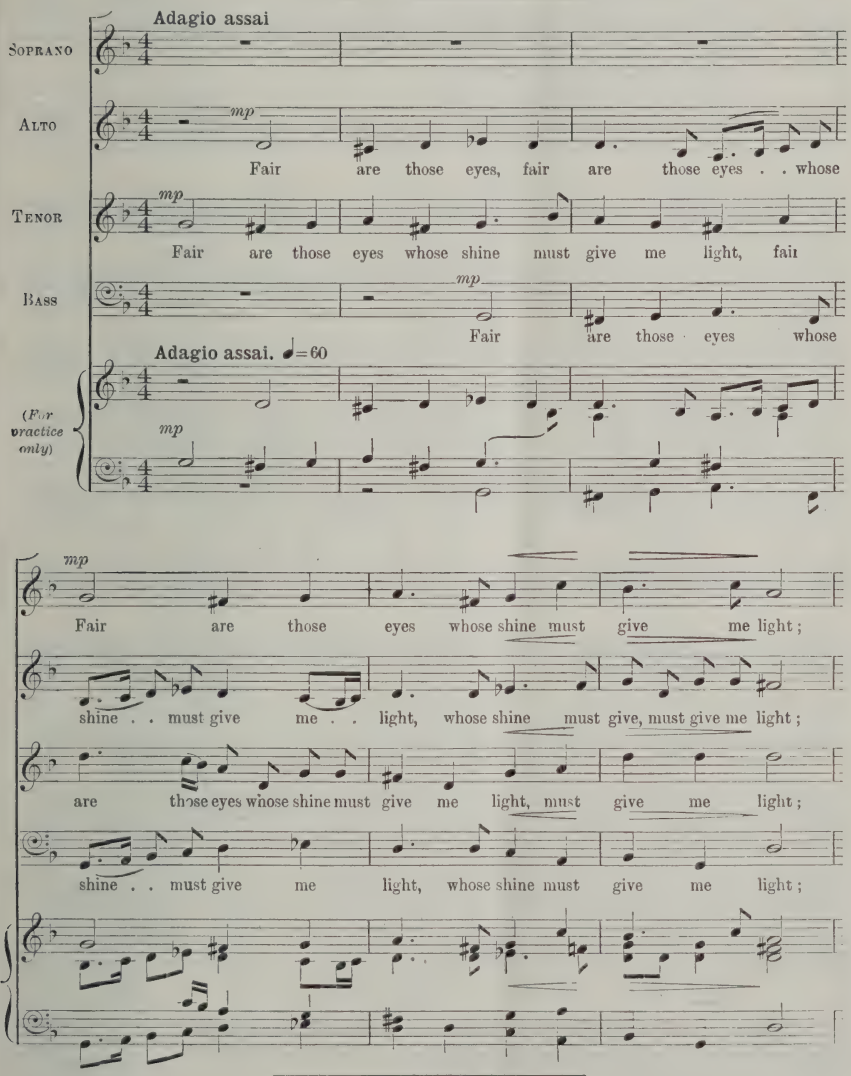
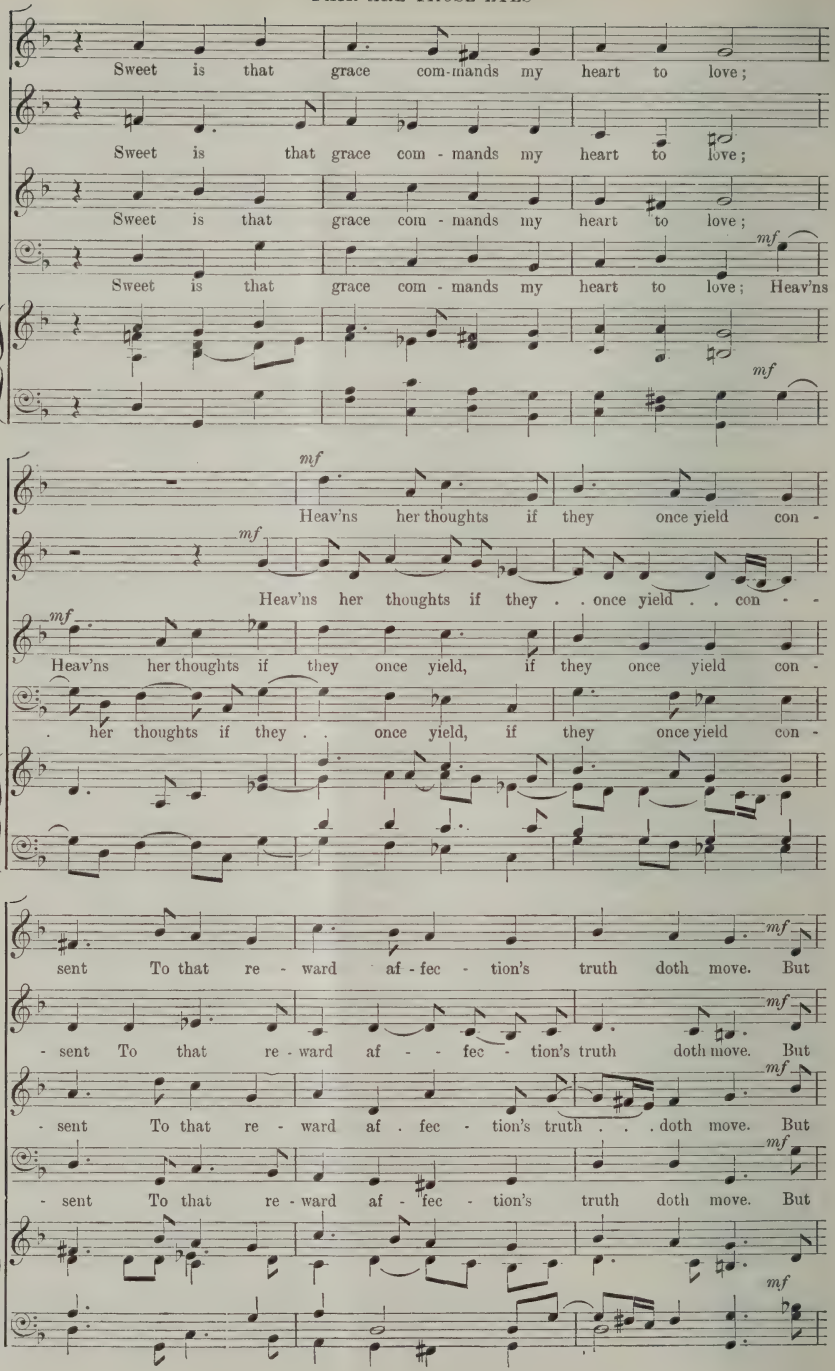
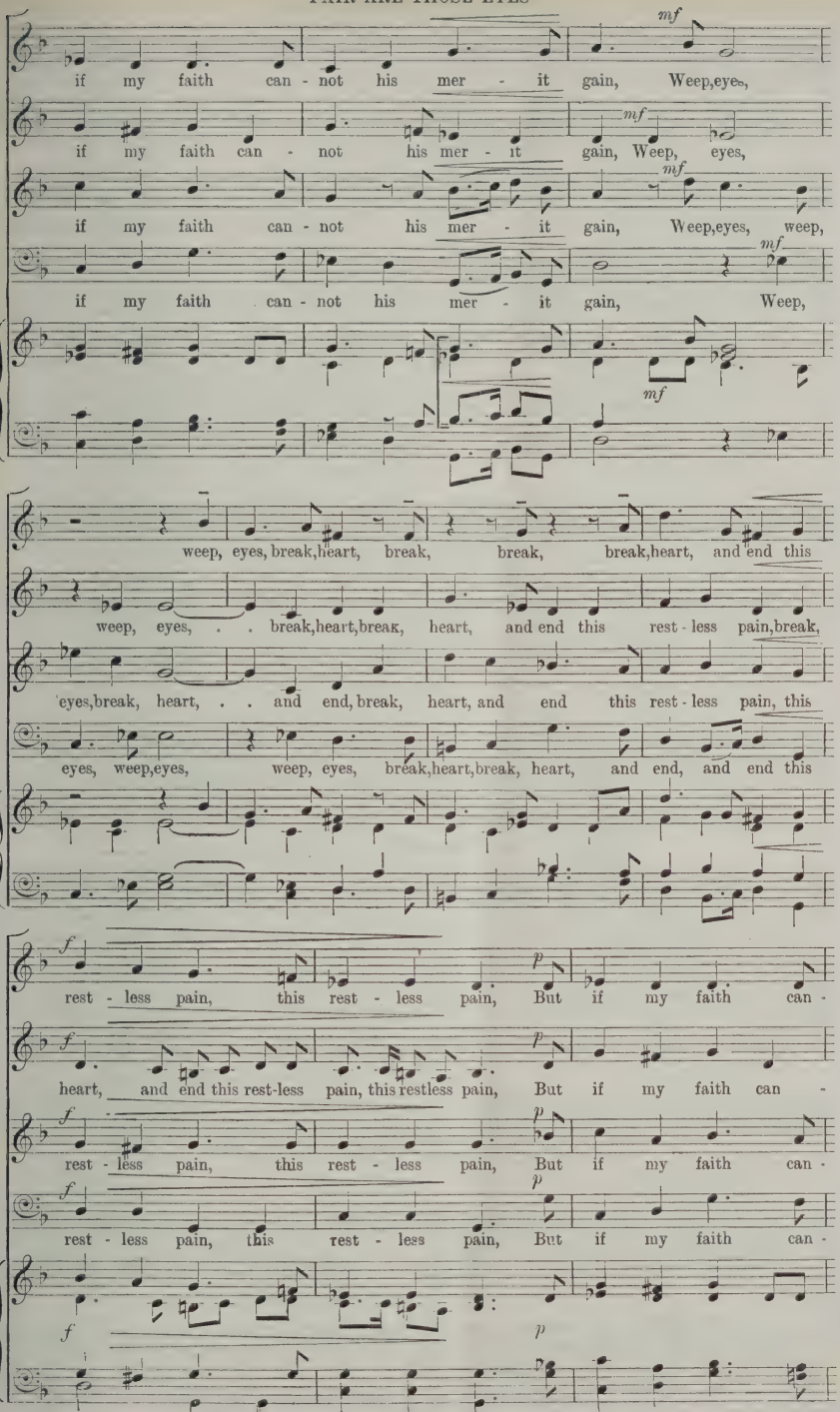

Adagio assai
Soprano
Alto
mp
Fair are those eyes, fair are those eyes . . whose
Tenor
mp
Fair are those eyes whose shine must give me light, fair
Bass
mp
Fair are those eyes whose
Adagio assai. ♩=60
(For practice only)
mp
mp
Fair are those eyes whose shine must give me light;
shine . . must give me . . light, whose shine must give, must give me light;
are those eyes whose shine must give me light, must give me light;
shine . . must give me light, whose shine must give me light;

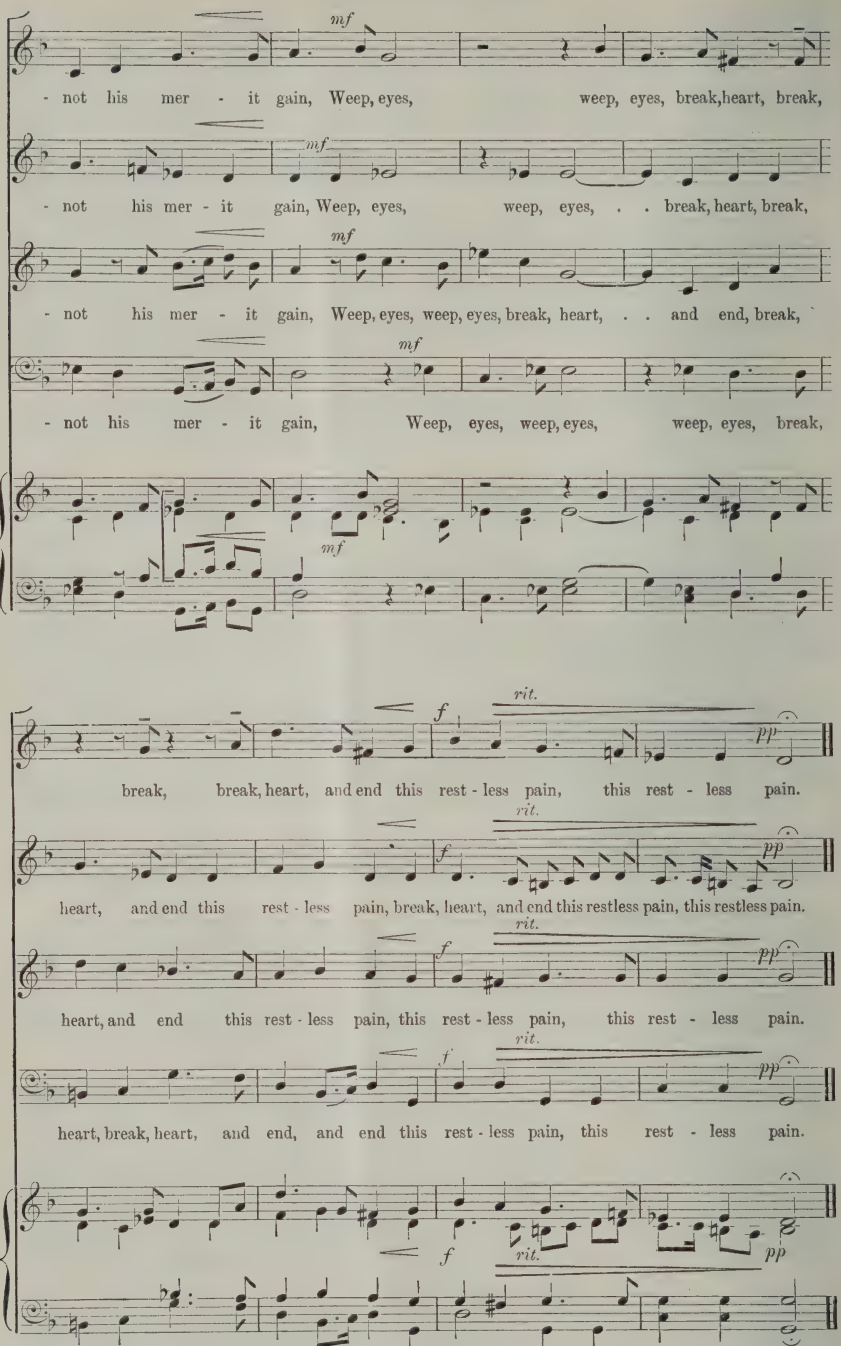
N.B.—There are no indications of *tempo* or expression in the original edition. Those suggested here may be varied at the discretion of the conductor.



MADE IN ENGLAND


Sweet is that grace com-mands my heart to love;
Sweet is that grace com - mands my heart to love;
Sweet is that grace com - mands my heart to love;
Sweet is that grace com - mands my heart to love; Heav'ns
Heav'ns her thoughts if they once yield con -
Heav'ns her thoughts if they . . once yield . . con - -
Heav'ns her thoughts if they once yield, if they once yield con -
. her thoughts if they . . once yield, if they once yield con -
sent To that re - ward af - fec - tion's truth doth move. But
- sent To that re - ward af - - fec - tion's truth doth move. But
- sent To that re - ward af . fec - tion's truth . . . doth move. But
- sent To that re - ward af - fec - tion's truth doth move. But


mf
if my faith can - not his mer - it gain, Weep,eyes,
if my faith can - not his mer - it gain, Weep, eyes,
if my faith can - not his mer - it gain, Weep,eyes, weep,
if my faith can - not his mer - it gain, Weep,
weep, eyes, break,heart, break, break, break,heart, and end this
weep, eyes, . . break,heart,break, heart, and end this rest - less pain,break,
eyes,break, heart, . . and end, break, heart, and end this rest - less pain, this
eyes, weep,eyes, weep, eyes, break,heart,break, heart, and end, and end this
f
p
rest - less pain, this rest - less pain, But if my faith can -
heart, and end this rest-less pain, this restless pain, But if my faith can -
rest - less pain, this rest - less pain, But if my faith can -
rest - less pain, this rest - less pain, But if my faith can -


mf
- not his mer - it gain, Weep, eyes, weep, eyes, break, heart, break,
mf
- not his mer - it gain, Weep, eyes, weep, eyes, . . break, heart, break,
mf
- not his mer - it gain, Weep, eyes, weep, eyes, break, heart, . . and end, break,
mf
- not his mer - it gain, Weep, eyes, weep, eyes, weep, eyes, break,
mf
f
rit.
pp
break, break, heart, and end this rest - less pain, this rest - less pain.
f
rit.
pp
heart, and end this rest - less pain, break, heart, and end this restless pain, this restless pain.
f
rit.
pp
heart, and end this rest - less pain, this rest - less pain, this rest - less pain.
f
rit.
pp
heart, break, heart, and end, and end this rest - less pain, this rest - less pain.
f
rit.
pp

*No.* 1148. BENEDICITE, OMNIA OPERA (shortened form).—C. H. Lloyd. *Price* (2*d.*).

# NOVELLO'S PARISH CHOIR BOOK.

## Te Deum Laudamus.

(For Chant, Unison, and Gregorian Settings, see separate sections.)

1054. Adlam, F., in D .. .. .. 4d.
288. Adlam, F., in E flat .. .. .. 6d.
1048. Adlam, F., in F (*easy*) .. .. 4d.
1119. Alcock, W. G., in A .. .. .. 8d.
652. §Alcock, W. G., in B flat .. .. 6d.
5. Allen, G., in D .. .. .. 4d.
14. Armes, P., in G .. .. .. 4d.
980. Armes, P., in G .. .. .. 8d.
16. Arnold, G. B., in C .. .. 4d.
877. Arnott, A. D., in F .. .. 1s.
411. Attwater, J. P., in B flat .. 6d.
163. Baker, A. S., in C .. .. .. 6d.
1040.*Baker, H., in F .. .. .. 4d.
35. Barrett, E. R., in E flat .. .. 4d.
743. Bennett, G. J., in E flat .. 6d.
997. Bennett, G. J., in B flat .. 6d.
18. Best, W. T., in C (*easy*) .. .. 4d.
546. §Blair, H., in D (*Festival*) .. 8d.
786. Blair, H., in E flat .. .. .. 4d.
724. Booth, J., in D .. .. .. 6d.
346. §Brewer, A. H., in B flat .. .. 4d.
588. §Brewer, A. H., in E flat .. .. 6d.
145. Brown, A. H., in A .. .. .. 4d.
842. Bullivant, G., in E flat (*Festival*) 6d.
1078. Bunnett, E., in A .. .. .. 4d.
1084. Bunnett, E., in E .. .. .. 4d.
1098. Bunnett, E., in G .. .. .. 4d.
754. Button, H. E., in E flat .. .. 4d.
9. Calkin, J. B., in D (*easy*) .. .. 4d.
1132. Calkin, J. B., in D .. .. .. 4d.
798. Cambridge, F., in B flat .. .. 4d.
12. Clarke, J. H., in F .. .. .. 2d.
730. Cobb, G. F., in G .. .. .. 4d.
416. Coleridge-Taylor, S., in F .. 6d.
860. Couldrey, H. R., in D .. .. 4d.
751. Cummings, W. H., in D .. .. 4d.
679. Dawre, R., in F (*Festal form*) .. 6d.
1058. Duncan, E., in G .. .. .. 6d.
26. *Dykes, J. B., in F .. .. .. 2d.
31. Elliott, J. W., in F .. .. 4d.
49. Elliott, J. W., in D .. .. 4d.
672. Farrant, R., in G minor .. .. 6d.
40. Fisher, A. E., in D .. .. .. 4d.
63. Fisher, A. E., in A .. .. .. 6d.
472. Ford, E., in F .. .. .. 4d.
392. Foster, M. B., in C .. .. .. 6d.
36. Gadsby, H., in E flat .. .. 4d.
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439. German, J. E., in F .. .. .. 8d.
274. *Goss, John, in A .. .. .. 4d.
340. §Goss, John, in D (*Thanksgiving*) 8d.
248. *Goss, John, in F .. .. .. 4d.
729. Gray, A., in G .. .. .. 6d.
10. Haking, R., in C .. .. .. 2d.
993. Hall, K., in B flat .. .. .. 6d.
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693. Do., in G (*Congregational*) (*easy*) 4d.
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572. Hopkins, E. J., in A .. .. 8d.
15. *Hopkins, J. L., in G .. .. 4d.
963. Howell, H., in E .. .. .. 4d.
378. Huntley, G. F., in E flat .. .. 6d.
44. Hutchinson, T., in E flat.. .. 2d.
750. Ireland, John, in F .. .. 4d.
29. Irons, H. S., in G .. .. .. 4d.
726. Keeton, H., in B flat .. .. 4d.
647. Kempton, T., in B flat .. .. 6d.
680. King, C., in C .. .. .. 6d.
552. King, O. A. (*with Jubilate*), in D .. 8d.
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684. Lee, E. M., in C .. .. .. 4d.
447. Lemare, E. H., in F .. .. 6d.
449. §Lemare, E. H., in E flat .. .. 8d.
27. Littleton, A. H., in E flat (*easy*) 2d.
151. Lutkin, P. C., in C .. .. .. 6d.
17. Macfarren, W., in C (*easy*) .. 4d.
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249. Macfarren, C., in F .. .. 6d.
758. Macpherson, C., in E flat .. 6d.
153. Macpherson, S., in E flat .. 6d.
83. *Marchant, A. W., in E flat .. 4d.
362.§*Martin, G. C., in A .. .. .. 8d.
659. Martin, G. C., in C .. .. .. 1s.
578 Matthews, T. R., in G .. .. 2d.
579. Matthews, T. R., in E .. .. 2d.
39. Miller, C. E., in D .. .. .. 4d.
262. Monk, M. J., in G .. .. .. 6d
13. Monk, W. H., in A .. .. .. 4d.
34. Morley, T., in F .. .. .. 4d.
807. Mosenthal, J. (*with Jubilate*), in E 8d.
614. Naylor, E. W., in A .. .. 6d.
25. Nunn, J. H., in F .. .. .. 2d.
11. Ouseley, F., in F .. .. .. 4d.

119. *Ouseley, F., in D .. .. .. 4d
1128.*Parry, C. H. H., in D .. .. 4d.
728. Pointer, J., in B flat .. .. 4d.
778. Pullein, J., in B flat .. .. 4d.
722. Read, F. J., in D .. .. .. 4d.
33. Reay, S., in F.. .. .. .. 4d.
882. Ridsdale, C. J. (*Festal*) .. .. 8d.
1010. Roberts, J. V., in D .. .. 4d.
1013. Roberts, J. V., in E .. .. 6d.
1016. Roberts, J. V., in F .. .. 6d.
1019. Roberts, J. V., in G .. .. 6d.
834. Ross, W. G., in A .. .. .. 4d.
627. Selby, B. L., in G .. .. .. 6d.
906. Selby, B. L., in G minor .. .. 4d.
409. Shaw, J., in G (*easy*) .. .. 4d.
32.§*Smart, H., in F .. .. .. 4d.
375. Smith, B., in E flat .. .. .. 6d.
955. Smith, B. (*with Jubilate*), in D .. 4d.
856. Smith, B., in G (No. 5) .. .. 4d.
388. Somervell, A., in F .. .. 4d.
19. *Stainer, J., in C (*easy*) .. .. 4d.
136. Stainer, J., in G (*Congregational*) 4d.
273. Steane, E., in F .. .. .. 4d.
1. Steggall, C., in A (*easy*) .. .. 4d.
696. Steggall, C., in F (*Congregational*) 3d.
24. Stephens, C. E., in C .. .. 4d.
21. Stewart, R. P., in G .. .. 4d.
2. *Sullivan, A. S., in D .. .. 2d.
474. Thorne, E. H. (*with Jubilate*), in G 8d.
983. Thorne, E. H., in E flat .. .. 6d.
23. Tilleard, J., in F .. .. .. 2d.
73. Tilleard, J., in G (*Festival*) .. 2d.
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144. Tozer, F., in D (*easy*) .. .. 4d.
617. Tozer, F., in F (*easy*) .. .. 3d.
805. Tozer, F., in E flat .. .. 4d.
41. Trimnell, T. T., in D (*Festival*) 4d.
109. Walmisley, T. F., in C .. .. 4d.
708. Wareing, H. W., in G .. .. 6d.
589. Warren, R. H., in E flat .. .. 6d.
1047. Watkins, D., in B flat .. .. 4d.
45. §Westbury, G. H., in A .. .. 4d.
43. West, John E., in B flat (*easy*) .. 4d.
912. West, John E., in F .. .. 6d.
70.§*West, John E., in G .. .. 4d.
558. Williams, C. Lee, in A .. .. 8d.
780. Wolstenholme, W., in A flat .. 4d.
37. *Woodward, H. H., in E flat .. 4d.

## Te Deum Laudamus (Chant Settings).

523. Barnby, J. (in B flat) (*with other Canticles*) .. .. .. .. 6d.
443. Bartholomew, M. (*nine Chants*) 2d.
1032. Best, W. T., in G .. .. .. 4d.
1085. Bunnett, E., in E .. .. .. 4d.
1093. Bunnett, E., in F .. .. .. 4d.
644. Button, H. E. .. .. .. .. 2d.
38. Carnall, A., in C (*easy*) .. .. 4d.
1004. Chambers, H. A., in A .. .. 4d.
308. Chipp, E. T., in D .. .. .. 4d.
311. Chipp, E. T., in E flat .. .. 4d.
312. Chipp, E. T., in C .. .. .. 4d.
976. Couldrey, H. R. (No. 2, in D) .. 3d.
973. Couldrey, H. R., in B flat .. 4d.
880. Deane, J. H., in E .. .. .. 3d.
881. Deane, J. H., in G .. .. .. 3d.
371. Eyre, A. J., in D (*Quadruple*) .. 3d.
408. Field, J. T., in A .. .. .. 6d.
516. Gauntlett, H. J., in G .. .. 4d.
246. *Goss, John, in C .. .. .. 3d.

249. Goss, John, in D .. .. .. 4d.
10. Haking, R., in C .. .. .. 2d.
693. Hall, E. V., in G (*Congregational*) (*easy*) .. .. .. .. 4d.
693B. Do. Melody only .. .. 1½d.
147. Hamilton-Gell, A. W., in G .. 2d.
144. Harris, C. (Congregational) .. 4d.
22. Herbert, E., in D .. .. .. 4d.
158. Hopkins, E. J., in F.. .. .. 4d.
29. Irons, H. S., in G .. .. .. 4d.
456. Littleton, A. H., in D .. .. 4d.
17. Macfarren, W., in C .. .. 4d.
164. Macpherson, G., in E flat.. .. 2d.
964. *Oakeley, H. S. (Quadruple), in F 2d.
11. Ouseley, F., in F .. .. .. 4d.
119. *Ouseley, F., in D .. .. .. 4d.
231. Pettman, E., No. 1 .. .. 2d.
238. Pettman, E., No. 2 .. .. 2d.
42. Pratten, W., in E .. .. .. 4d.
819. Roberts, J. V., in A .. .. 2d.

820. Roberts, J. V., in B flat .. .. 2d.
106. Roberts, J. V., in C .. .. 2d.
105. Roberts, J. V., in D .. .. 2d.
822. Roberts, J. V., in E .. .. 2d.
821. Roberts, J. V., in E flat .. .. 2d.
104. Roberts, J. V., in F .. .. 2d.
107. Roberts, J. V., in G .. .. 2d.
88. *Smith, B., in F. .. .. .. 2d.
954. Smith, B. (No. 3, *with Jubilate*), in G 4d.
188. Smith, B., in E flat .. .. 4d.
413. Stainer, J., in A flat .. .. 4d.
86. Sumner, H. J. H., in F♭ (*Soprano voices*) .. .. .. .. 4d.
20. Thorne, E. H., in C .. .. 4d.
1008. Tomblin, R. G., in A flat .. .. 4d.
294. Turle, J., in E flat .. .. .. 2d.
51. Vincent, C., in D .. .. .. 4d.
1126. Wesley, S. S., in F (*Short Score*) (*with Jubilate, etc.*) .. .. 6d.
914. West, John E., in G .. .. 2d

## Te Deum Laudamus (Unison Settings).

5. Allen, G., in D .. .. .. 4d.
14 Armes, P., in G .. .. .. 4d.
3. *Barnby, J., in D .. .. .. 4d.
4. *Barnby, J., in B flat .. .. 4d.
1137. Bennett, G. J., in D .. .. 4d.
346. Brewer, A. H., in B flat (partly) 4d.
9. Calkin, J. B., in D .. .. .. 4d.
30. Chipp, E. T., in D .. .. .. 4d.
63. Fisher, A. E., in A (partly) .. 6d.

267. Goss, John, in A .. .. .. 3d.
10. Haking, R., in C .. .. .. 2d.
147. Hamilton-Gell, A. W., in G .. 2d.
765. Hopkins, E. J., in B flat .. .. 4d.
8. Macfarren, G. A., in G .. .. 4d.
579. Matthews, T. R., in E .. .. 2d.
7. *Monk, E. G., in A .. .. .. 4d.
437. Naylor, E. W., in E flat .. .. 4d.
119. *Ouseley, F., in D .. .. .. 4d.

11. Ouseley, F., in F .. .. .. 4d.
28. Redhead, R., in D (*Congregational*) 4d.
497. Selby, B. L., in D .. .. .. 4d.
136. Stainer, J., in G (*Congregational*) 4d.
1. Steggall, C., in A .. .. .. 4d.
696. Steggall, C., in F (*Congregational*) 3d.
24. Stephens, C. E., in C .. .. 4d.
20. Thorne, E. H., in C .. .. 4d.

## Te Deum Laudamus (Gregorian Tones).

230. Ambrosian Melody .. .. 4d.
893. Ambrosian Melody .. .. 4d.
805. Do. (Ed. by J. F. Bridge) 4d.

380. Jordan, W. (*5th Tone*) .. .. 2d.
953. Smith, B., in B flat (*Plain Song*) 2d.
237. Stainer, J. (*1st Series*) .. .. 3d.

300. Stainer, J. (*2nd Series*) .. .. 4d
282. Stainer, J. (*3rd Series*) .. .. 4d
255. Stainer, J. (*4th Series*) .. .. 4d.

§ Orchestral Parts may be had. Those marked thus * may be had in Tonic Sol-fa.



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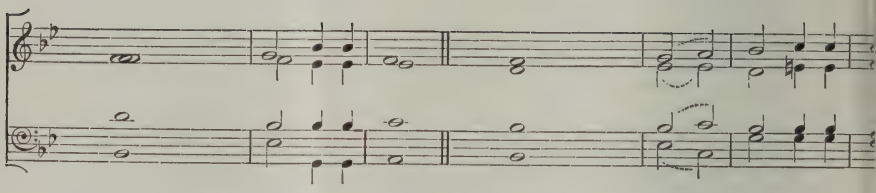
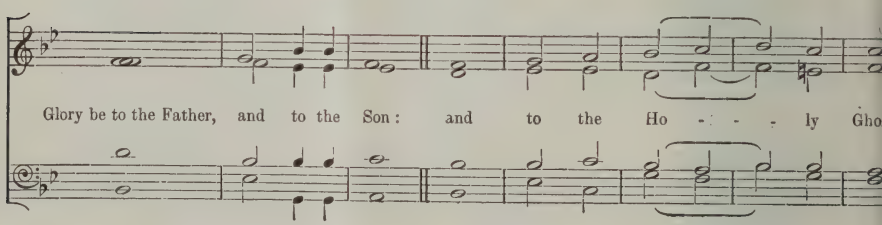
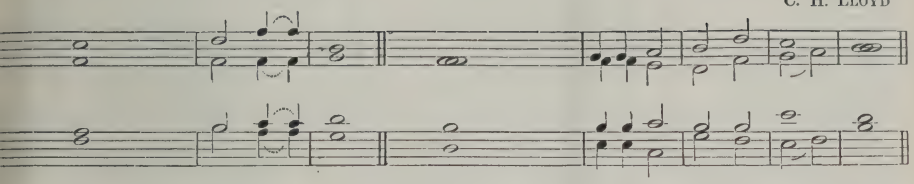
# Benedicite

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. O all ye Works of the Lord, | bless | ye the | Lord : | 2. O ye Angels of the | Lord, | bless | ye the | Lor |
| 4. O ye Waters that be above the Firmament, | bless | ye the | Lord : | 5. O all ye Powers of the | Lord, | bless | ye the | Lor |
| 7. O ye Stars of Heaven, | bless | ye the | Lord : | 8. O ye Showers and | Dew, | bless | ye the | Lor |
| 10. O ye Fire and Heat, | bless | ye the | Lord : | 11. O ye Winter and | Sum-mer, | bless | ye the | Lor |
| 13. O ye Frost and Cold, | bless | ye the | Lord : | 14. O ye Ice and | Snow, | bless | ye the | Lor |
| 16. O ye Light and Darkness, | bless | ye the | Lord : | 17. O ye Lightnings and | Clouds, | bless | ye the | Lor |
| 19. O ye Mountains and Hills, | bless | ye the | Lord : | 20. O all ye Green Things upon the | Earth, | bless | ye the | Lor |
| 22. O ye Seas and Floods, | bless | ye the | Lord : | 23. O ye Whales, and all that move in the | Wa-ters, | bless | ye the | Lor |
| 25. O all ye Beasts and Cattle, | bless | ye the | Lord : | 26. O ye Children of | Men, | bless | ye the | Lor |
| 28. O ye Priests of the Lord, | bless | ye the | Lord : | 29. O ye Servants of the | Lord, | bless | ye the | Lor |
| | | | | 31. O ye holy and humble Men of | heart, | bless | ye the | Lor |

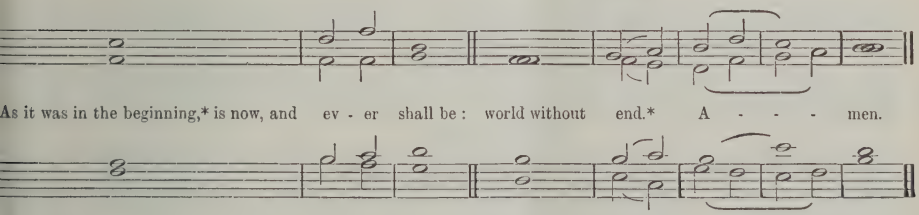


# nnia Opera

C. H. Lloyd



| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 3. O ye Heavens, | bless ye the | Lord : | praise Him, and | mag-ni-fy | Him for | ev - | - er. |
| 5. O ye Sun and Moon, | bless ye the | Lord : | praise Him, and | mag-ni-fy | Him for | ev - | - er. |
| 0. O ye Winds of God, | bless ye the | Lord : | praise Him, and | mag-ni-fy | Him for | ev - | - er. |
| 2. O ye Dews and Frosts, | bless ye the | Lord : | praise Him, and | mag-ni-fy | Him for | ev - | - er. |
| 5. O ye Nights and Days, | bless ye the | Lord : | praise Him, and | mag-ni-fy | Him for | ev - | - er. |
| 8. O let the Earth | bless the | Lord : | yea, let it praise Him, and | mag-ni-fy | Him for | ev - | - er. |
| 1. O ye Wells, | bless ye the | Lord : | praise Him, and | mag-ni-fy | Him for | ev - | - er. |
| 4. O all ye Fowls of the Air, | bless ye the | Lord : | praise Him, and | mag-ni-fy | Him for | ev - | - er. |
| 7. O let Israel | bless the | Lord : | praise Him, and | mag-ni-fy | Him for | ev - | - er. |
| 0. O ye Spirits and Souls of the Righteous, | bless ye the | Lord : | praise Him, and | mag-ni-fy | Him for | ev - | - er. |
| 2. O Ananias, Azarias, and Misael, | bless ye the | Lord : | praise Him, and | mag-ni-fy | Him for | ev - | - er. |



As it was in the beginning,* is now, and ev - er shall be : world without end.* A - - - men.

# NOVELLO'S PARISH CHOIR BOOK.

## Jubilate Deo.

(For Chant and Unison Settings, see separate sections.)

981. Armes, Philip, in G .. .. 4d.
441. Arnold, G. B., in C .. .. 2d.
879. Arnott, A. D., in F .. .. 6d.
1041.*Baker, Henry, in F .. .. 2d.
745. Bennett, George J., in E flat .. 4d.
999. Bennett, G. J., in B flat .. 4d.
347. Brewer, A. H., in B flat .. .. 2d.
602. Brewer, A. H., in E flat .. .. 4d.
1087. Bunnett, E., in E (with Benedictus) .. .. .. .. 4d.
1094. Bunnett, E., in F (with Benedictus .. .. .. .. 6d.
1080. Bunnett, E., in A .. .. 4d.
755. Button, H. Elliot, in E flat .. 3d.
1133. Calkin, J. B., in D .. .. 2d.
731. Cobb, G. F., in G .. .. .. 3d.
418. Coleridge-Taylor, S., in F .. 4d.
752. Cummings, W. H., in D .. .. 2d.
678. Dawre, R., in F (*Festal form*) .. 4d.
1059. Duncan, E., in G .. .. .. 4d.
50. Elliott, J. W., in D .. .. 4d.
472a. Ford, E., in F .. .. .. 2d.
393. Foster, Myles B., in C .. .. 4d.
208. Gale, C. R., in F .. .. .. 4d.
275. *Goss, John, in A .. .. .. 2d.
994. Hall, King, in B flat .. .. 4d.
75. Hamilton-Gell, A. W., in E flat 2d.
573. Hopkins, E. J., in A .. .. 4d.
911. Ireland, John, in F .. .. 4d.
727. Keeton, Haydn, in B flat .. 2d.
648. Kempton, Thomas, in B flat .. 4d.
681. King, Charles, in C .. .. 3d.
552. King, Oliver, in D (*with Te Deum*) 8d.
643. Lutkin, P. C., in C .. .. .. 4d.
990. Macfarren, W., in A (*with Kyrie*) 6d.
229. Macpherson, C., in F .. .. 4d.
444. Matthews, T. R., in C .. .. 2d.
807. Mosenthal, J. (*with Te Deum*), in E 8d.
615. Naylor, E. W., in A .. .. 4d.
779. Pullein, John, in B flat .. .. 3d.
723. Read, F. J., in D .. .. .. 3d.
1029. Reay, S., in F .. .. .. 4d.
1011. Roberts, J. V., in D .. .. 3d.
628. Selby, B. L., in G .. .. .. 4d.
410. Shaw, J., in G .. .. .. 2d.
955. Smith, B., in D (*with Te Deum*) 4d.
389. *Somervell, A., in F .. .. 4d.
303. Steane, Bruce, in F .. .. 4d.
698. Steggall, C., in F (*Congregational*) 3d.
1026. Stewart, R. P., in G .. .. 2d.
69. *Sullivan, A., in D (*with Kyrie*).. 4d.
474. Thorne, E. H., in G (*with Te Deum*) 8d.
985. Thorne, E. H., in E flat .. .. 4d.
460. Tilleard, J., in F (*with Kyrie*) .. 2d
621. Tozer, Ferris, in F .. .. 3d.
120. Walmisley, T. F., in C .. .. 4d.
709. Wareing, Herbert W., in G .. 4d.
558. Williams, in A (*with Te Deum*) .. 8d.
781. Wolstenholme, W., in A flat .. 4d.

## Jubilate Deo (Chant Settings).

523. Barnby, J. (*with other Canticles*) 6d.
1033. Best, W. T., in A .. .. .. 2d.
1088. Bunnett, E., in E (*with Benedictus*) .. .. .. .. 4d.
310. Chipp, E. T., in E flat .. .. 3d.
313. Chipp, E. T., in C .. .. .. 3d.
148. Hamilton-Gell, A. W., in G .. 2d.
509. Macfarren, W., in C (*with Kyrie*) 2d.
954. Smith, B. (*with Te Deum No. 3, in G*) .. .. .. .. 4d.
295. Turle, J. (*with Kyrie*), in E flat .. .. .. .. 2d.
1126. Wesley, S. S., in F (*Short Score*) (*with Te Deum, etc.*) .. .. 6d.

## Jubilate Deo (Unison Settings).

441. Arnold, G. B., in C (*Partly*) .. 2d.
1139. Bennett, G. J., in D .. .. 3d.
347. Brewer, A. H., in B flat (*Partly*) 2d.
755. Button, H. Elliot, in E flat (*Ptly.*) 3d.
245. Goss, John, in A .. .. .. 3d.
148. Hamilton-Gell, A. W., in G .. 2d.
766. Hopkins, E. J., in B flat .. .. 2d.
1005. Macfarren, G. A., in G .. .. 2d.
444. Matthews, T. R., in C .. .. 2d.
1023. Monk, E. G., in A .. .. .. 2d.
410. Shaw, J., in G (*Partly*) .. .. 2d.
698. Steggall, C., in F (*Partly*) (*Congregational*) .. .. .. 3d.

## Benedictus.

(For Chant, Unison, and Gregorian Settings, see separate sections.)

288. Adlam, F., in E flat (*with Te Deum*) 6d.
1049. Adlam, Frank, in F (*easy*) .. 4d.
653. Alcock, W. G., in B flat .. .. 6d.
878. Arnott, A. D., in F .. .. 8d.
744. Bennett, George J., in E flat .. 4d.
998. Bennett, G. J., in B flat .. .. 4d.
787. Blair, Hugh, in E flat .. .. 4d.
146. Brown, A. H., in A .. .. 4d.
1079. Bunnett, E., in A .. .. 4d.
1087. Bunnett, E., in E (*with Jubilate*) 4d.
1094. Bunnett, E., in F (*with Jubilate*) 6d.
1134. Calkin, J. B., in D .. .. 4d.
417. Coleridge-Taylor, S., in F .. 6d.
56. Elliott, J. W., in D .. .. 4d.
673. Farrant, R., in G minor .. .. 4d.
254. Goss, John, in A .. .. .. 4d.
317. Goss, John, in D .. .. .. 4d.
774. Gray, Alan, in G .. .. .. 4d.
996. Hall, King, in B flat .. .. 6d.
48. Hutchinson, Thomas, in E flat 4d.
883. Ireland, John, in F .. .. 4d.
804. Lee, E. Markham, in C .. .. 4d.
432. Lemare, E. H., in F .. .. 6d.
989. Macfarren, W., in A .. .. 4d.
700. Macpherson, Charles, in F .. 6d.
759. Macpherson, Charles, in E flat 4d.
154. Macpherson, S., in E flat .. 6d.
84. Marchant, Arthur W., in E flat 4d.
373. Martin, George C., in A.. .. 6d.
659. Martin, George C., in C.. .. 1s.
580. Matthews, T. R., in E flat .. 3d.
609. Monk, M. J., in G .. .. .. 4d.
1129. Parry, C. H. H., in D .. .. 4d.
121. Read, F. J., in D .. .. .. 2d.
1014. Roberts, J. V., in E .. .. 4d.
1017. Roberts, J. V., in F .. .. 4d.
1020. Roberts, J. V., in G .. .. 4d.
629. Selby, B. L., in G .. .. .. 4d.
297. Steane, Bruce, in F .. .. 4d.
697. Steggall, C., in F (*Congregational*) 3d.
984. Thorne, E. H., in E flat .. .. 4d.
619. Tozer, Ferris, in F .. .. 4d.
718. Wareing, Herbert W., in G .. 6d.
920. Wesley, S. S., in E .. .. 6d.
913. West, John E., in F .. .. 4d.
528. West, John E., in G .. .. 6d.
468. Westbury, G. H., in A .. .. 4d.

## Benedictus (Chant Settings).

523. Barnby, J. (*with other Canticles*) 6d.
1088. Bunnett, E., in E (*with Jubilate*) 4d.
309. Chipp, E. T., in D .. .. .. 3d.
733. Cobb, G. F., in G .. .. .. 3d
848. Dykes, J. B., in F .. .. .. 2d.
408. Field, J. T., in D .. .. .. 6d.
247. *Goss, John, in C .. .. .. 3d.
694. Hall, E. Vine, in D .. .. 2d.
442. Herbert, E., in D .. .. .. 2d.
759. Holden, G., in A .. .. .. 2d.
517. Jacobs, W., in A .. .. .. 2d.
456. Littleton, A. H., in D .. .. 4d.
122. Roberts, J. V., in F .. .. 2d.
123. Roberts, J. V., in D .. .. 2d.
124. Roberts, J. V., in C .. .. 2d
125. Roberts, J. V., in G .. .. 2d.
188. Smith, B., in E flat .. .. 4d.
1002. Thorne, E. H., in G .. .. 4d.
322. Turle, James, in D .. .. .. 2d.

## Benedictus (Unison Settings).

733. Cobb, G. F., in G (*Partly*).. .. 3d.
828. Dykes, J. B., in F (*Partly*) .. 2d.
1138. Bennett, G. J., in D .. .. 4d.
244. Goss, John, in A .. .. .. 3d.
84. Marchant, A. W., in E flat (*Partly*) 4d.
580. Matthews, T. R., in E flat .. 3d.
697. Steggall, C., in F (*Partly*) (*Congregational*) .. .. .. 3d.

## Benedictus (Gregorian Tones).

645. Button (*1st Tone, 2nd ending*) .. 2d.
382. Jordan, W. (*8th Tone*) .. .. 2d.
216. Stainer, J. (*1st Series*) .. .. 3d.
219. Stainer, J. (*2nd Series*) .. .. 3d.
307. Stainer, J. (*3rd Series*) .. .. 3d.
337. Stainer, J. (*4th Series*) .. .. 3d.
894. Tallis, Thomas (*7th Tone*) .. 3d.

## Apostles' Creed.

197. Bridge, J. F., in G .. .. .. 2d.
527 Bridge, J. F., in F .. .. .. 2d.
320. Cornell, J. H. (*monotone G*) .. 2d.
348. Cruse, E. (*monotone G*) .. .. 2d.
111. Elliott, J. W. (on F, monotone) 2d.
321. Monk, E. G., in G .. .. .. 2d.
167. Roberts, in G (reciting note, G) .. 2d.
Ditto, in F (reciting note, F) .. 2d.
76. Staton, W., in F .. .. .. 2d.

## Nicene Creed.

198. Bridge, J. F. (reciting note, G) .. 2d.
Ditto, in B flat (reciting note, F) 2d.
349. Crowe, R. W. (*monotone*) .. .. 4d.
831. *Dykes, J. B., in F .. .. .. 2d.
204. Elliott, J. W., in D .. .. 4d.
674. Farrant, R., in G minor .. .. 4d.
402. Foster, M. B., in C .. .. .. 6d.
350. Gladstone, F. E., in A (*Unison*) .. 2d.
291. Goss, J., in D (*Unison*) .. .. 2d.
(Voice Part, 1½d.)
682. King, C., in C (*with Kyrie*) .. 6d.
505. Macpherson, S. in B flat .. .. 6d.
655. Martin, G. C. (reciting note, G) .. 2d.
95. Merbecke, in F. (*Arr. by J. Barnby*) 2d.
268. Merbecke, in F (*Arr. by J. Stainer*) 1½d.
(Folio, 8d.)
706. Percival, S. (*chiefly unison*) .. 4d.
168. Roberts, J. V. (reciting note, G) .. 2d.
Roberts, J. V. (reciting note, F) .. 2d.
251. Stainer, J., in G (*Easy form*) .. 3d.
(Folio, 8d.)
597. Steane, B., in F (*Four voices*) .. 4d
203. Tours, B. (*from Service in F*) .. 4d.
137. Trimnell, T. T., in F .. .. 4d.
266. Ditto, in C (*with Kyrie and Sanctus*) 4d.
156. Wesley, S. S., in E .. .. .. 4d.

Those marked thus * may be had in Tonic Sol-fa.



London: NOVELLO AND COMPANY, Limited.

# Four Hymn Tunes

ARRANGED WITH DESCANT BY

H. A. CHAMBERS

SET 1

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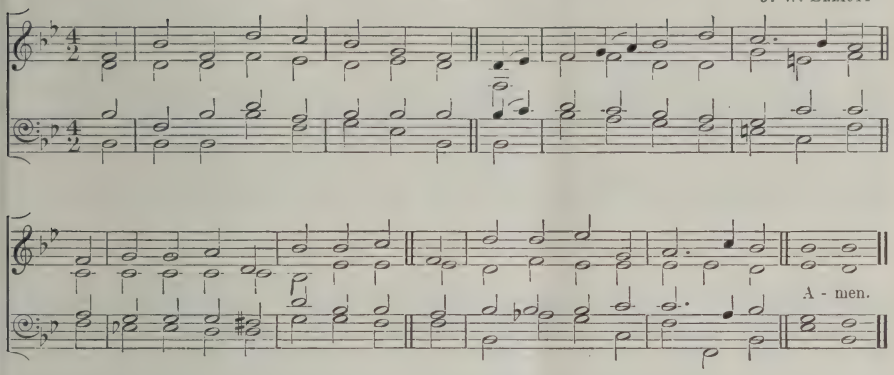
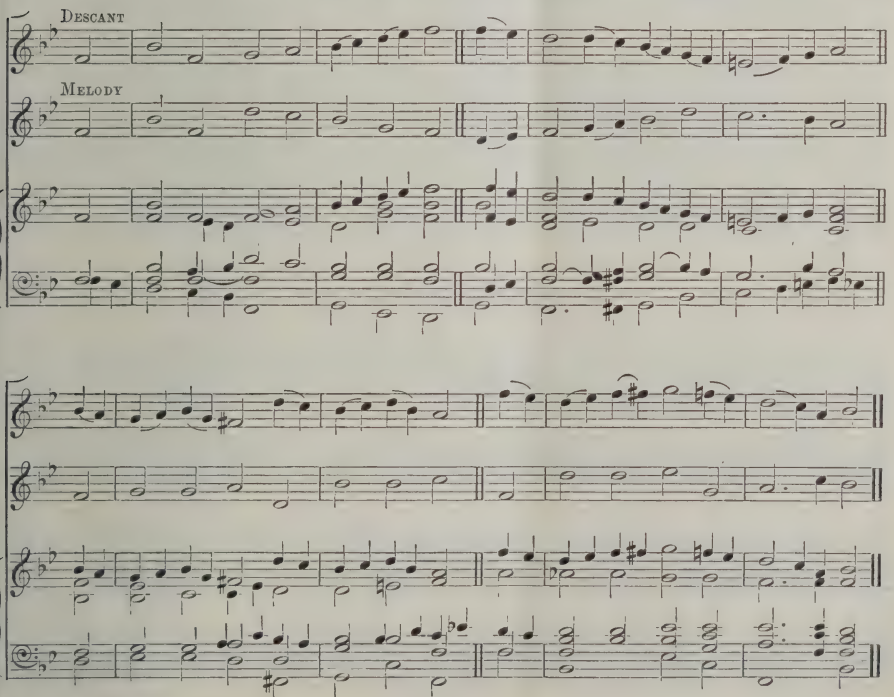
## CHURCH TRIUMPHANT

L.M.

J. W. Elliott



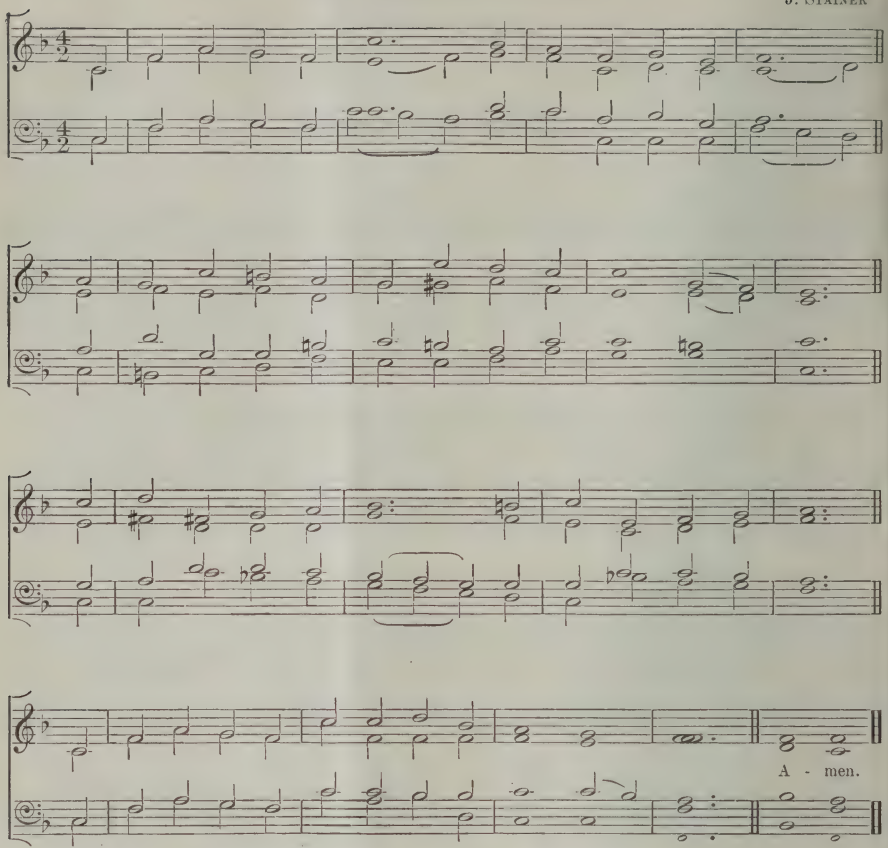



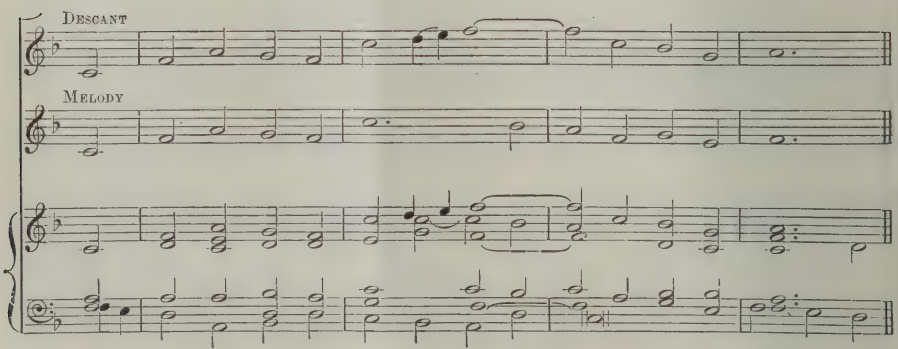
# COVENANT

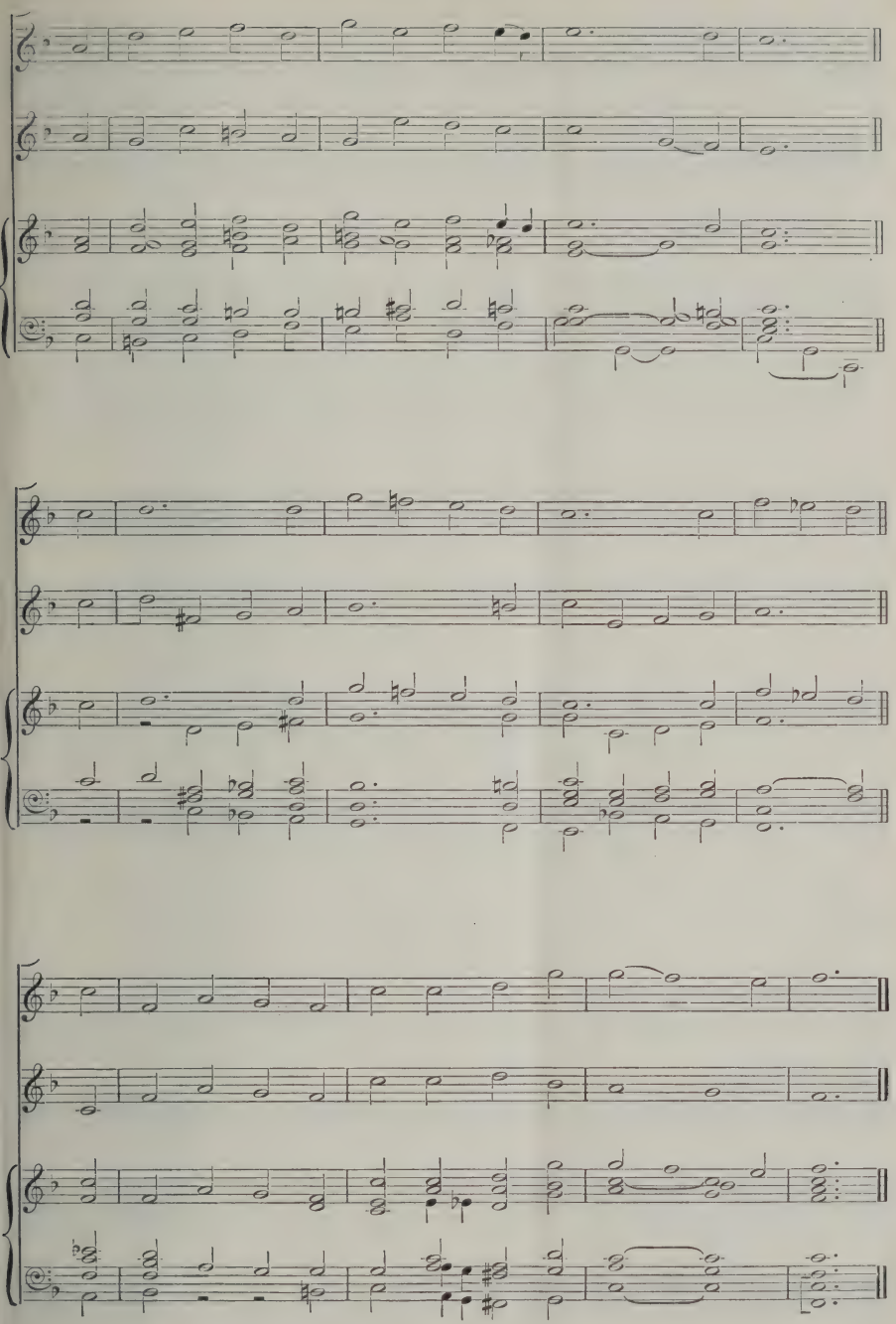


6.6.8.4.6.6.8.4.

J. Stainer



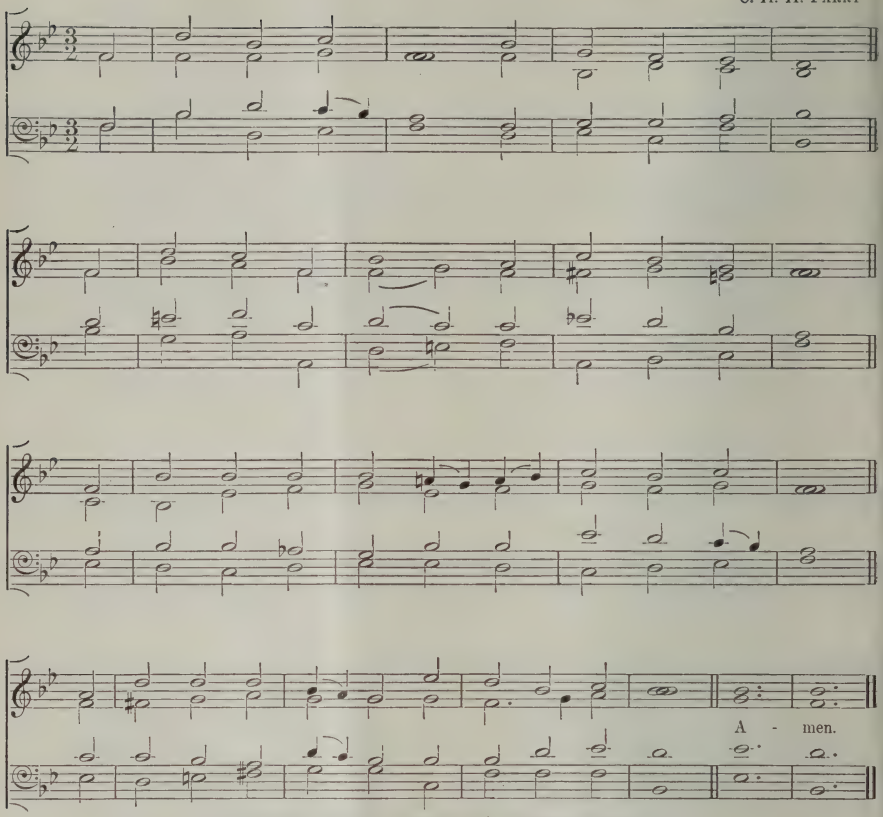





# LAUDATE DOMINUM

5.5.5.5.6.5.6.5. (10.10.11.11.)

C. H. H. Parry

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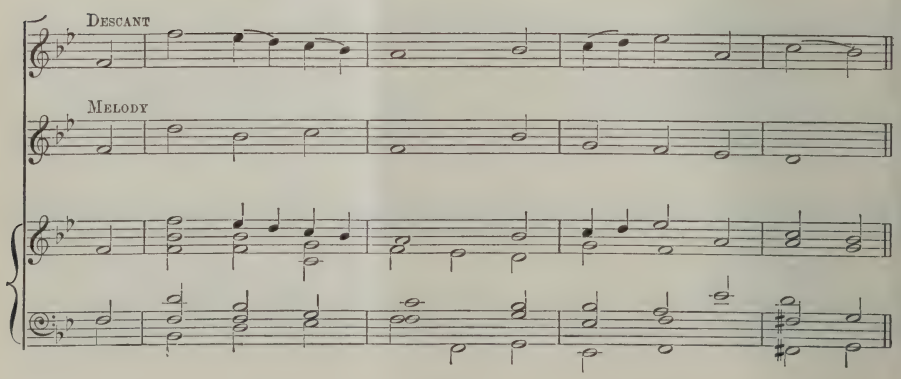
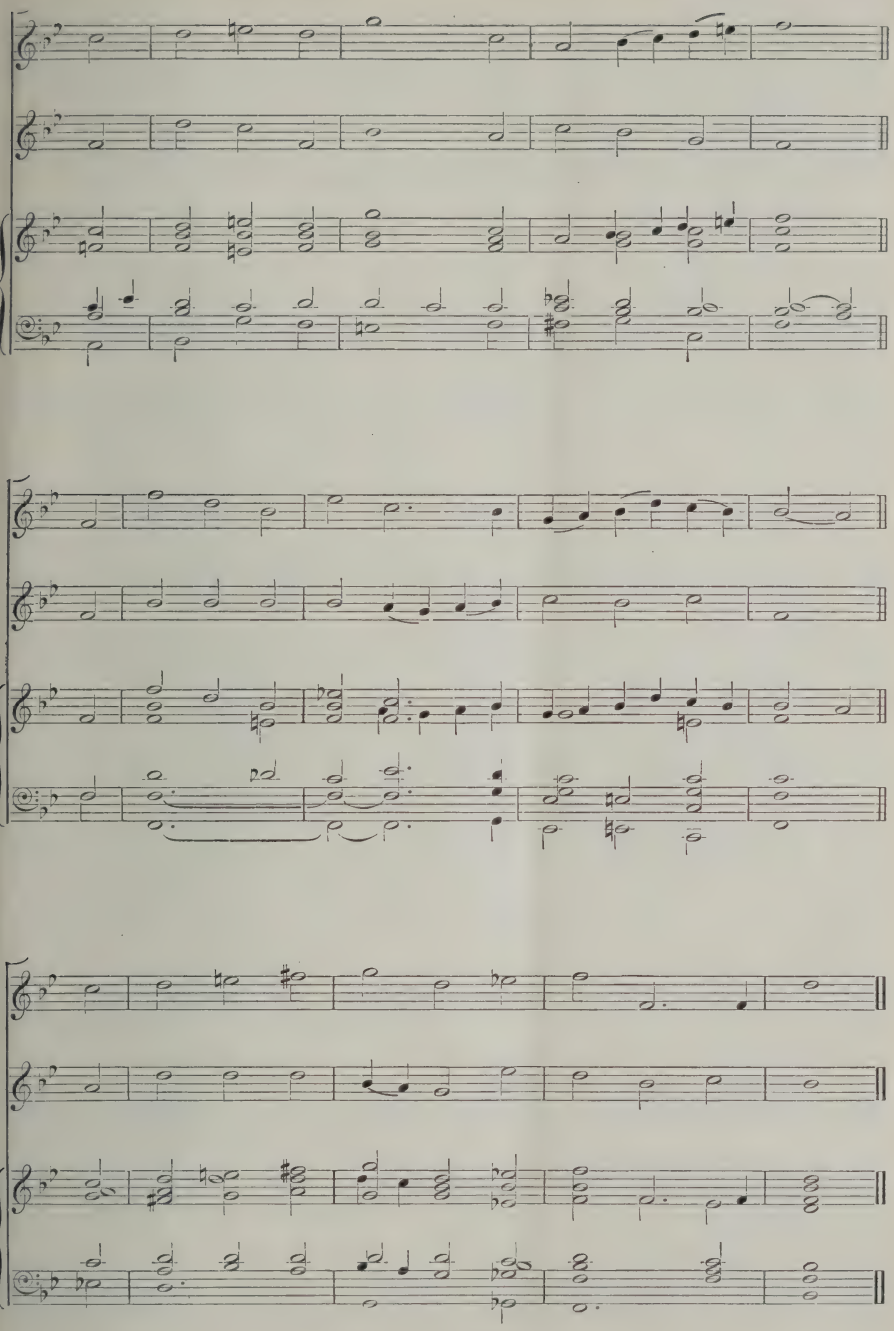
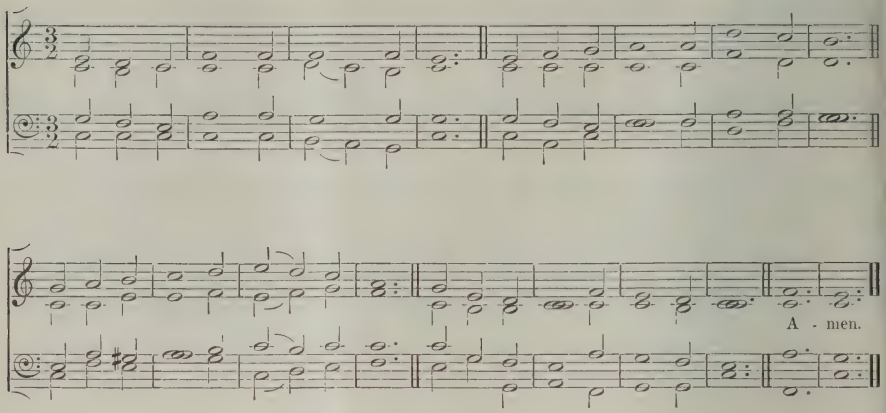


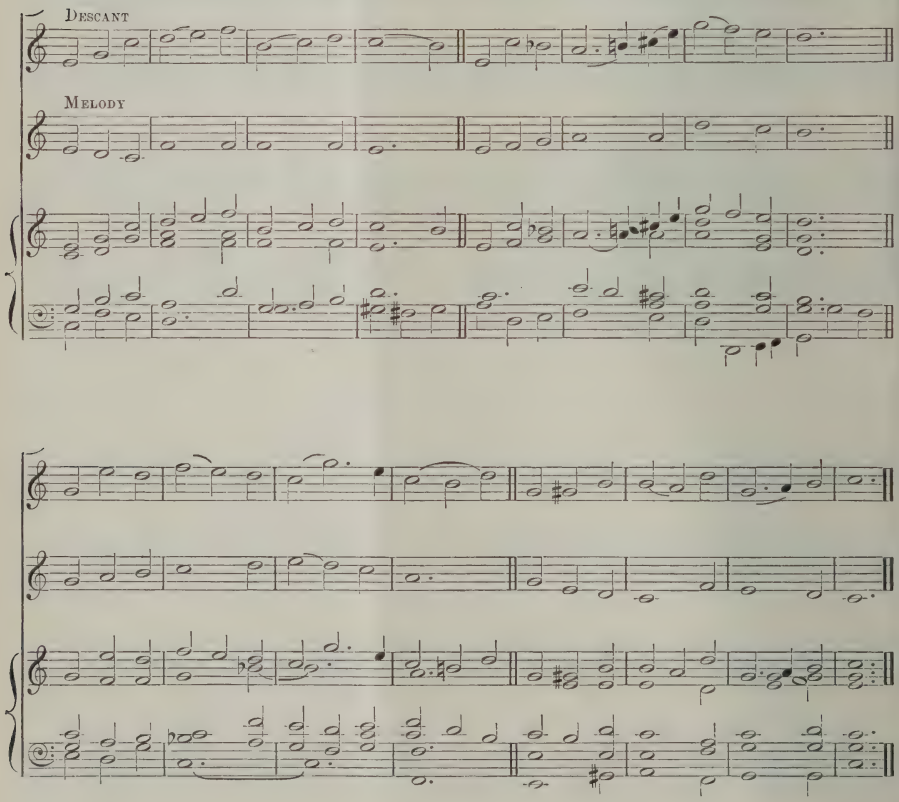


# OMBERSLEY

L.M.

W. H. Gladstone



(Continued from page 144.)

One of the first real 'boosters' used for blowing an organ in England was that supplied for the Hope-Jones organ in Worcester Cathedral. This consisted of two large 'Kinetic' multiple-fan blowers. The first one raised the atmosphere to about 20-in. wind-gauge. The second 'Kinetic' blower took in some of this already existing 20-in. pressure wind, and raised it to 30-in. wind-gauge pressure. This principle of blowing has been widely used since; in fact, the multiple fan itself is simply a series of booster fans on one axle. The first, taking in atmosphere and raising it to pressure wind, the second taking that pressure wind and raising it to a higher pressure, and so on, each successive fan raising the already existing pressure.

For the wonderful organ in Liverpool Cathedral the Rockingham Engineering Company has supplied electrically driven rotary blowers delivering wind at 10-in. w.g. and 30-in. w.g., each with boosters taking some of this 10-in. or 30-in. wind and raising it to 20-in. or 50-in. wind-pressure respectively.

At Winchester Cathedral there is, I believe, a set of booster feeders to supply additional wind when the demand is large. These are driven by a gas engine in the Triforium, and when a sudden demand is made by the player, the main bellows in collapsing draws a belt over from a loose to a fixed pulley which operates these additional feeders. This booster set is really to maintain the already existing wind-pressure when it would otherwise be lowered.

One of the cleverest booster blowers known to the writer is that used by Mr. Compton in his organ at Shepherd's Bush Pavilion to raise the 16-in. wind to 32-in. pressure for the Tuba. This booster bellows is actually worked by wind-pressure, a large area bellows at 16-in. w.g. compressing a small area bellows and raising the 16-in. wind therein to 32-in. pressure. It is brought into operation by depressing a stop-key labelled 'Tuba Wind.'

Apart from blowing apparatus, the term 'booster' may be applied to certain parts of organ action in a somewhat less strict sense, where a decreasing pressure is bolstered up. Thus, when in tubular pneumatic action the distance between keys and pallets is great, valves are inserted between to increase the pneumatic impetus in the tube, thereby materially improving the promptness of the action. A good example of this may be cited at Exeter Cathedral, where the 32-ft. pedal pipes are in the south transept and the pedal keys on the screen. These notes would of necessity be late in speech, but the pneumo-motive force is 'boosted' half way across the distance. These booster-chests are popularly known as intermediate boxes, or relays. Often in pressure pneumatic action octave coupler-chests are made to act also as action boosters.

Again, 'booster-pallets' are sometimes used to give an additional supply of wind, where in reconstruction larger pipes are placed on an old sound-board, or to cure that dreadful fault, 'robbing' (when the sound-board bars are too narrow or the pallets are too small), thus causing a decrease in pressure when several stops are in use, with consequent flattening of pitch.

In electric action some builders use 'relays,' but these are not boosters to increase a diminishing current (as used in some forms of telegraphic apparatus), their purpose being generally to make several contacts simultaneously for coupler or transmission action.

## I.S.M. CONFERENCE

The turn of London came this year in the round of annual conferences of the Incorporated Society of Musicians. The proceedings in the first week of the year were of a dignified character worthy of the place of music. Beginning with a reception by the Lord Mayor at the Mansion House, the daily events included a concert by the Spencer Dyke Quartet, a banquet, the annual business meeting, and social functions which it suffices merely to mention here. Probably few of the rank and file of the profession when they come to London aspire to a home in the Hotel Metropole, but rightly enough the leaders were housed there, and ample space was provided for meetings. For the public, the interest centred on the daily lectures, and the presidential address at the Mansion House struck a note which resounded through the press of the country. Next day, Dr. E. Markham Lee, finding himself 'notorious,' explained away some of the startling headlines which gave the impression that the Society opposed all mechanised music.

Gramophone and wireless thrived, but Dr. Markham Lee in his opening review observed that the past year was one of more or less universal depression in music. Many musicians in or around middle life found it difficult to meet the altered circumstances. There was only one remedy: to reduce the number of entrants to the profession. The gate of entry to the musical profession should demand not merely a test of musical ability, but one of ordinary general education. With a view to induce diploma-granting bodies to demand such an educational test, the Society had formed an advisory committee of leading musicians. In the discussion, Mr. Rawlinson Wood asked what was the good of having men or women to teach music who could not speak King's English. Sir Henry Coward was not despondent; the wireless undoubtedly injured choral and orchestral societies, but people were being educated who sooner or later would want to hear the real thing. Other speakers also took a cheerful view. Dr. Markham Lee, from the chair, added that he did not deplore wireless or the gramophone any more than he deplored cigarettes; he indulged in all three.

At the annual banquet, Sir Landon Ronald was the chief speaker. He recalled his warning that music was in for a very bad time. Though attacked, his prophesy was fulfilled. As to the gramophone, he would like to see one in every class-room in our schools of music. A greater and more useful power was wireless. An unattractive person with a beautiful voice could be heard over the wireless without the singer being seen. What was wanted was a genius of a manager who could make concerts really attractive. The critics, whom he called a naughty, pampered, spoilt lot of young fellows, had got to show patience. We all wanted concerts to be a success. Music was the only art which was attacked by the critics.

Seeing that their annual meetings synchronized, the I.S.M. invited the Music Masters' Association to have a meeting in common at Whitehall Rooms. Dr. Percy C. Buck gave the lecture. 'Dates' gave a clue, leaving this original thinker to follow his bent. Everything at some period was modern. Were it not so there could be no history. If you wanted to understand the work of any man you must stand in his shoes. Sir Henry Coward asked if we were to admire much of what passed for music to-day—he did not mean jazz; that was not worth

troubling about—because 'modern music' expressed the feelings of the times? Dr. Buck did not think that after a certain age any man, however young he may have kept himself, could give a really impartial verdict on anything that had come after 'his time.' But even now he (Dr. Buck) could hear some ripping noises in Stravinsky.

In place of Mr. H. C. Colles, Mr. Frank Howes spoke on musical appreciation. The teaching of this, he said, should be non-technical, not a cut-and-dried system. Interest in it could be increased by study. Music became a drug to continual loud-speaker listeners. The analytical programme produced the same kind of feeling as waiting for an omnibus and seeing it run past one, full up. Simplification in analysis meant falsification. Historical and biographical listening were important. Dr. Markham Lee thought the value of biography in teaching appreciation was to arouse the pupil's interest in the composer. Dangers arose. One could not very well enter into the details of Wagner's private life with a class of schoolgirls. Mr. Macdonald Smith wished to see step-by-step progression in teaching appreciation. The B.B.C., by giving such a small proportion of tuneful music, omitted several rungs of the ladder from low-brow to high-brow. The difficulty of pleasing everybody was pointed out.

All the hard things about jazz which Sir Henry Coward has so frequently spoken and written were piled up in his address at the Hotel Metropole. Jazz should be denounced and made taboo among the white races. He trusted that musicians would do their best to ban it and banish it. Mr. Arthur Bliss found that the difference between the original negro music from which jazz quite obviously came, and the sort of music to which people danced, was as great as the difference between full dress and a loin cloth. The restlessness of the post-war generation would have had to invent jazz if jazz had not been there. Another announced speaker was Mr. Reginald Batten, leader of the Savoy Havana Band. In a letter he defended jazz. Many people damned jazz music who had never heard any of the best jazz bands.

An unrehearsed incident was a reply to Sir Thomas Beecham's attack on lazy England. In Sir Thomas's view, its musical composition was 'one gigantic promissory note.' Dr. Markham Lee prepared a resolution, which was adopted, dissociating the meeting from the reported comments, and declaring that musicians and music-lovers of the British Isles were neither lazy nor comatose, but looked forward to the future with feelings that were absolutely undismayed.

'Originality in Music' was the set subject for the closing day. Mr. Norman O'Neill was announced to speak on, and illustrate, the subject. The lack of original ideas in jazz led him to wonder if some of our modern jazz merchants and composers realised that, in spite of saxophones, sarrusophones, and xylophones their tunes might be as old as ancient Rome, and that their syncopations and harmonies did not make them new at all. Looking into the future he thought he saw signs of a more subtle construction of musical periods with melody less defined and not diffused. Some of the latest imported noises might be the forerunners of some notable developments. If the advanced school of to-day was not doing much to keep the fountain of melody flowing, at least the lesser lights, even our jazzing friends, were endeavouring to pour out some sort of tune. J. G.

# Church and Organ Music

## ROYAL COLLEGE OF ORGANISTS

A lecture on Schubert's Quintet in C, Op. 163, will be given by Sir Hugh P. Allen, on Saturday, February 11, 1928, at 3 p.m., at the Royal College of Organists. (The work is selected for analysis at the Fellowship Examination, in July, 1928.) The Quintet will be played by the following students of the Royal College of Music, by permission of Sir Hugh Allen (Principal): violins, Mr. Ernest Sealey and Miss Helen Stewart; viola, Miss Mary Gladden; 'cellos, Miss Helen Just and Miss Audrey Piggott. Admission free; no tickets required.

The Choir-Training Examinations will be held at the College in May next. Application for entry forms and all particulars to be made to the Registrar.

### NEWCASTLE-ON-TYNE

Dr. T. Keighley will give a lecture at the Cathedral Hall, Newcastle-on-Tyne, on Saturday, February 25, at 3 p.m., entitled, 'Choir-Training and the R.C.O. Examination Requirements.' Chair to be taken by Mr. William Ellis. Admission free; no tickets required.

H. A. Harding (*Hon. Secretary*).

### PASSED FELLOWSHIP EXAMINATION—JANUARY, 1928

Anderson, W., Edinburgh.
Bancroft, H. H., Cleethorpes.
Bennett, J. R., Barry Docks, Glam.
Dawes, T. G., Brighton.
Emery, W. J., Wakefield.
Frayling, N. W. N., Farnborough.
Leeds, G. N., Windsor.
Parsons, F. A., Bangor, co. Down.
Paul, L. D., Bangor, N. Wales.
Saunders, J. A., Brighton.
Stevens, W. A., Peterborough.
Tower, Miss K. F., High Wycombe.
Williams, D. S., London (Lafontaine Prize).

[N.B.—No award was made of the Turpin Prize.]

### PASSED ASSOCIATESHIP—JANUARY, 1928

Anderson, T. P.—Cambuslang, Glasgow.
Atkinson, Miss J. E., Shenstone, Staffs (Sawyer Prize).
Bailey, F. E., Southport.
Barker, L., Wolverton, Bucks.
Batchelor, H. E., Teddington.
Batts, A. T., Belvedere, Kent.
Chalk, D. H., London.
Cutting, N. A., Sheringham.
Foster, A. J. W., Bristol.
Glover, W. E., Motherwell.
Harris, C. H., Bath.
Hemery, S. G., London.
Hill, N. C., Pontnewynydd, Mon.
Lee, Miss A., Bolton, Lancs.
Moore, R. H., Bushey, Herts.
Orrey, L. G., Hawnby, Yorks.
Pearson, Mrs. D., Armley, Leeds.
Pickard, C. G., West Bridgford (Lafontaine Prize).
Richardson, E. G., Chilton, co. Durham.
Spencer, J., Horsforth, Leeds.
Stubington, H., Wotton-under-Edge.
Warner, L. H., Harrow-on-the-Hill.
Wood, D., South Elmsall, Yorks.

Alan W. Shindler (*Registrar*).

### DIPLOMA DISTRIBUTION

On Saturday, January 21, the President, Dr. W. G. Alcock, M.V.O., presented diplomas to the recently-elected Fellows and Associates. There was a very large attendance of members and friends. The Hon. Secretary (Dr. Harding) made the following announcements: Fellowship Examination Lafontaine Prize, D. S. Williams; the Turpin Prize was not awarded. Number of candidates examined, fifty; passed, thirteen. Associateship Examination Lafontaine Prize, C. G. Pickard; Sawyer Prize, Janet E. Atkinson. Number of candidates examined, a hundred and forty-nine; passed, twenty-three.

The President then addressed the meeting as follows:

### THE ANALOGY BETWEEN ORGAN AND ORCHESTRA

The subject of my address to-day is one of no little importance to all of us here. If my hearers were divided into groups, I imagine that among them we should find some who would limit the organ and its music to the period ending, say, in the early 'nineties, and those whose aspirations are bound only by the ingenuity of the organ-builder in discovering new methods of controlling what has

become an exceedingly complex machine. In the former case, organ music pure and simple, with the well-known arrangements of Best and others, served well enough. Then came such improved methods of control and so great a variety of tone-colour, that there seems no limit to what can be done. I hope it may prove interesting and profitable if we briefly examine these contrasted views. Let us first think of the organ in its earliest form, with its row of diapason pipes, to which were added gradually others of different pitch—the 8ve, 12th, 15th, and so on. The invention of the stopped pipe gave a new quality, and later came the reeds. We are all familiar with the illustrations which have come down to us from early times, showing the development of the idea. The later invention of the pedal-board, and then of the independent Pedal-organ, and the swell-box, not only extended the horizon of the player, but encouraged the composition of organ-music as an art in itself, standing on its own merits independently of its imitative powers. I think most of us agree that Bach's organ-music is the native language of the instrument. One proof of its strength is that it 'comes off' on small instruments—I will not say with the same effect as on large, but in a manner showing that Bach thought in terms of the organ, much as Chopin spoke through the medium of the pianoforte. Another good test of organ-music generally is to be found by playing it on a pianoforte with pedal attachment. If its musical structure survive that, we shall realise that elaborate stop-changing is not always necessary. In his admirable article 'Some thoughts on registration,' which appeared in *The Organ* for April, 1922, Mr. Harvey Grace says: 'In a sense, the best school in which to learn registration is that of poverty.' I understand that organists' salaries are not here referred to! Mr. Grace resumes: 'The man who can make his playing alive and interesting on a small two-manual is able to do so because his limited resources have taught him to choose music so good that it depends very little on the organ-builder, while it makes him realise fully the very considerable amount of variety that may be obtained from a few stops skilfully managed.' It is when we come to the transcription that we should pause and take stock of our position, for we seem to be in some danger of leaving well-worn (though surely not quite worn-out) paths, in the feverish quest for something new. We live in an age of stunts, and in striving to make an impression on his hearers, the organist may possibly allow his skill to overshadow his good taste. He is aided and abetted by the light (often too light) key, pedal, and drawstop action, and an array of rapidly-acting pistons. The impatience for change is found in the organist as in most other people, and with rows of gadgets at hand he is tempted to use them unnecessarily and too frequently. It was, of course, inevitable that tone other than that of flue-pipes should be discovered, and included in the organ's tonal scheme, but though to-day the list of imitative stops is a long one, it is remarkable how few of them (comparatively) are essential in pure organ music. Let us keep them, however, if they sound beautiful, for it would be difficult to draw a hard and fast line as to what stops are admissible or not. And who can say what developments in the employment of new tone qualities in pure organ music await us? I am not speaking now of the cinema machine, for which a name has yet to be invented. I have been to many cinemas, and can only say I have seldom heard stops or combinations which appealed to me. And let me hasten to add that in no case was this the fault of the player, whose skill in doing wicked things cleverly was generally amazing. I may mention here that the tone of these curious instruments is transmitted so successfully by the wireless and the gramophone, apart from the skill of the player, almost entirely because their stops consist so largely of the confectionery varieties, avoiding the true organ, especially diapason tone, which so far has not been very successfully recorded. This difficulty will, however, no doubt be overcome. But I consider these instruments do not come within the range of our consideration to-day, as their build-up and general purpose are diametrically opposed to the convictions held by most of us. Now what should be the real purpose of any artist, be he singer or player? Surely, to convey to his hearers the thoughts of the composer! If an organist play organ music worthy of the name, will he not employ tone-colour which is either directed by the composer or implied by the music? Years ago I heard an organist playing the Mendelssohn G major Fugue, starting away with diapasons and 12th. He seemed quite unconscious, and went gaily on. Such things are hardly likely to happen now, for the general principles of registering in pure organ music are well understood. In considering the use of the organ for transcriptions we have to remember one important point, which is that whereas the tone of orchestral instruments is practically the same wherever we hear it, the imitative stops on the organ vary so widely that we seldom find, for example, two clarinets alike. Then, again, the methods of stop control, the size of the organ, its position, and the building itself, all contribute to the difficulty of deciding on what music is most suitable. But however carefully we choose and play our transcription, there is one thing we can never imitate—I mean that elasticity of the orchestra which is the sum total of the individuality of each of the players forming it. At the same time, even with these limitations, the transcription, well chosen, is and should be a part of the organist's répertoire. Indeed, there are some pieces which, to me at least, are more effective on the organ than through their original medium. On the other hand, some works are so distorted by transcription that they serve merely to illustrate the cunning of the player rather than the mind of the composer. And there is no doubt that in many cases the arranger has scored so fully that except by a very accomplished player, and on very few organs, the pieces are unplayable. An arrangement is included in the Fellowship organ work. It is a very valuable test in many ways, as it shows whether the candidate be *only an organist*, or not *an organist only*. One of the chief difficulties in playing an arrangement is in keeping time. With rapid stop and manual change there is a danger of rhythmic weakness, to which many give way. The man who can keep going, even at the expense of a few details which may be really unimportant, will give a far better idea of the music than one who gets in everything while allowing the rhythm to suffer. It will be noted that the tone of the wind instruments can be very fairly imitated by the organ-builder. The tone of the clarinet, for example, can be reproduced with great fidelity, although, as I pointed out, even this varies considerably on different organs. One meets, too, with very close approximation to the sound of the hautboy (I purposely use the English pronunciation while referring to the orchestral instrument), the trumpet, &c., while that French horn at Liverpool is quite remarkable in its likeness to the original. The most difficult timbre to reproduce is that of the strings, and so far not even an approximate imitation has been achieved. It has been argued by Mr. Bonavia-Hunt that the reason for this is that the stringed instruments possess soundboards, which ensure ample fundamental tone, upon which the harmonic structure essential to the timbre is built up. The same authority also points out that when the pipe-voicer encourages the harmonic series of the string in his organ-pipe, he does so at the expense of the fundamental, without an adequate representation of which no fidelity of reproduction is possible. To this I would add that the infinite variety of tone produced by a proper use of the bow by the human-hand is beyond the range of any mechanical device whatsoever. The names given to organ stops in which string quality has been attempted—violone, viola, viol d'orchestre, muted viol, and the like—are attractive, and the tone is often quite lovely, in fact a welcome addition to the tonal scheme, but do those stops sound like orchestral strings? As I said on a former occasion, they soon tire the ear, as the orchestral strings never do. The reason for this may lie in the argument I quoted just now, and the whole question is most interesting and well worth study. The organ is often severely criticised by musicians, I think largely because they view it only as an imitative medium. It must be remembered, too, that musicians who do not play the organ are by no means so clearly aware of what is going on as the organist himself. The acoustics of the instrument and of the building in which it is heard have their own

charm, but they prevent the clearness provided by other mediums. It is for this reason that a high degree of precision, definiteness, and especially of rhythm, are demanded from the true organ-player. A very illuminating remark was recently made to me by a prominent musician, when he criticised the fact that whereas the orchestral trumpet (for example) has a limited compass, the organ stop of that name extends through the keyboard. I pointed out that its fellows in the brass section of the orchestra carried the tone downwards, whereupon he rejoined that the idea of carrying the tone to the top of the keyboard was altogether wrong. He did not say, however, to which note it should be carried! He also held it as absurd that the Swell double-reed should occupy such a place of honour in the full Swell, comparing it (to its disadvantage) with the contra-fagotto in the orchestra. But it is just here that we organists come into our own. We need not apologise for our instrument, for is it not eminently a worthy exponent of lofty thought and suggestion? In most ways we give the orchestra best, but what orchestra can imitate the diapasons or the full Swell of such organs as those at St. Paul's, York, or, may I not add, Salisbury? And how incomplete is a Swell, without a double-reed! After all, the orchestra is a combination of instruments arrived at by selection and elimination, and may we not consider the stops of a complete organ in that light? Our instrument may be capable of much in the way of imitation, but it can be severely independent, speaking with its own voice and playing upon our deepest emotions. The marvel is that so much variety of tone and power can be brought under the control of one performer, though these very attributes tend to dazzle so many organists, and blind them to that real character and dignity to which I have before referred. The analogy between organ and orchestra is in reality slight, and if pursued too far would land us in real difficulty. Such things as the constant use of the 16-ft. pedal, the employment of unsuitable stops, and so on, have their parallel in orchestral writing, where the incessant use of the double-basses, or a cor Anglais in place of a clarinet, would in the same way be inappropriate. Terms used in organ music—strings, brass, wood-wind—are perhaps convenient, but can we not find something more suitable? I should like to see the faces of the violinists of an orchestra on finding their parts marked 'diapason treble,' or the double-basses if their parts were dubbed diapason 16-ft. or double diapason! Surely it is just as unreasonable in either case. May we not then be content with an instrument which, without destructive alteration of its essential character, can fulfil two separate functions, both of high artistic import? We can convey the message of Bach, Mendelssohn, Brahms, Rheinberger, and those of our own day of whom we think with gratitude, whose music, be it austere, serene, statuesque, but always compelling and appropriate, has the inevitability of a mountain, a tree, or any other natural object, and we may also step into the sphere ruled by groups of other musicians, reproducing as nearly and sincerely as we can the essence of their combined art, keeping I hope within the rules which must govern any art, such as form, contrast, and truthful presentation, ideals which the R.C.O. has done and is doing so much to foster.

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The following organ pieces, selected for the July Examination, 1928, were played by Mr. W. Wolstenholme:

FELLOWSHIP

Toccata in D minor ('Dorian') ... ... ... *Bach*

ASSOCIATESHIP

Prelude, 'Rhosymedre' ... ... *Vaughan Williams*
Pensée d'Automne ... ... ... ...*Jongen*

FELLOWSHIP

Prelude (in form of a Chaconne) ... *Stanford*
Romanza, 'La Reine de France' ... ...*Haydn*
Extemporization on a Theme supplied by Dr. Harding.

Hearty votes of thanks were accorded to the President for his interesting and thoughtful address (proposed by Dr. E. T. Sweeting, seconded by Dr. H. W. Richards), and to Mr. W. Wolstenholme for his masterly recital and clever improvisation (proposed by Mr. Cart de Lafontaine, seconded by Dr. F. G. Shinn). Before the close of the meeting Dr. Harding made an earnest appeal on behalf of the Organists' Benevolent League, of which he is the hon. treasurer.

The Conversazione was as usual a great success, and was attended by a large number of members and friends.

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EXAMINERS' REPORTS

FELLOWSHIP ORGAN-WORK

It may be convenient to give our impressions of the performance of the different pieces in detail. Bach, Sonata in G (first movement). The repeated notes of the first subject were often insufficiently separated, and the general rhythm defective. The registration was sometimes excellent, but there were some marked exceptions, such as the employment of the Great open and the Swell Trumpet throughout. Healey Willan, Prelude and Fugue in C minor: Many candidates gave an unrhythmical delivery of the subject. The graduation of tone in the Prelude and the climax of the Fugue were often disappointing or absent altogether. Mendelssohn, Andante of Symphony No. 4: The playing of this piece was very disappointing, and with many players was the worst of their three efforts. There was great lack of continuity, and the choice of stops was generally unsatisfactory. The general character of the piece was very inadequately recognised.

The Vocal Score, although not a difficult test, was accountable for many failures.

The Harmonization of the Bass was also poor. Candidates should remember that it is not advisable to have a separate chord for every note, and that there are such things as passing-notes.

The Bass lent itself to a certain amount of sequential treatment, but no one took advantage of it.

In the Melody, an obvious possible modulation was in most cases neglected, the result being an overworked tonic chord.

In the Sight-Reading test the second of two Ped. slurred quavers in the third bar was often given full crotchet value, and in the penultimate bar the Ped. notes were almost always played out of time.

The simple Extemporisation themes were often inaccurately played in dubious time. Candidates should really pay more attention to the signatures.

Two ancient faults were not so common as they used to be, but they have not quite disappeared, viz., misuse of the Swell pedal, especially in extemporisation, and the indiscriminate employment of the 16-ft. pedal stops uncoupled.

Alan Gray (*Chairman*).
Henry G. Ley.
Stanley G. Marchant.

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FELLOWSHIP PAPER-WORK

The addition of three vocal parts 'in the style of Bach' was in some cases inadequate on account of a total absence of imitative or other independent movement. Of the three candidates who attempted the alternative question only one displayed any acquaintance with the style of 16th-century music.

In writing the Fugal Exposition it was necessary to add at least one bar before each entry of the subject. Only a few succeeded in warding off a perfect cadence by means of an interrupted cadence, or even by inverting the tonic chord.

The general questions were answered very well, except that some candidates in speaking of German opera quoted Italian composers.

The Orchestration was, on the whole, surprisingly well done, but some candidates, in planning out a *Tutti*, showed ignorance of the best means of obtaining fullness and sonority.

There were some good answers to the String Quartet question, but it was curious how many candidates seemed to consider that the B flat in the violin melody necessitated a modulation to the key of D *minor*.

Some of the settings for Unaccompanied Chorus failed on account of being throughout too much in the nature of a note-against-note hymn-tune.

A mild protest is entered against the careless and almost illegible writing of some of the candidates: the omission of rests necessary to complete the bar, the turning of stems of notes in the wrong direction, and the disregard of the necessity, when writing in open score, of placing the notes in the various parts exactly underneath one another.

G. J. Bennett (*Chairman*).
C. H. Kitson.
F. G. Shinn.

### Associateship Paper-Work

The work on the whole has been very unequal. We tabulate the chief faults:

1. Strict Counterpoint. *a*, Use of diminished triad in root position; *b*, monotonous melodic outline; *c*, want of rhythmic variety (particularly in the bass); *d*, use of second inversions; *e*, confusion between major and minor seventh of scale; *f*, many of those who introduced modulation made a clumsy return to the original key; *g*, absence of suspensions, especially in the bass.

2. Free Counterpoint. With few exceptions there was little attempt at keeping up the imitation, and the selection of chords was too often crude; for example, the E natural in bar 3 was occasionally badly followed by E flat in another part.

3. Pianoforte Accompaniment. In this test there was an improvement, but these faults should be avoided: *a*, A dull four-part accompaniment; *b*, overloading the figure of accompaniment; *c*, a commonplace 'vamping' formula showing want of a proper figure.

4. Melody and Bass. *a*, Aimless wandering of the added parts and want of feeling for the melodic curve; *b*, weakness of bowing in added 'cello part.

5. Unfigured Bass. This test shows signs of improvement, but, *a*, the part-writing was often stilted; *b*, the final cadence was seldom managed well, sometimes very badly.

A general fault was the want of appreciation of implied modulation. Candidates often waited for the appearance of an accidental before attempting to modulate at all, the result being an abrupt and unmusical transition. Carelessness was frequently shown by the omission of necessary accidentals.

7. Ear-Tests. Some were weak in the melody, others in the chord test, and too many in both.

H. Davan Wetton (*Chairman*).
E. T. Sweeting.
Thomas Keighley.

### Associateship Organ-Work

In the associateship playing examination, the chief failing was a serious lack of musicianship. Candidates did not seem to be alive to the essential factors of good organ playing—a sure and strong rhythm, some idea of organ management, common-sense, and musical feeling.

The standard generally was insufficiently mature. The phrasing-marks were often observed in a perfunctory way, or were omitted altogether. In other words, phrasing was not regarded as being an ingredient of logical musical expression. The Schumann Sketch suffered badly from being over-phrased, crotchets often being reduced literally to the length of semiquavers.

Many candidates failed to grasp the style of the piece presented, with the result that the time was often either too quick and trivial, or slow and laboured. This was particularly marked in Group 2.

There was a commendable endeavour to introduce colour into the pieces by varying the registration, although this generally provided difficulties for the candidates and unrest in the general interpretation. One was led to believe that candidates did not listen with sufficient alertness to their playing. It was a common occurrence to use only the 16-ft. pedal tone uncoupled to a manual, and indeed one candidate played a piece through without a sound from the Pedals, with the result that the harmony was never complete owing to the entire absence of the bass part.

The tests were very disappointing. The vocal score was usually played *Largo* instead of *Moderato* as marked, and was far from accurate, particularly in the inner part.

The transposition was better both in pace and accuracy, although there were few really fluent performances, such as one would expect to hear in public.

The accompaniment was by far the least good of the tests. Except in a few cases, little or no attention was paid to the style of playing suggested by the words. Rhythm was almost non-existent. Accompaniment is pre-eminently a test of musicianship and alertness, and these were lacking.

E. S. Roper (*Chairman*).
G. D. Cunningham.
G. Thalben Ball.

### Southwark Cathedral

At the musical service on February 11 (at 3 o'clock) the programme will include Verdi's 'Stabat Mater,' Walford Davies's 'Four Sayings of Jesus,' Vaughan Williams's 'O Vos Omnes,' Bainton's 'Hymn to God the Father,' and Elgar's second Symphony. The orchestra will be the London Symphony.

We have received a copy of 'The Choral Service: the Liturgical Music for Morning and Evening Prayer, the Litany, and the Holy Communion, according to the use of the Protestant Episcopal Church in the United States of America' (H. W. Gray Co.: Novello). This volume is 'set forth by the Joint Commission on Church Music under authority of General Convention,' and has therefore official status. Although designed for use in American Churches, it calls for a word here on account of its excellence, and also because practically all of it would be of use to English organists. With the exception of Tallis's Litany and Responses, which are in an Appendix, the whole of the music is plainchant, in its proper notation, set forth first without accompaniment. Organ harmony is provided for use if required, but unaccompanied performance is advised. The harmonization is admirably done. For the Communion Office the traditional Creed is given. The plainsong notation is lucidly explained, and there is much sound guidance in other ways. The general adoption of this fine and austere 'use' will, we believe, have a profound influence on Church music in America, as the increased adoption of plainsong has had on the music of the Anglican Church. The book is strongly bound and well produced; the price in England is 10*s*.

Bach's Magnificat and Parts 1 and 2 of the 'Christmas Oratorio' were sung by an augmented choir at St. Cuthbert's Church, Carlisle, on December 16. Miss Margaret Balfour and Mr. John Adams were the principal soloists. Mr. C. F. Eastwood (organist and choirmaster of the church) conducted, Mr. William Crozier was leader of the orchestra, and the Rev. F. J. Buckle, Precentor of the Cathedral, was at the organ.

Brahms's 'Requiem' was sung at St. George's Cathedral, Cape Town, on December 7, under the direction of the choirmaster and organist, Mr. Albert Hamer. The baritone solos were sung by Mr. W. K. Horne, and the soprano solos by the boys of the choir. The press spoke highly of the performance.

A new organ, built by Messrs. Whiteley, of Chester, has been installed in Bethel Welsh Congregational Church, Mold—a two-manual of twelve stops. Dr. Caradog Roberts gave the opening recital, his programme including a Fugue in G minor by Bach, Gigout's Toccata, a Wagner selection, &c.

Mr. Walter Hoyle has resigned the post of organist and choirmaster of Coventry Cathedral, which he had held for thirty years. The congregation has presented him with a cheque, and a handsomely bound edition of 'Grove.' His successor is Mr. Herbert W. Sumsion.

'Israel in Egypt' will be sung at the City Temple on February 18, at 3 p.m.

Elgar's 'Light of Life,' Parry's 'Blest Pair of Sirens,' and Mendelssohn's 'Lauda Sion,' were sung by the Chesham Choral Society (about a hundred strong) at Hinton Baptist Church, on January 12. Mr. R. B. Green conducted.

Mendelssohn's 'Hymn of Praise' will be sung at St. Alban's, Holborn, on February 9, at 8 p.m. A collection will be made on behalf of a fund for the provision of a new console.

Brahms's 'Requiem' was performed at Exeter Cathedral on December 14, by the augmented choir. Dr. Ernest Bullock conducted, and Mr. Gandy Bradford was at the organ.

An organ recital for children will be given by Mr. W. R. Simmons at St. Luke's, Penn Road, Holloway, on February 25, at 6.30 p.m.

Mr. Robert Parker recently entered on his fiftieth year as organist of St. Paul's Pro-Cathedral, Sydney, N.S.W.

RECITALS

Dr. Bernard Jackson, Boston Parish Church—Prelude on 'Croft's 104th,' *Parry;* Suite Gothique, *Boëllmann;* First movement, Sonata No. 17, *Rheinberger.*

Mr. Ralph Downes, Keble College—Sonata in F minor, *Martini;* Sonata No. 9, *Rheinberger;* Fantasia and Fugue on B A C H, *Liszt.*

Mr. Fred Gostelow, Union Chapel, Castle Street, Luton—Concerto No. 2, *Handel;* Allegretto, *Wolstenholme;* Choral in A minor, *Franck;* 'Elfes,' *Bonnet.*

Mr. Philip Miles, St. Saviour's, Eastbourne—Prelude on a Theme of Tallis, *Darke;* Three Canons, *Philip Miles;* Sonata No. 6, *Rheinberger;* Introduction, Passacaglia, and Fugue in E flat minor, *Willan.*

Mr. W. Robson, St. Luke's, Thornaby—Prayer and Cradle Song, *Guilmant;* First movement, Sonata No. 6, *Rheinberger;* Evening Song, *Bairstow;* Fuga alla Giga, *Bach.*

Mr. W. J. Lancaster, Boston Parish Church—Postlude in D, *Smart;* Pièce Héroïque, *Franck;* Prelude in C minor, *Bach.*

Rev. L. G. Bark, Christ Church, Penrith—Prelude and Fugue in C minor, *Bach;* Pastorale, *Franck;* Postlude on 'Martyrs,' *Harvey Grace;* Rhapsody in C, *Statham.*

Mr. Arthur E. Watts, St. Andrew-by-the-Wardrobe, E.C.—Sonata No. 3, *Mendelssohn;* Chorale Prelude on 'Croft's 136th,' *Parry;* Fantasia and Fugue in G minor, *Bach.*

Mr. Arthur Fountain, Richmond (Yorks) Parish Church—Fantasia and Fugue in G, *Parry;* Toccata-Prelude on 'Pange Lingua,' *Bairstow;* Prelude on 'Rhosymedre,' *Vaughan Williams;* Finale, *Vierne.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Concert Variations in E minor, *Bonnet;* Sonata No. 1, *Guilmant;* Pièce Héroïque, *Franck;* Introduction and Passacaglia, *Reger;* and a *Faulkes* programme.

Mr. Harry Wall, St. Andrew's, Whitehall Park—Concerto in B flat, *Handel;* Introduction and Toccata, *Walond;* Fugue (Sonata No. 7), *Rheinberger;* Adagio in E, *Frank Bridge.*

Mr. George Metzler, St. Stephen's Walbrook—Allegro Maestoso from Sonata, *Elgar;* Prelude and Fugue in G, *Steggall;* Theme and Variations for violin and organ, *Rheinberger.* (Violin, Miss Violet Pusey.)

Mr. Alfred Wilson, Pollokshields West U.F. Church—Toccata, Adagio, and Fugue in C, *Bach;* Noël, with Variations, *d'Aquin;* Choral No. 2, *Franck;* Allegro (Symphony No. 6), *Widor.*

Mr. Allan Fortune, Ingrow Parish Church—Prelude and Fugue in E minor, *Bach;* Allegretto, *Schumann;* Evening Song, *Bairstow;* First movement, Sonata No. 2, *Rheinberger.*

Mr. Lionel Ladbrooke, All Saints', Southampton—Postlude, *Alcock;* First movement, Sonatine, *Ravel;* Chorale Preludes—'From Heaven above' and 'All glory, laud, and honour,' *Reger;* Toccata, *Karg-Elert.*

Mr. Alfred Allen, St. Asaph Cathedral—Toccata and Fugue in D minor, *Bach;* Three Chorale Preludes, *Brahms;* Sonata No. 2, *Mendelssohn.*

Mr. Stanley Lucas, S. Croydon Congregational Church—Grand Chœur in C and Concert Rondo, *Hollins;* Cradle Song and Plaint, *Harvey Grace;* Arabesque, *Vierne;* Romanza, *Wolstenholme;* Meditation, *de la Tombelle.*

Mr. Paul Rochard, Wallasey Town Hall—'The East Wind' and 'The North Wind,' *Rowley;* Symphony No. 5, *Widor;* Gothic Suite, *Boëllmann.*

Mr. Arthur Meale, Central Hall, Westminster—Marche Funèbre and Chant Séraphique, *Guilmant;* Fantasia and Fugue in G minor, *Bach;* 'Scenes in Northumberland,' *Frederic H. Wood.*

Dr. Alfred Hollins, Bromley Congregational Church—Concert Overture No. 2, *Hollins;* Prelude, Fugue, and Variation, *Franck;* Fugue in G minor, *Bach;* Improvisation.

Dr. M. P. Conway, St. Saviour's, Eastbourne—Sonata No. 13, *Rheinberger;* Rhapsody, *Howells;* Prayer, *Jongen;* Dorian Fugue, *Bach.*

Mr. Allan Brown, Russell School, Ballards, Addington, Surrey—Suite Gothique, *Boëllmann;* Fantasia on 'Hanover,' *Lemare;* Sonata No. 6, *Guilmant;* Fugue in E flat, *Bach.*

Dr. Gordon Slater, Cathedral Church of St. Nicholas, Newcastle-upon-Tyne—'Ronde Française,' *Boëllmann;* Introduction and Fugue, *Reubke;* Scherzetto, *Vierne;* Marche Triomphale, *Karg-Elert.*

Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Fantasia in F minor, and Concerto in D, *Mozart;* Fugue in A flat minor, *Brahms.* (Violin, Mr. David McCallum.)

APPOINTMENTS.

Mr. William C. Anscombe, organist, Clapham Congregational Church, Grafton Square, S.W.

Mr. R. MacTaggart Brodie, choirmaster and organist, Scotstown Parish Church, Sunderland.

Mr. Sidney S. Campbell, choirmaster and organist, St. Margaret's, Leytonstone.

Mr. Arthur Dickeson, choirmaster and organist, The Grange Congregational Church, Sunderland.

Mr. Teasdale Griffiths, choirmaster and organist, Christ Church, Claughton, Birkenhead.

Mr. Sidney J. Loasby, organist, Parish Church, Kettering.

Mr. Herbert Strudwick, choirmaster and organist, All Saints' Parish Church, Hereford.

# Letters to the Editor

## THE ETHICS OF 'BORROWING'

Sir,—I fear I must take a little more of your space for a further consideration of this subject, so interesting to all authors and readers.

Dr. Eaglefield Hull, in accounting for the parallelism between the passage from his 'Music: Classical, Romantic, and Modern' and the passage from Frank Rutter's 'Evolution in Modern Art,' tells us, 'I do not remember Mr. Rutter's book.' I am quite willing of course to accept this statement, but whether Dr. Hull now remembers the book or not, he must surely have read it, for he always shows the greatest interest in modern painting, and this book, which appeared in 1925, is recognised everywhere as one of the most important contributions to the subject.

One cannot remember everything, but I am a little surprised that Dr. Hull, in referring to his correspondence with Sir Michael Sadler on the Kandinsky picture Sir Michael possesses, which is the subject of the passage I quoted, should say, 'It is also discussed and reproduced in Sir Michael Sadler's "Spiritual Harmony" (1914),' since the author of 'Spiritual Harmony' (the foundational book for the study of expressionism in painting) is, of course, not Sir Michael Sadler but the expressionist painter Kandinsky himself—the translator being not Sir Michael (the Master of University College, Oxford), but his son (the well-known author of 'Trollope,' 'The Noblest Frailty,' &c.). 'What,' says Dr. Hull, 'is the matter with Mr. Scholes, who usually has a fairly clear mind?'

I love parallel columns. Will you, Sir, indulge my whim a little further?

DR. HULL'S 'MUSIC: CLASSICAL, ROMANTIC, AND MODERN'

SABANIEF'S 'SCRIABIN'

(p. 296)
Scriabin appears as a sort of second incarnation of Chopin, even to the point of clothing his thoughts in the Chopinesque forms—preludes, studies, mazurkas, nocturnes.

Scriabin appeared to be in some sort a second incarnation of Chopin. . . . S. even liked to clothe his thoughts in Chopinesque forms: we have nocturnes, studies, preludes, mazurkas.

(p. 297)
A greater refinement than Chopin's, a certain 'poisonousness' in the general mood, a tinge of tender eroticism, an occasional nervous vehemence and convulsive quality.

A certain 'poisonousness' in the general mood; a refinement greater than Chopin's, with tinges of tender eroticism foreign to the lyrics of Chopin; vehemence and nervousness; sometimes even a convulsive quality.

(p. 297)
. . . run through all his most searching and mystical outbursts and survived almost to his last days.

They run as a sort of miracle through all his searchings and mystical outbursts, and surviving to his very last days . . .

(p. 297)
Art became for him a religious concept.

Art becomes for S. a *religious* concept.

(p. 297)
The characteristic thirst for the 'grandiose,' another feature unknown in Chopin.

The characteristic thirst for the grandiose, which had no affinity with Chopin.

(p. 297)
One of the manifestations of that persistent duality revealed in his sudden transitions from a cosmic perspective to salon elegance, from the image of the grandiose to a superficial daintiness, from a magnificent gesture as a revealer of new worlds to a dust of fantastic sparks from Satanic fire, and a sudden vanishing like some astral apparition.

And in this contrast I see one of the germs and manifestations of that duality which was persistent in S., which showed itself in his sudden transitions from cosmic perspectives to the elegance of the salon; which in a whimsical fashion associated in him the image of the grandiose with external daintiness; which often compelled him after a magnificent gesture of a creator of worlds suddenly to scatter fantastic sparks of Satanic fires and vanish like an astral, now ominous, now exquisite, apparition.

(p. 298)
In its tragical and pathetic character, the impetuosity of its rhythms, its erotic and caressing hues, the magnificent pianoforte style, altogether perfect in its power, beauty, and refinement.

Affected tragicalness; pathos; impetuous rhythm . . . the erotic, caressing hues; the pianoforte style, magnificent, altogether perfect in its absolute power and beauty, delicate and refined.

(p. 298)
He becomes infected with a certain specific harmony—his 'mystic chord'—a brilliant and resplendent consonance, which from this moment supplants the common chord, and gives a special tinge to the whole of his work.

Its 'infection' with a certain specific harmony—a brilliant and resplendent consonance, which from this time gives to the whole of S.'s . . . music a special tinge.

(p. 298)
Into his psychical constitution there steals an element of eroticism, a desire to make the grandiose gesture, to express the aspiring will; and also a subtle tinge of Satanism, the intoxicating caress of sentiment; and as these elements grow stronger, his lyricism decreases and his sound-perception diminishes.

There is an evident inclination for pose, gesture, grandiosity, the expression of the aspiring will, extreme impetuosity, triumphant splendour. Into his lyric, which steadily decreases, there creeps a subtle tinge of eroticism, Satanism, the intoxicating caress of sentiment, diminished keenness of sound-perception.

(p. 298)
A suggestion of those sounds which are later to fill Scriabin's musical dreams with fluttering forms.

A suggestion of those sounds which later flooded the world of Skryabin's musical dreams with fluttering forms.

(p. 299)
He creates in a single year many of his best works.

In the course of a single year he creates a series of his finest pianoforte productions.

(p. 299)
It then plunges into the intoxicating element of sensual enjoyment.

The spirit plunges into the intoxicating element of sensual enjoyment.

(p. 299)
He there creates 'capricious and enticing forms, which, after a gesture of erotic enchantment, scatter sparks of elemental fire and diabolical laughter.'

He creates capricious and enticing forms, which, after a gesture of erotic enchantment, scatter sparks of elemental fire and diabolical laughter.

(p. 299)
In the third symphony . . . S. grasped the greatest diapason.

In it S. grasped the greatest diapason.

Dr. Hull admits in a foot-note in his book, 'I have drawn largely from the splendid study of "Scriabin" by Leonid Sabanief.' That is true: he *has* drawn largely, indeed, practically all his matter, but upon whose translation from Sabanief's Russian has he drawn?

I happen to be able to suggest an answer to that question. The translation given in the right-hand column above is that of Mr. S. W. Pring, of Glasgow, whose name, so far as I can find, never appears in Dr. Hull's book. Mr. Pring has, unfortunately, not yet been able to find a publisher for his excellent translation of a very important work, though he has sent it at various times to various publishers, who presumably have submitted it to their advisers.

Perhaps I may be allowed to explain how I have knowledge of Mr. Pring's translation. For many years I have had a friendly business arrangement with Mr. Pring, whereby he should give me the benefit of his abundant and scholarly translations from the Russian. Amongst a mass of other valuable matter of Mr. Pring's on my files I have a typescript of the work in question. That accounts for my knowledge. Perhaps Dr. Hull will tell us how he, on his part, happens to be acquainted with Mr. Pring's translation—for I think we may assume from a glance at the above parallel columns that he is so acquainted.

And if he has taken matter from Mr. Pring's translation, has he the translator's permission? And if he has his permission, why does he never mention his name? These are mysteries which Dr. Hull should certainly clear up.

All of us who admire the never-resting activity of Dr. Hull as author, translator, and editor, must wish that activity to be directed in the best possible way. And so I think I have raised a subject of considerable public interest.

—Yours, &c.,

PERCY A. SCHOLES.

[We submitted Mr. Scholes's letter to Dr. Eaglefield Hull, whose reply we print below.—Editor.]

'Splendid! I also have had, for many years, "a friendly business arrangement with Mr. Pring, whereby he should give me the benefit of his abundant and scholarly translations from the Russian," and I have also two other translators. (No, Mr. Scholes, I am not giving you these names.) Unlike Mr. Scholes, who apparently "holds up" a copy of the MS. in his private library, I have already approached six publishers on Messrs. Sabanief's and Pring's behalf. Of course (as anyone except Mr. Scholes would have known), I told Mr. Pring that I was quoting from Sabanief's work on Scriabin, in the hope of drawing more attention to it, and my two acknowledgments, both in the text and in the foot-note, explain this fully. Mr. Scholes does not even quote me correctly, and he must know quite well that this is not "a matter of public interest," but of private business. Is it the surprising success of my book that has aroused Mr. Scholes's ire? The sales went up perceptibly after last month's letter in the *Musical Times*. So I hope he will keep the ball rolling for me.

'P.S.—In my reply last month, my confusion of the Sadlers (father and son, despite the pen-name change) was a 'pen-slip' due to haste. The father possesses the picture and the son wrote the long and brilliant preface for the English translation of Kandinsky's book.'

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Sir,—My attention has only just been called to Dr. Eaglefield Hull's unacknowledged quotation from my 'Evolution in Modern Art.' Dr. Hull denies that I have 'any specific right' to the words he quotes, but I must ask your permission to prove to him that he is entirely in the wrong. The painting in question was shown to me by Sir Michael Sadler in his house at Leeds, in February or March, 1914, and afterwards, at my request, lent by Sir Michael to an exhibition I organized at the Leeds Arts Club.

At that time (months before the war) I was the first to point out that though Kandinsky's painting was nominally 'abstract,' in fact the design was based on concrete things, 'an artillery gun, puffs of smoke, houses falling to pieces.' *Those words are my words*, not Sir Michael Sadler's, and I am certain he would be the first to acknowledge my claim to them.

After the event it is easy to be wise, and, now that the war has come and gone, it may be true, as Dr. Hull contends, that 'it is not difficult to discover' on what Kandinsky's design was based. The fact remains that in the spring of 1914 people did find it difficult, and I was the first to discover its basis and state it in private and public. I am anxious to believe that Dr. Hull has erred unwittingly, and since he offers to credit me with my own—if I desire it—I say plainly now that I *do* want it. I am greatly indebted to Mr. Percy A. Scholes for his chivalrous championship of my work, and his patient explanation that when I write 'I analysed . . . I discovered'—I mean, that I did it myself.—Yours, &c.,

Frank Rutter.

Savile Club.

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## THE PURCELL FANTASIAS

Sir,—I expected Mr. Heseltine to hit back hard, and am glad that he has done so. His letter, however, has made no difference to my views. In working on the organ arrangement of these Fantasias I am finding even more wrong notes. Messrs. Curwen promised to publish an errata sheet provided Mr. Heseltine and I could agree. We seem to be much further from agreement than we were at our personal interview on the matter. I think the next best step is for me to publish a list of what I consider to be the wrong notes, with my reasons in every case, and I shall be willing to submit this list for a final decision to the finest musical manuscript scholars—say Dr. E. H. Fellowes and Prof. Edward Dent—and am willing to abide by their decisions in every case.—Yours, &c.,

19, Berners Street, W.1. A. Eaglefield Hull.

## SULLIVAN AND POTBOILING

Sir,—I should like to thank your reviewer for his interesting, logical, and well-balanced review of the latest Sullivan book. The book has done much to help many of us to understand the Sullivan problem, and I am glad to see your review goes to the root of the matter, and stresses so much the psychological side. I have always held and preached the doctrine that the more we *know* of the psychological conditions of a composer's life the better we shall understand his music, its virtues and its defects. I have only one point to cavil at in the review, and this may be due to lack of understanding on my part. Your reviewer says, '. . . by far the greater part of Sullivan's work, both the best and the worst, was pot-boiling.' I can quite imagine that such a crushing and sweeping statement may be strongly resented by the many admirers that Sullivan has even amongst musicians, and the value of the statement and its truth depend upon what your reviewer had in his mind when he wrote it. Of course criticism is no criticism unless the opinion is supported by evidence and convincing and deductive reasoning, and to some extent your reviewer proceeds to justify such a damnatory opinion. 'Pot-boiling,' as applied to artistic work, may mean either (1) the *tempo* at which the pot boils; (2) the quality of the stew it produces. There are of course in musical history plenty of instances of the finest work being turned out at 'white heat,' just as there are plenty of instances of the 'blood and tears' method. Your reviewer classifies all the Savoy works as 'pot boilers' because they were turned out quickly. Is it quite fair to label work which has lasted, and will last, and has the charm of genuine spontaneity, in this fashion—even though its method of composition was a rapid one? Surely it is the quality that matters in a work, not its rate of composition. Your reviewer may have a different conception of the term 'pot-boiler' from myself, but in the ordinary acceptance of the term, I think few would agree that the Savoy operas are pot-boilers, and I really don't think your reviewer intended his readers quite to construe his meaning thus.

Sullivan's music has always presented problems to me, and doubtless many other readers have experienced the same. I think much is explained away, now we know more of his life, as it will be in the case of other composers who still puzzle us. Sullivan was largely the victim of circumstances that were too strong for him, or which he allowed to become too strong for him. His *facility* became his snare, and he took the line of least resistance. He took the short cut to fame, if not to wealth. His music, like his life, is a paradox—'a most ingenious paradox.' He gave us heaps of 'sticky' pedal-basses (vocal and instrumental), and yet no man could write more grateful, real contrapuntal parts when he liked. He almost 'standardised' his orchestration in his comic operas—never troubled to give us any surprises in the nature of colour combinations, &c., or showed any development in orchestral invention from beginning to end of the series, and yet we have to admit the charm and aptness of his scoring whenever we hear it. He seems all the while to have played for 'safety first,' and to have used only well-tried tricks and methods. Although he wrote delightfully for wood-wind (especially the bassoon), yet his brass-writing was perfunctory, and his horn-writing particularly ungrateful. Yet, in spite of these defects, he had a kind of uncanny instinct to know how to turn his standardised methods to the best use, and to do the right thing at the right time. We can imagine a modern composer scoring these works far more skilfully, and yet somehow it is difficult to imagine the result to be so inevitable and so satisfying. Sullivan had the knack of making virtues out of defects—and there is genius in this. If the supreme test of composition is its inevitability, then we must allow this to the Savoy operas—the right thing is in the right place every time; and therein lies their success and popular appeal. In spite of his defects and rather narrow-sphered genius, Sullivan can still teach the younger generation of composers many lessons—viz., how to write an orchestral accompaniment to a simple song, how to write gratefully for the voice, and how to approach a cadence with a spice of originality; and last, but not least, how to write melodies that are worthy of the name.—Yours, &c.,

Harold E. Watts.

## THE EARLIEST USE OF LEITMOTIF

Sir,—Mr. M.-D. Calvocoressi (whose contributions to the *Musical Times* are always of the greatest interest) in his article in the January number on 'The Opening Motive in "Boris Godunof"' (1868), states that the Leitmotif was then a novelty 'illustrated only in Wagner's works'! Spohr employed it extensively in his oratorios, 'Die Letzen Dinge' ('The Last Things,' incorrectly translated 'The Last Judgment'), composed in 1825; also in 'Calvary' (1833) and 'The Fall of Babylon' (1842). Wagner's early operas 'Die Feen,' 'Liebesverbot,' 'The Flying Dutchman,' and 'Rienzi' were all composed between 1833-41. Any material use of 'Leitmotif' did not appear in his works till later on. Parry tells us (in 'Grove,' first edition) that probably the first recognition of the principle occurs in the 'Symphonie Fantastique' of Berlioz (*b.* 1803), written before 1830. Berlioz was a student at the Paris Conservatoire when he wrote this work (the exact date of which I am not able to give), and employed the term *Idée Fixe* for the representative and recurring themes.

So the earliest claim to the use of the Leitmotif appears to belong to Berlioz or (certainly in its extensive use) to Spohr. The idea in a tonal form may perhaps be considered installed as far back as Bach, who, in the recitatives of the 'St. Matthew' Passion,' accompanied the solo voice with the string quartet whenever Christ's words appeared, in contrast to the usual *recitativo secco.* The use of trombones in the Commendatore's music in 'Don Giovanni' forms an analogous case. Possibly, or probably, other instances of Leitmotif existed before Wagner's time.
—Yours, &c.,

Munro Davison.

Sir,—I feel sure that others besides myself would be grateful if you would give us a pronouncement *ex cathedra* on the spelling of 'Leitmotiv.' My attention was drawn to the question by Mr. Calvocoressi's article, 'The Opening Motive in "Boris Godunof,"' in your January issue. Mr. Calvocoressi writes 'Leitmotive,' and uses the plural 'Leitmotives.' I question whether 'Leitmotive' should exist as an English word. Mr. Fowler in his 'Dictionary of Modern English Usage' gives 'Leit-motiv,–f. The right (German) spelling is with *v.* Pronounced lītmōtē'f.' Now I notice in a review of Mr. Fowler's work in the *Musical Times* for October, 1926, p. 911, the words: 'Other recommendations do not agree with the usage of the *Musical Times.*' May I ask if this is one of those recommendations, if, in fact, it is the usage of the *Musical Times* to write 'Leitmotive,' or is it that Mr. Calvocoressi personally prefers that form? (See for example an article by him in the *Musical Times* for August, 1925, p. 695, entitled 'Debussy and the Leitmotive.') 'Grove' (3rd ed., vol. iii., p. 134) gives 'Leit-Motiv (Leit-motif) (Ger. plur., *Leitmotive*).' The latest edition of 'Larousse' gives 'Leitmotiv, *pl.* Leitmotive.' The French and English spellings should therefore be the same as the German. 'Leitmotif' is perhaps defensible on the ground that it shows the pronunciation (*cf.* Mr. Fowler's defence of 'morale'). But there can be no conceivable reason for writing 'Leitmotive,' which is no word at all. Nor is there any need for the word 'motive.' If we want to use English words, why not 'theme' and 'leading theme'? If, on the other hand, we prefer the German terms, let us have 'Motiv' and 'Leitmotiv' with their proper plural forms.—Yours, &c.,

J. A. Westrup.

[We sent Mr. Westrup's letter to Mr. Calvocoressi, whose reply we print below.—Editor.]

Sir,—I think that, quite obviously, the word 'Leitmotif' is becoming anglicised. For another instance, let it be noted that the plural 'rucksacks' is freely used nowadays, although the word has no advantage over the previously anglicised 'knapsack.' To show the process of anglicisation, *cf.* 'Grove,' second edition (1906), article 'Leitmotif.' In the article (which is by Parry) we find the plural 'Leitmotive'; in the additions by the Editor (p. 671, col. 2), we find 'Leitmotives.'

It is in the very nature of things that certain people should tend to speed the process, and others to retard it. I am all in favour of speeding it. The word has one definite meaning, and one only: it means a motive whose recurrence and other functions are always governed by an association of some kind, and which generally conveys the association to listeners. There is no other word serving exactly the same purpose. 'Leading theme,' as it happens, may mean something quite different. I, too, shall be grateful for your pronouncement.—Yours, &c.,

M.-D. Calvocoressi.

[We wish we felt able to make one. But when doctors disagree . . .—Editor.]

## MAHLER, REGER, AND ALKAN

Sir,—If I remember rightly it was Mr. Norman Demuth whom I had pleasure in seconding in a plea for the Mahler Symphonies in the *Telegraph* some years ago. I hasten to add my voice to his. For years I have been hammering at the same matter, but only, I fear, *bombinans in vacuo!* All that Mr. Demuth says about those great works, among the greatest things in modern music, I endorse most heartily. I share his astonishment that the Philharmonic Choir has not taken up the eighth and the second Symphonies. I suggested these works to the Choir some two years since, and also Reger's splendid 100th Psalm. What, too, of the remarkable third, sixth, and ninth Symphonies of Mahler, and the wonderful 'Lied von der Erde,' with its world-weary disillusioned mock-epicureanism, containing some of the most poignant and piercingly beautiful music in existence, that reaches in the last movement—the 'Abschied'—a heart-breaking intensity, a resigned quiet sadness and regret, that are indescribably moving? The work was performed under Sir Henry Wood in the great days (*i.e.*, pre-bellum) of what was then the Queen's Hall Orchestra. The seventh Symphony was also done by the same organization about the same time, *i.e.*, a year or two before 1914. To the multitudinous ignorant ones who sniff when Reger and Mahler, and that earlier and very great genius Alkan, are mentioned (no, Sirs; 'Le Vent' is *not* the only composition he wrote—it may be and probably is the only one of which you have heard, which is a different matter) one must point out that to affect and disregard two composers who are generally recognised as being big figures in music in lands like Holland, Germany, and Austria, is rather silly. As I am having occasion to point out elsewhere, a knowledge and study of practically the entire works of these two masters, extending over years, makes it impossible for one at least to deny that they are rightly estimated in the countries I have named. The attitude towards them that one so often meets with here is a specimen of that 'levity' which that great poet and translator of genius, John Payne, pilloried in one of his superb sentences—'a levity which would be amusing were it not lamentable as a typical instance of the modern passion for pronouncing upon matters of which one is entirely ignorant.'—Yours, &c.,

Kaikhosru Sorabji.

## IT *LOOKED* LIKE RAVEL!

Sir,—In my letter that you kindly printed in the January issue, you mention amongst the composers for whose works I put in a plea the name of Ravel. I fear my writing must be at fault, for the musician I mentioned was Roussel. I do not think admirers of Ravel have anything to complain about!—Yours, &c.,

Elfin Grove, Bognor. Norman H. Demuth.

## SOLO-SINGING AT COMPETITIVE MUSICAL FESTIVALS

Sir,—As hon. secretary of the Lytham-St. Anne's Musical Festival, I was most interested in, and certainly entertained by, Mr. E. R. Scovell's suggestions on the question of competitive solo-singing.

That the interest of the audience should be maintained is undeniable, but I doubt whether the competitors being allowed their own choice of songs solves it. I have just examined the programmes of some festivals where there are two tests—one set, the other being the competitor's own choice. A striking fact emerges. A great many of the competitors offer the same song, and one that was a test at another festival. There is not the variety one would expect.

Again, the novice is handicapped under such a scheme. He has not the répertoire of the experienced entrant. In such competitions, also, marks are allotted for choice of songs. Where one judge would give eight out of ten, another would give only five. This adds to the responsibility of the judge, and the handicap of the novice is increased.

I personally believe that the 'knock-out' scheme would militate against the aims and ideals of the Festival movement. Those competitors lower in the list should receive as much criticism as the best, for they need greater help. The finalists certainly get the added criticism of the evening's performance, but in actual practice this is not much extra. After all, the main faults of the morning in vocalisation, &c., cannot be remedied by night.

Again, the loser in the sixteenth pair may be infinitely superior to every winner of the first fifteen pairs, and it must be remembered that to maintain the interest of competitors is also necessary. Most competitors enter a festival at a great personal sacrifice, and I do not think they would enter in such numbers for fifty per cent. of them to be knocked out in the first round, especially after preparing five songs. They cannot afford to be the victims of the luck or otherwise of the draw. A competitor enters to learn his faults, and to know his true position in his particular class.

In most festivals there are various competitions going on at the same time, and the audience frequently changes from one hall to another. Everyone pleases himself as to the length of his stay. The finals are a different matter, and are always interesting. In practice, therefore, members of the audience may avoid boredom.

Does not Mr. Scovell's scheme tend to increase that boredom which he desires eliminated? Taking his sixty-four entrants, before this class would be completed we should have heard a hundred and twenty-six soloists. Imagine a hundred and twenty-six contraltos singing a hundred and twenty-six lachrymose pieces, or a hundred and twenty-six tenors singing. . . . But here I draw the veil, especially when it could have stopped at sixty-seven, including the three finalists.

The question of time is important, and I personally try to work out the very minute a class should end, in order to fit in other classes, &c. To run the Lytham-St. Anne's Musical Festival in three and a half days, the thirty-six classes must end at definite times, thus giving the judges a chance to rest before the evening sessions, which are most exacting. I dare not attempt to calculate how many halls, days, and judges would have to be employed if this knock-out scheme were introduced into each of the solo classes.

I apologise for not being the 'soul of wit,' but while I am indebted to Mr. Scovell for his suggestions, I am keenly desirous of pointing out how I think they would work out in practice.—Yours, &c.,

'Dale Garth,' Lytham. Ivor Coombes.

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Sir,—If Mr. Scovell's idea of eliminating rounds on cup-tie principles were feasible, it would have been adopted by festival committees long ago.

Here are a few objections: The convenient number, sixty-four in a class, represents sixty-four performances, plus a few extra for final test. 'Pairing' would result in a startling total of a hundred and twenty-six at least, viz., first round, sixty-four; second round, thirty-two; third round, sixteen; fourth round, eight; semi-final, four; final, two.

The proposal is for 'each candidate to select one of five songs from own répertoire' (*vide* daily Press). 'There was tremendous cheering when it was announced that the finalists, respectively, would sing "When I am dead" and "O that it were so!" Scenes of wild excitement followed the judge's decision in favour of the second singer. The verdict was most unpopular, as the dramatic execution of number one strongly appealed to the excited audience, who demanded a re-hearing, which was refused. An ugly rush ensued, and during the confusion the referee escaped by a side exit. There were several arrests, after which harmony was restored for the next bout.'

It is assumed that the proposal would apply equally to all classes and subjects, thus doubling the entry list. Presumably only *one* fee would be paid by the finalists for six appearances. The careworn adjudicator, after hearing a hundred and twenty-six songs of varying degree, would expect his fee to be doubled, while the festival I represent would have to pay for one month's hiring charges for use of the hall, instead of a fortnight.

So much for the material side. Artistic results would be still more unsatisfactory—in fact, disastrous.

Whereas the weaker candidates might conceivably be drawn together for several rounds, the potential first- and second-prize winners might meet in the first round, and one 'would be handed the mark sheet and could go home.'

Does the best club in the country ever win the football challenge cup? Are the best two *ever* in the final?

'The audience would listen to a varied concert steadily increasing in quality and excitement.' This will remind secretaries that the Excise officer is ever on the alert to discriminate between concerts and competitions, and to trap the unwary offender. Any deviation from time-honoured principles would inevitably result in cancellation of the exemption certificate which is granted to musical festivals aiming at education first, and 'entertainment' an altogether subsidiary consideration.—Yours, &c.,

130, Belgrave Road,
Wanstead, E.11. T. Lester Jones
*(Hon. Secretary. London Musical Competition Festival).*

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Sir,—The only persons to benefit by Mr. Scovell's proposed scheme would be the audience, who would thereby hear more singing for their money.

To take his instance of sixty-four competitors in a certain class, its logical conclusion would mean that the adjudicator, instead of hearing sixty-four persons sing once, would have to hear a hundred and twenty-six songs.

Firstly, the whole, one against another, then the thirty-two winners, the sixteen winners, the eight winners, the four winners, and the two winners. How anyone concerned would gain by this, I fail to see.

Programmes would become so difficult to keep to schedule that organizers might very well give up all idea of carrying their festivals through at all. *All* entrants (vocal) might sing from memory.—Yours, &c., J. Spencer.

143, Portland Street, Southport.

P.S.—One way in which the *Musical Times* could help competitors (and secretaries) is by publishing monthly a list of all festivals to be held for which entries close during the current month of issue. Just the name of the festival, secretary's name and address, and closing date, would be all that is required. J. S.

[If secretaries will help us by sending the information not later than the 15th of the *month preceding that in which the entries close*, we will gladly do this.—Editor.]

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Sir,—The scheme put forward by your correspondent, Mr. Scovell, is certainly very attractive. The drawback is the time to be allotted to each class, as in his (supposititious) class the time taken may be anything from six to twelve hours, and entirely dependent on the test-pieces chosen by the competitors. The latter figure (twelve hours) is surely a very long time, but this allows only six minutes per competitor per round.—Yours, &c., H. Corbitt.

10, Clarence Road,
Chorlton-cum-Hardy, Manchester.

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Sir,—Having read Mr. Scovell's idea of adjudication, I fail to see how it would help the judges in their task; in fact, I should think it would complicate matters if every competitor sang a different song, and also—looking from a competitor's standpoint—making it tiring for those rendering five songs, when some of us (as I know from experience) are worked up to concert pitch with nerves or excitement. I do not think that Mr. Scovell need worry over the competitor being bored, as any person entering a contest for the love of art does not tire of repetitions. I entered a musical festival last year—my second attempt at festival work. I tied fourth, at the final, out of about seventy entries (with eighty-five marks). I did not tire of hearing the test-piece sung, and I was the last to sing, at 5.30 p.m., after waiting my call from early morning. I think one or two

test-pieces quite sufficient, as some of us have to labour under great difficulties to get there at all. I will just state how I was situated last year, and I intend to enter again this year, although I have still some of the old handicaps.

My first problem: a very old pianoforte, past repairing; down considerably in tone. (2.) Being a working woman, and trade bad, I could afford only one quarter's singing lessons before the festival. (3.) I developed a bad cold the week of the festival, and was unable to sing three days before the final. (4.) Still undismayed, I worked until late on the Friday night and rose at 5 a.m. on the morning of the festival, caught the 6.30 a.m. train, and was travelling until 11 a.m., having to change three times. Then I had missed my number being called, and it was 5.30 when I sang. Now I ask Mr. Scovell, or any person interested, Don't you think that is enough to break any competitor's courage, without five test-pieces, especially where there is financial difficulty? Being poor does not kill the love or craving for music, although it is a serious handicap, and I am sure there are others placed in the same predicament as I.—Yours, &c.,

A MUSIC LOVER.

Bolton, Lancs.

## THE LATE DR. EATON FANING

SIR,—By way of supplementing Dr. Ivimey's letter in your January issue, I add that not only did Eaton Faning—like his Eton contemporary, Charles Harford Lloyd—submit to the ordinary Mus. D. examination ordeal at his Alma Mater, but he expended much time and trouble in preparing for it. I know this was so, from the fact that he came to me for 'coaching' lessons. Well do I remember his difficulty at first in getting tests worked in the time allowed for them by the University regulations. He remarked at the end of one lesson that he did not think it possible to write a complete five-part fugue in three hours, to which I replied that it could be done in one hour. 'Could *you* do it in that time?' he asked. I said I thought I could. 'Very well then,' said he, 'I have another hour to spare, let me see you do it.' He proceeded to write a subject, and stood over me—watch in hand—whilst I scribbled away, explaining every step of the way as I went along. My fugue was finished in fifty-eight minutes. He was soon able not only to do likewise, but better. Amongst my treasures is a copy of the Philharmonic Beethoven bust, which he sent me after 'getting through' at Cambridge, twenty-eight years ago. How time flies! The trouble is that it takes with it so many old friends, of whom E. F. was certainly one of the best.—Yours, &c.,

C. W. PEARCE.

Crossways, Sandbanks,
Bournemouth.

## THE MINOR CHORD: AND SCALE FINGERING

SIR,—In his article Dr. Shirlaw states that Zarlino regarded the minor chord as the major chord taken in the opposite direction—*e.g.*, 6, 5, 4, 3, 2, 1, instead of 1, 2, 3, 4, 5, 6. But how can a chord be changed by a different reading, the sounds remaining the same? $c$–$c^1$–$g^1$–$c^2$–$e^2$–$g^2$ is the same as $g^2$–$e^2$–$c^2$–$g^1$–$c^1$–$c$. I have no first-hand knowledge of Zarlino's works; but Hugo Riemann stated that the 16th-century theorist was 'conscious of the opposition of the major and minor consonant chords, in that the one is referred to the harmonic, the other to the arithmetical division of the string'—a very different matter. This, of course, was Riemann's own theory of the origin of the minor consonance. I was unaware that he had abandoned it until I read Dr. Shirlaw's article; and I am glad to know that he did so, for I have always thought the theory unsound and fanciful, for more reasons than one.

In Mr. Dickinson's article on the fingering of scales, I am astonished that he condemns the harmonic minor—'the beautiful form,' as Stainer calls it in his 'Treatise on Harmony.' In a fairly long career of teaching, I have never dreamt of giving pianoforte pupils any other, except for examination purposes; and then only for a month before the exam., to be dropped directly it was over. It is a great mistake to multiply exercises unnecessarily.—Yours, &c.,

ARTHUR T. FROGGATT.

5, Richmond Mansions,
Denton Road, Twickenham.

## DIPLOMAS

SIR,—The discussion on the necessity of stating the subjects in which L.R.A.M. and A.R.C.M. are gained, and the wide-spreading use of worthless diplomas, shows that serious steps need to be taken to enlighten the general public on the value of musical diplomas. Genuine diplomas are becoming harder to get year by year, owing to the rising standards of examination; at the same time, their value is being depreciated in the eyes of the public by misuse and unfair competition, so that they tend to be of little use in helping the holders to obtain good positions. As an example, I know of an experienced musician who is F.R.C.O., L.R.A.M. (organ), A.R.C.M. (teaching singing *and* teaching pianoforte), CHM. (choir-training diploma of the R.C.O.), and also holds the R.A.M. (honours) certificate for voice-culture and class-singing for children, besides being a registered teacher. He has applied recently for over a dozen posts as organist-choirmaster, the salaries offered varying from £80 to £120 per annum. To about half he received no reply, and in only one case was he selected for a personal interview and trial, although he has excellent testimonials as well as diplomas.

If cases like this continue, musicians will soon be faced with the question, 'Are diplomas worth while?'—Yours, &c.,

'SANS DIPLOME.'

## 'BRIGHTENING' HANDEL

SIR,—As a listener at the performance of 'The Messiah' at the Albert Hall, under the baton of Sir Thomas Beecham, on December 18 last (Sunday), I would like to make a few remarks. Right away I would say that from a musical and choral standpoint the performance was full of disappointments.

When a conductor adopts such *tempi* in choruses as were adopted then, it is impossible for choristers (however well trained they may have been previously) to make good, clean attacks and releases, and one naturally expects such an elementary point as that to be beyond criticism on an important occasion, as this was supposed to be. The choristers must not be blamed, as (being a keen choral singer myself and thoroughly used to working under a baton) I do say emphatically that it was practically impossible to follow the beat, which was most erratic and inconsistent.

Whether or no a performance of this kind can be called brilliant is a very debatable point, but my musical intelligence tells me that a performance raced through as 'The Messiah' was in nearly every item, with practically no light and shade, can be neither brilliant nor rhythmical. One paper states that 'Sir Thomas Beecham's dynamic energy sometimes seemed restless during the quieter moments.' I might add that for a conductor of such musical fame the manner of conducting was most irriatting and the gestures often unnecessary.

I will conclude by saying that if Sir Thomas Beecham is 'putting "The Messiah" right,' as he is reputed to have said, the sooner he adopts other methods the better for all concerned, as this specific performance was devoid of dramatic feeling, and lacked that wonderful religious awe with which it would have been imbued had the words and music been allowed to deliver their message.—Yours, &c.,

'MUSICAL.'

Stamford Brook, W.12.

## DROWNING THE SOLOIST

SIR,—When so many of the 'big 'uns' are explaining to us what a musical nation we are without being aware of the fact, for a mere layman to voice an opinion is to invite a squashing. However, as I am indebted to music for many hours of enjoyment, some of them exquisite, I should like to know whether others have thought as I do, or if my ear is wrong.

My chief enjoyment has come from small choirs, orchestras, string quartets, and instrumental and vocal recitals. When I attend the big orchestral concerts, I find myself wondering if the composers whose music is being interpreted wrote for such a large number of instruments; or have we created artist-conductors who, imbued with the modern ideas of trusts and combinations, look to a millennium when choirs of ten thousand or twenty thousand and orchestras in proportion shall answer the movements of their batons? The same question applies to choral societies. I know the bigger the choir the bigger the fee, and men must live; but is it music?

This is all the more apparent when a concerto is performed. Soloists cannot increase their tone according to the size of the orchestra, and more often than not they are swamped and heard only occasionally, until one cannot help thinking of a whale coming up to spout, preparatory to another long spell underneath.

I have heard oratorios—Elgar's 'Dream of Gerontius,' for example—where the solo voice sings with the choir and orchestra, and one cannot help being sorry for the poor soloist, who is apparently working so hard and trying to interpret, but no coherent utterance is audible. With regard to opera: The first time I heard 'La Bohême' the orchestra prevented me from understanding the plot. This, however, was not the case with 'Così fan tutte,' where only a very small orchestra was employed. The music was, in my opinion, all the more enjoyable because of this. Conductors may gibe at singers, but the volume of the voice is limited, whereas the orchestra knows no such limitations.—Yours, &c.,

W. T. G. W.

North Finchley, N.12.

## EAR TROUBLE

SIR,—I read with great interest the letter to which you refer in the current *Musical Times*, and it may be of interest to others who, as well as myself, will welcome the appearance of the promised article, if I state what are my own defects other than the common impairment of the hearing faculty in many people of the mature age of 'over seventy.' To me all acute tones sound flat, and the grave tones sharp, discovered for the first time five years ago. On my way south, in September, as is my custom I spent the week-end in town, and to my surprise, at the 'Prom.' concert found the flutes were persistently flat and basses sharp. At Bournemouth they were doing the same thing, and as no improvement had taken place by the next season, I had an hour's searching diagnosis by a Wimpole Street specialist. Result, 'I am afraid nothing can be done for you.' The other day I was handed a case of four C forks, and immediately laid them out in correct order of pitch, from lowest to the Old Phil. 540. I am left with four octaves on the pianoforte from which I can get really pleasurable music; and from a good wireless set which in the main is enjoyable, there comes in with the flutes, in the higher notes (as well as with the pianoforte), an almost unbearable scream a full semitone flat. A similar 'delight' comes with highest strings and reeds.

I should like to add a word of appreciation of your valuable journal, which has for fifty years kept my interest in music quite unimpaired and my enthusiasm for things unabated.—Yours, &c.,

JAMES PALMER.

The Drive, Kettering.

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We have received the draft programme of the 1928 Three Choirs Festival (Gloucester, September 2-7). New works will be composed for the occasion by Ireland, Harwood, Holst, Bantock, Honegger, and the conductor-in-chief, Sir Herbert Brewer. The programme will include also 'The Dream of Gerontius' and 'The Kingdom,' Ethel Smyth's Mass in D, Honegger's 'King David,' Kodály's 'Psalmus Hungaricus,' and Verdi's 'Requiem.'

In connection with the Education Authority, Mr. Gerald R. Hayes is giving a course of five weekly lecture-recitals at the Streatham and Tooting Literary Institute (Bec School, Beechcroft Road, Tuesdays, at 7.30) on 'Music of the 16th and 17th centuries.' The two remaining lectures are on February 7 and 14, and will treat of wind and keyboard instruments respectively.

# The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Lady pianist (advanced) wishes to meet violinist for mutual practice. One evening weekly.—G. M., c/o *Musical Times*.

Pianist and accompanist (lady) wishes to meet singer or instrumentalist; or to act as accompanist for string band.—E. M. G., 185, Byron Avenue, Manor Park, E.12.

Wanted, good flautist, clarinettist, and violinist for practice of advanced orchestral music. N.W. district.—H. B. P., c/o *Musical Times*.

Mezzo-soprano wishes to meet advanced accompanist for mutual practice.—WALTON, 22*a*, Kemplay Road, N.W.3.

Bass singer wishes to meet good accompanist who is also a solo pianist, for mutual practice. Croydon or S.E. districts.—C. B., c/o *Musical Times*.

Pianist (lady) wishes to meet instrumentalist or singer for mutual practice. Evenings preferred. London.—R. U. S., c/o *Musical Times*.

String players wanted to strengthen an orchestra attached to a young people's club in S.E. London. For particulars apply to Miss BACCHUS, 19, Peckham Road, S.E.5.

Two tenors required for party of madrigal singers, consisting of six voices. Must be good readers. Practices every other week at Baker Street.—MADRIGALS, 34, Crediton Road, N.W.10.

Two violinists wanted to complete a quintet. Players in or near London preferred.—ROBERT H. CHAMPION, 1, Pearman Street, Westminster Bridge Road, S.E.1.

## ROYAL ACADEMY OF MUSIC

The Lent term opened on January 9 with an extremely satisfactory entry of students.

On Thursday, January 12, the remarkable adventure of presenting Haydn's String Quartets, eighty-three in all, was continued in Duke's Hall. The four young ladies from Mr. Lionel Tertis's class played Op. 9, Nos. 1, 2, and 3, and their performance was worthy of high praise. The ensemble was excellent, the tone true, and I am sure they enjoyed themselves quite as much as their audience. These Thursday afternoons deserve the attention of the greater musical public, quite apart from the immediate entourage of the Academy, for they are both entertaining and educational. In addition to these concerts the usual weekly and students' chamber concerts will take place.

Recognition of the genius of Edward German came at the New Year, when he received the honour of knighthood. He entered the Academy in 1880, taking the organ as his chief study, and a year later took up the violin under Weist Hill and Alfred Burnett. It is of interest to record the fact that one of Sir Edward German's fellow students was Sir Henry Wood.

It is with great regret that I announce the death of Daniel Wood, who was Professor of flute playing at the Academy since 1905.

F.

The following awards have been made: Gowland Harrison Scholarship (violin) to Sydney A. Griller (London), Jack O'Brien and John Hamilton being very highly commended; Emma Levy Scholarship (pianoforte and theory) to Sadie E. Silverman (London), Zelda C. Bock and Sarah R. Stein being commended; John Stokes Scholarship (baritone) to Francis Geoffrey Davies (Liverpool); Charles Oldham Scholarship (violin) to Sylvia M. Paulin (Bexley); Baume (Manx) Scholarship (any branch of music) to Mabel J. Kelly (singing) (Southampton); Liszt Scholarship (pianoforte) to Josephine Harrison (London), Mary J. Townshend being highly commended.

## ROYAL COLLEGE OF MUSIC

Of actual doings at the College during the first two or three weeks of the term there is not a great deal to record, but a long list of fixtures has been planned, including five or six orchestral concerts, four chamber concerts, a like number each of informal concerts, evening recitals, and mid-day recitals; also three Patron's Fund rehearsals, and at least two operatic performances. The Operatic Class has a busy term mapped out, and is already well advanced with preparation of what may be called 'répertoire' works, such as 'Samson and Delilah,' 'Rigoletto,' and 'Madame Butterfly.' During the latter half of the term no less than three works by British composers will be produced, two one-Act operas and a ballet, two of these three works being given under the auspices of the Ernest Palmer Opera Study Fund.

As was observed a short time since, during the festivities connected with its twenty-first birthday, the Royal College of Music Union forms an invaluable social link between past and present members of the College. Its popularity was well demonstrated at the annual meeting on January 19, when the President of the Union, Sir Hugh Allen, took the chair at a large gathering of past and present students of the College from all parts of the country. He reported the continued prosperity of the Union at the formal meeting, and afterwards joined with the members in the merriment of feasting and entertainment.

The following awards of exhibitions and prizes are announced:

CHRISTMAS TERM, 1927

Council Exhibitions—Ethel Pearce, Isobel Cooke, Lois Meads, Elizabeth Campbell, Lilian Harris, Josef Zacharawitch, Betty Baldry, Leila Andrews, Leslie Ellis, Isaac Franklin, Remo Lauricella, Dorothy Ivimey, Florence Fox, Rose Greenway, Haydn Morgan, Iris Austin, Dudley Beaven, Margaret Davis, Elizabeth McIntyre, Leslie Orrey, Kathleen Collins. London Musical Society's Prize—Gladys Knight. Grove Exhibition—Divided between: Sylvia Pearce, Ernest Barnes, Ursula Boase. Raymond ffennell Awards—Josephine Teear, Joyce McG. Clarke, Christine Godwin, Mary Whittaker, Eileen Stebbing, Kathleen Harman, Hilda Stokes-Rees, Phyllis Gibbon, Janet Waller, Emily Ramsden, Stella Marsh, Olwen Phillips, Monica Dugmore, Ella Hulme, Mary Kelly.

## TRINITY COLLEGE OF MUSIC

The Lent term opened auspiciously with the number of students well up to average.

The inaugural ceremony held as usual on the first Wednesday of the term was made interesting by the presence of Mrs. Mary Davies, who, after giving a short address, distributed the prizes and medals awarded to students on their work of last year.

As the result of the competition held recently, the following have been awarded scholarships for two terms on probation, with possible renewal: Leonard Atherton, George Alfred Jupp, Eric Clifford Coles, Thelma Lena Nurick, Mary Beatrice Churchouse, Mollie Grace O'Halloran, Frederick Hugh Danger, Mary Jocelyn Ross, Muriel Florence Forshaw, Luke Monro Spooner, Sydney Goldstein, Keith E. Stutely, Walter Douglas Grose, and Edna W. Eaire.

The following exhibitions have just been awarded in connection with the Local Practical Examinations held at 'home' centres during last year: Senior Division (value nine guineas)—Elsie M. Naylor (Nottingham), Muriel G. Haste (London), Rosie Teacher (Hastings), Cissie Hedley (Bristol), Charles Hamilton (Glasgow), Mary Coles (Dover), Dorothy Landon (Newcastle), Irene D. Richards (London). Intermediate Division (value six guineas)—Lucy C. Bell (Norwich), Mollie V. Halls (London), Alec Farrar (Halifax), Eunice E. Thomas (Merthyr Tydfil), Emily Stansfield (Bradford), Edgar Lindley (Manchester), Barbara E. Farrow (Croydon), Alice C. Sandry (St. Austell). Junior Division (value six guineas)—Gerald Agnew (Guildford), Emanuel Yourovsky (London), Joan B. Low (Southampton), Yvonne C. Fisher (Bristol), Maureen Hanrahan (Limerick), Gertrude Cameron (Dundee), Kenneth J. Goddard (Nottingham), Charles F. Jones (Stoke-on-Trent), Madeline Oldham (Manchester). Elocution (Senior: value nine guineas)—Una B. Ritchie (Sunderland); Intermediate (value six guineas)—Margaret F. Goodfellow (Dover); Junior (value six guineas)—Doreen Harrison (Sheffield) and Dorothy Ackroyd (Blackpool).

## ASSOCIATED BOARD: AWARD OF MEDALS

The following candidates gained the gold and silver medals offered by the Board for the highest and second highest honours marks, respectively, in the final, advanced, and intermediate grades of the Local Centre Examinations in November-December last, the competition being open to all candidates in the British Isles: Final Grade Gold Medal, Dorothy S. Pike, Salisbury centre (pianoforte); Final Grade Silver Medal, Violetta Yuill, Brighton centre (pianoforte); Advanced Grade Gold Medal, Eileen M. Robertson, Leeds centre (pianoforte); Advanced Grade Silver Medal, Margaret I. Hartland, Croydon centre (pianoforte), and Evelyn M. Stannard, Kings Lynn centre (pianoforte) (these two candidates gained an equal number of marks); Intermediate Grade Gold Medal, Rosalind Collins, Portsmouth centre (violoncello); Intermediate Grade Silver Medal, Marjorie E. Helyer, Bournemouth centre (pianoforte).

## MUSIC IN PUBLIC SCHOOLS

Bedford (Modern).—The programme of a recital for two pianofortes included Glazounov's 'The Forest,' for eight hands, Moscheles's 'Hommage à Handel,' and Scharwenka's 'Danse Polonaise.' At a Mendelssohn recital given in St. Paul's Church, 'Come, let us sing' (Psalm 95) was sung by the School choir under Mr. H. J. Colson. At the Christmas concert, Percy Fletcher's 'The Deacon's Masterpiece' was the chief choral item, the entire second part of the programme being devoted to carols.

Berkhamsted.—Dr. E. T. Sweeting judged the annual House Competitions, which were marked by an increase in the number of performers on instruments other than the pianoforte. A concert was given during the term by the Intime Trio (Mlle. de Livet, Messrs. Cecil Bonvalot and Cedric Sharpe). The principal choral works at the School concert were Walford Davies's 'Hervé Riel,' the Faery Chorus from 'The Immortal Hour,' and the 'Song of the Volga Boatmen,' arranged by A. Forbes Milne. Mendelssohn's 'Son and Stranger' Overture, the Allegretto from Beethoven's eighth Symphony, and Dvorák's 'Slavonic Dance' in G minor, were the orchestral items. A carol service was held on December 18.

Bruton (King's School).—At programmes given in Bruton Parish Church, under Mr. N. W. Newell, Bach's 'Jesu, Joy and Treasure' and excerpts from 'The Messiah' were sung, the Rev. A. H. Peppin acting as organist for the latter. The second part of the Christmas concert consisted of an orchestral selection from Gilbert and Sullivan and Act 2 of 'Ruddigore.'

Canford.—Concerts have been given on Sunday evenings, the programmes of which have included music for violin, violoncello, pianoforte, and string quartet. The House Competitions were judged by Mrs. Farnell Watson, Principal of the Bournemouth School of Music. Sir Dan Godfrey conducted community singing on December 15, and a carol service was held on the last Sunday of the term.

Cheltenham.—At the summer concert, Parry's 'Ode to Music' and the Pilgrims' Chorus from 'Tannhäuser' were sung; the orchestra played the 'Coriolanus' Overture, Cyril Scott's 'Cherry Ripe,' and Debussy's Petite Suite. The programme also included movements from Mozart's Trio for clarinet, viola, and pianoforte, unaccompanied part-songs, and the 'Agincourt Song' sung by the whole school. During the Christmas term Sir Herbert Brewer gave one of a series of organ recitals, and a service of carols was held. At the final concert choral selections from 'The Mastersingers' and 'Faust,' Gerrard Williams's arrangement of the

'Volga Boatmen,' and that by Geoffrey Toye of 'The Keeper' (for chorus and brass) were sung, the orchestral items including the 'Figaro' Overture and the 'Rosamunde' Ballet Music. Mr. P. J. Taylor conducted.

Chigwell.—The programme of the Christmas concert included Parry's 'Pied Piper,' Balfour Gardiner's 'News from Whydah,' part of the Mozart Pianoforte Concerto in D minor, the Purcell Suite in C, Quilter's Three English Dances, and the Haydn 'Toy Symphony.' Mr. H. S. Denton conducted.

Christ's Hospital.—Brahms's 'How lovely are Thy dwellings fair,' Elgar's 'The Wraith of Odin,' and works by Morley and C. S. Lang, were among the choral items of the December concert; the instrumental programme included solos for flute, violin, and pianoforte (the Chopin Ballade in A flat), and orchestral pieces.

Cranleigh.—At concerts during the term pianoforte trios by Brahms and Schubert, the Ravel Quartet, and works for string quartet by Frank Bridge and Percy Grainger, have been played; and a recital of vocal duets was given by Misses Ita Cope and Jean Duncan. The choral works at the School concert, conducted by Mr. S. M. Allen, were three choruses from Elgar's 'King Olaf' and the Choral Dances from Borodin's 'Prince Igor.' The orchestra played a Suite from 'Carmen,' and a Pageant Suite by Mr. R. W. Bowyer (assistant music master), written for the recent Pageant at Eccleshall, Staffs.

Denstone.—At the end of the Easter term a concert of community singing and miscellaneous items was given, Schubert's Marche Militaire being played by the orchestra.

Eton.—The chief events of the term have been (1) a pianoforte recital by Mr. Harold Bauer; (2) a concert by the Entente String Quartet, with Mr. Charles Draper in the Clarinet Quintets of Mozart and Brahms, and with Dr. Ley in the Schumann Pianoforte Quintet; (3) Vocal and Instrumental Competitions, judged by Dr. W. H. Harris, Mr. Harvey Grace, and Mr. D. G. A. Fox; (4) four organ recitals by Dr. Ley; (5) two performances of carols and Christmas music; and (6) the School concert. In the programme of this were the Masque from Purcell's 'Dioclesian,' part-songs by Wood, Dyson, and Sullivan, the 'Leonora' Overture No. 3, 'Finlandia,' Holst's 'Marching Song,' and the Scherzo from a 'Midsummer Night's Dream.' Mozart's E flat Trio for violin, viola, and pianoforte, and the solo flute and violin parts in the second 'Brandenburg' Concerto, which were also included, were played by boys in the school.

Fettes.—Sunday concerts have been given as follows: (1) a pianoforte recital by Mr. George Reeves; (2) a violin and pianoforte recital by Mrs. Rowland Waterhouse and Mrs. David Clapperton; (3) the Brahms Requiem by the School Choir and Reid Symphony Orchestra (assisted by members of the School orchestra), conducted by Mr. H. M. Havergal; (4) a concert by the Edinburgh Wind Quintet; (5) a pianoforte recital by Mr. Aubyn Raymar. The Inter-House Competition was judged by Mr. W. Greenhouse Allt (St. Giles's Cathedral).

Giggleswick.—A chamber concert programme, given by Messrs. Bentley, Dunford, and T. A. Davies, included the 'Dumky' Trio of Dvorák and the Elgar Violin Sonata. At the Christmas concert 'Hiawatha's Wedding-Feast' and Elgar's 'Fringes of the Fleet' were sung under Mr. T. A. Davies. A carol service took place on the last Sunday of the term.

The Leys.—The annual Bach programme, given in the School Chapel, was planned by Dr. E. H. Ezard. The works performed were the Cantatas, 'How many and how mighty, Lord' (No. 153) and 'The heart is defiant and afraid' (No. 176); an Eastertide Sequence and Hymn; and Chorale Preludes for organ. Mr. T. F. Bye conducted.

Malvern.—The following performances have been given: (1) a violin and pianoforte recital by Miss Orrea Pernel and Madame Lily Henkel; (2) community singing with instrumental items played by boys; (3) a concert-performance of 'Hansel and Gretel' (with pianoforte accompaniment); (4) Christmas music in Chapel. The principal judge of the House Competition was Dr. Percy Hull (Hereford Cathedral). At the Christmas concert, Hamish MacCunn's 'Lord Ullin's Daughter' and Fletcher's Fantasia on 'The Mastersingers' were sung, and the Saint-Saëns Concerto in G minor, for pianoforte and orchestra, was played with a different soloist for each of its three movements.

Oundle.—The Mass in B minor was performed for the fourth time under Mr. C. M. Spurling, on December 18, the whole school, as usual, taking part. The choir numbered three hundred, the additional unison chorus two hundred and thirty, and the orchestra fifty. The unison chorus took part in eleven of the twelve choruses sung, and only three numbers (Nos. 15, 19, and 21) of the entire work were omitted. The soloists and six members of the orchestra came from London; but the three Bach trumpeters and the solo flautist were boys in school.

Rugby.—Two of Stanford's 'Songs of the Sea' and Grieg's 'Landerkennung' were the principal choral works at the December concert; the orchestra played movements by Bach, Beethoven, Grainger, and Walford Davies, and the Chopin Berceuse was among the solos. Mr. K. A. Stubbs conducted. The 'Band Concert' programme, conducted by Mr. H. W. Pearce, contained, besides works by Holst, Schubert, Grieg, and Sullivan, chamber music items for wind instruments and pianoforte by Loeillet, Hurlstone, and Mozart.

St. Paul's.—The following concerts were given during the term: an organ recital by Dr. H. Hickox, interspersed with songs and pianoforte solos by Old Paulines; a pianoforte recital by Mr. Harry Isaacs, with Mr. A. N. G. Richards as singer; a miscellaneous concert given almost entirely by present members of the school, at which the pianoforte solos were part of the Grieg Sonata in E minor and a Chopin group, including the Studies Op. 25, No. 9, and Op. 10, No. 12. The first part of the Musical Society's concert was miscellaneous, most of the items being contributed by O.P.'s. The second consisted of 'Hiawatha's Departure,' conducted by Mr. H. E. Wilson.

St. Peter's Court (Broadstairs, Preparatory).—At the School concert, unison songs by Holst and Dunhill, and solo songs by Quilter, Austin, and Alec Rowley, were sung; the March in 'Scipio,' arranged as a string trio, and pianoforte solos by MacDowell and Alec Rowley, were played; and songs were also contributed by Mr. Hubert Eisdell.

Wellington.—Recitals or concerts have been given during the term by Miss Jelly d'Aranyi, with Mr. W. K. Stanton at the pianoforte; Miss Joan Sheppard (song recital); the Band of the 2nd Battalion the 60th Rifles (K.R.R.C.); Mr. Bartlett and Mr. Stanton (violin and organ recital); Miss Kathleen Thomson (pianoforte recital); the London Symphony Orchestra, conducted by Mr. Stanton; Miroslav (two violin recitals); and Mr. R. Timberley (organ recital). Mr. R. Jacques (Queen's College, Oxford), adjudicated the Glee-Singing Competition; and on the last Sunday of the term Christmas music, including three choruses from 'The Messiah,' was sung at evensong.

Westminster.—Concerts of music for bassoon and French horn, preceded by short lectures, have been given by Mr. R. Newton and Mr. Aubrey Brain respectively, with Mr. C. Thornton Lofthouse at the pianoforte. The programme of an 'informal' concert contained solos for violin, violoncello, clarinet, trumpet, and pianoforte, besides pianoforte duets and songs; and, in December, Parts 1 and 2 of Bach's 'Christmas Oratorio' were sung under Mr. Lofthouse, the whole school taking part in certain numbers.

Winchester.—The most important events of 1927 have been performances of 'Samson,' selections from 'The Mastersingers,' S. Wesley's 'Exultate Deo,' part of the Brahms 'Requiem,' and the 'Choral' Symphony (preceded by lectures). There have also been three recitals of chamber music with wind instruments, three historical song-recitals, and instrumental and choral competitions.

F. H. S.

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At the final session of the Cleveland and Durham Eisteddfod, held at Middlesbrough on January 2 and 3, a good competition took place between five male-voice choirs all from local iron and steel works. L.N.E.R. Works Institute (Mr. G. Woodhead) was first, Chester-le-Street Co-operative (Mr. J. Hughes) second, and the others were Pease & Partners, Furness Athletic Club, and Erimus Club. In the chief male-voice competition the winners were Cleveland Harmonic.

# London Concerts

WILLIAM WALTON'S 'SINFONIA CONCERTANTE'

M. Ansermet opened his Philharmonic concert on January 5 with the first 'Leonora' Overture and the 'Unfinished' Symphony, which he treated with calm reverence. Here, it appears, was matter for special comment. M. Ansermet should have done violence to Schubert, or handled him without competence. Disappointing to find him so sympathetic, sane, and well-regulated a musician—almost dull, in fact.

M. Ansermet then crossed to his own ground, where he conducted William Walton's new 'Sinfonia Concertante' for orchestra and pianoforte, and Ravel's 'Daphnis and Chloe,' the latter more completely performed than ever before in England. Walton's gossiping music and Ravel's delicately-powerful orchestration gave him something which he could hold up in the limelight. Both works looked well.

Mr. Walton has lately been regarded as one of our prospects. How would he open up? Would he become cleverer and ever cleverer, or wilder and ever wilder; or would he become a composer? The 'Sinfonia Concertante' points to the composer. It has many contacts with the composed kind of music. By contacts we do not mean reminiscences, though these were to be spotted in plenty. Mr. Walton has had only twenty years or so for learning what his fellows have done. The search for originality is like a pilgrimage out of London—so many miles have to be trudged before you are alone. The 'Sinfonia Concertante' has contacts of the reminiscent kind, some of which may be fairly put down as echoes of the world's music, and some of which may not—a few rhythms, rhythmic oddities and reiterations, for instance, which tempt the word 'Russian' from the pen of the too-ready writer. Henceforth may no composer say the same thing six times running without being written down a pro-Muscovite? Mr. Walton's larger contacts were with the kind of music that argues from one page to the next and shows a sense of responsibility to its texts. Not that Mr. Walton could be accused of epic continuities, but his music spoke as if it had them in mind, which was something. There was no special idiom or attitude or manner or licence consciously adopted for better or for worse, but a generality of style that could clothe any idea that demanded expression. A good deal of the music was in the notes of a scale, with just a few intrusive notes that help to give a plangency to the diatonic writing. Diatonic and undiatonic were interspersed in the way that long and short sentences are interspersed in good writing. Humour, in plenty, was there, and it had the adjustment that is the best part of humour. The slow movement—the middle of three—moved with classic breadth and dignity, or tried to. Out of it all emerged a young personality that had more in its manner than grimacing and flourishing. These are casual approvals that came to mind during the performance, all apt to the belief, expressed above, that Mr. Walton would develop as a composer.

The actual music did not amount to a great deal. It was the product of a live brain that could think vivaciously; but the things thought of had little substance. The music, all in all, was more akin to good dinner-table conversation than to a lecture or the play. This, except to the old-fashioned, is high praise. The pianoforte obbligato could be compared to the pleasant accompaniment of plates and dishes, knives and forks, glasses and decanters, that makes the conversation go. Mr. York Bowen was an expert pianist—we forbear to call him butler—who appeared to take joy in his task. As to the title of the work, *Sinfonia* is right, and *Concertante* is right; if it be wrong to use Italian words, let the objector supply the English.

The 'Daphnis and Chloe' that followed was not the complete stage work, but a concert version, authorized by the composer, that contained ten sections arranged in three movements, and was being performed for the first time in England. This is said to be Ravel's best work. Judge music by its polish, and it is one of the best of anybody's works. Everything is chosen, arranged, and coloured with a kind of glossy assurance. Beautiful taste, beautiful orchestration, beautiful everything, but little said and done. The work was long, and we could not for ever admire the aristocratic *hauteur* which forswore the drastic word, the blurted utterance. In a way, Mr. Walton's anxiety to please was preferable. This translated ballet-music appeared to belong to neither of its worlds, the theatre or the concert-room. See the ballet, and you want to hear the music separately to savour its beauties through the ear alone; hear the music, and you feel the want of movement and poses and events of the stage to give it emphasis. Among its colours was that of the wordless voice. A choir from the Royal Academy of Music made a brave show amid difficulties which were sometimes excessive. When, after an unaccompanied bout with chromatics, the voices were no more than relatively joined by the instruments, the fault was M. Ravel's, and not that of the singers, who, like singers the world over, have the untempered scale of their throats.

M.

L.S.O.

On January 9, the L.S.O. offered its patrons a Wagner programme conducted by Albert Coates. There was a full house and much enthusiasm. Apart from 'Siegfried's Journey to the Rhine,' all the items were concerned with some aspect or other of Wagnerian eroticism. The Venusberg music portrayed the love of a Goddess; the duet of Tristan, the love of woman; the Parsiful duet, the love of the enchantress; the Valkyrie scene, the love of primitive man, for Siegmund and Sieglinde are the Adam and Eve of German mythology. Yet so far from surfeiting the appetite, this love music appeared to stimulate it. The concert was certainly not short. The concluding item—the duet from Tristan—began after the canonical hour of ten. But the audience was even more demonstrative and enthusiastic at the end than it was at the beginning.

As for the performance, it was just what one would have expected from Albert Coates and Madame Ljungberg. Coates has the whole Wagnerian répertoire at his finger tips. He may miss here and there a subtle point, but he can be relied upon to miss nothing that is really essential, and, what is even more important, to reveal all the intense, passionate ardour of this music. Madame Ljungberg's performance was the exact replica of her performances at Covent Garden last spring. She is an excellent artist—within well-defined limits. So is Mr. Widdop. But there are indications that he knows what these limitations are, and that he is doing something to conquer them. His future excites lively hopes, and will be watched with keen interest.

F. B.

B.B.C. NATIONAL CONCERT

After the Berlin Philharmonic, the Hallé Orchestra. Inevitable comparisons showed the scales wavering, with an ultimate descent on the Hallé side, mainly because of the absence of the overpointing—not to put it crudely as 'stunting'—that just cheapened the performance of the Berliners. Sir Hamilton Harty gave us beautiful playing in Mozart's G minor (though his pace and some other matters might be questioned), and an outstanding performance of Beethoven's fifth, rounding off a highly successful evening with some first-rate Wagner, in which Mr. Harold Williams sang up to the form of the orchestra. The crowded audience was largely made up of listeners who seemed to have followed the B.B.C. from their fireside to Langham Place. They demonstrated whenever possible—above all (and rightly) at the end of the Beethoven. An ovation was earned, for the Symphony was made wonderfully fresh and vivid. This writer has never been so struck by the Scherzo (although the bridge into the Finale was not well graded). In shopping terms, it was worth the money to hear the ten double-basses set about their *fugato* entries. If (as the Jeremiahs affirm) an occasional visit by a crack orchestra is necessary in order that London may not forget what high-grade playing is like, there is no need to send to the Continent. Manchester is good enough.

H. G.

### STRAUSS WALTZES

The Viennese waltz dynasty of Strausses has a brilliant history, which post-bellum misfortunes and the vogue of negroid dances will not, it is to be hoped, check.

The present Johann Strauss III., who is now touring England with the family waltzes, a concert of which was given at the Albert Hall on January 15, is grandson of Johann I., and son of the 'great' Johann. Their waltzes are part of the history of charming, reckless, luckless Vienna. Herr Strauss is an artist, and he conducts the celebrated pieces, which include also galops and marches, with fire, and with a kind of sad pride in his demeanour. And, indeed, the sensitive listener could not be oblivious of a sense of change and decay at this concert, which (but then, a Sunday afternoon at the Albert Hall! . . .) somehow missed the spirit of perfectly care-free gaiety. The waltzes flagged just a little in the new atmosphere—so far from the brilliance of a Hofburg ball in the 1870's!

Madame Vilma Delmar sang (in costume) with a remarkable technique among the leger-lines, but her uneasy bearing—she could not keep still—over-advertised the difficulties and made the listener uncomfortable. C.

### THE INSURANCE SOCIETY ORCHESTRA

The orchestra of the Insurance Society gave a fair account of itself at Queen's Hall on January 11. But it would have done much better if the programme had been shorter. A long programme is always a mistake for amateurs. It has no chance of bringing out the very best that is in them; it closes the door on the joys of a really good performance; it means greater risks and responsibilities than a union of Insurance Societies should take. We can understand the anxiety to go deeply into the orchestral repertory, which contains so many gems. But there is no danger that burglars should ever steal them. These gems can always be found when wanted. Unless purely technical problems are solved in a satisfactory manner, the composer, the performer, and the 'third party' (the audience) suffer alike. This does not mean that the evening was uninteresting. But it does mean that the orchestra can play much better than it did on January 11. F. B.

### GERALD COOPER CONCERT

Mr. Gerald Cooper's programmes never fail to reveal some piece or other either unjustly neglected or unknown to the city—if not to the world. The concert given on January 10 was no exception in this respect. Few of us could have heard either the lovely Mozart Quartet for pianoforte and wind, or the Sonata for pianoforte by Philipp Jarnach, which Miss Kathleen Long played with so much sympathy and charm. But, alas! its end was thoroughly unworthy of its noble beginning. There is at least one British composer who believes that his works are shelved only because public and performers have a pitiful faith in 'names.' The performance in question can only have been undertaken because Gounod has 'a name.' His 'little Symphony' for wood and horns is in fact so little that it cannot be distinguished from the thousand and one attempts of the kind made by amateurs in all ages. I have the deepest admiration for the composer of 'Faust,' but with 'Faust' my admiration begins and ends. The British composer to whom I have referred has a composition of his own for wood instruments which knocks the Gounod Symphony into a cocked hat. The playing was admirable on the part of the pianist—a little less admirable on the part of wood-wind and horns. F. B.

### SCHUBERT AND JOHN COATES

It was felt by everyone to be a special privilege to hear Mr. John Coates sing 'Die Schöne Müllerin' at the second of the Gerald Cooper concerts at Æolian Hall. He is the most distinguished English vocal artist of his generation, and the performance was a worthy celebration of the Schubert Centenary. Mr. Gerald Moore's pianoforte playing was really sympathetic and expressive.

The fact that few of the Müllerlieder are ever heard separately is a proof of Schubert's art in the composing of the cycle. The work is a whole; and though Schubert may have taken a hint from Beethoven's song-cycle, the thing is a piece of wonderful originality. No one separate song is quite equal to Schubert's very best, perhaps, but the whole is indisputably one of his masterpieces. At this concert we were charmed the whole way. Only, perhaps, in the courting period, before 'Mein!' did one or two of the simple strophic songs seem a trifle slow.

Mr. Coates knows German and knows Schubert. There was never a touch of excessive dramatisation. The whole was kept quiet and discreet. Points were made with the utmost sensitiveness and delicacy. 'Wohin?' completely satisfied us. The pace was moderate, and the tone extremely refined, with a hint of wistfulness. And the singer positively improved as the evening went on. No doubt a warmer and more powerful tone might have been desired in the 'Mein!' and in one or two other places, but the only real flaw in the evening was at the end of 'Pause.' The pianist's rhythm and tone made 'Ungeduld' an entrancing piece of music. In some of the pathetic songs towards the end the singer excelled. The very justness of his words made his tone beautiful. It was a classic performance. The audience showed deplorable taste in breaking in with applause after every song. C.

### CAROLS AND MR. FAGGE

On New Year's Day a small audience gathered at the Albert Hall to listen to carols sung by half-a-dozen choirs, conducted by Mr. Arthur Fagge. This was rather unfortunate, for Mr. Fagge had taken special pains to choose carols which he thought would most delight the audience. He applied this criterion ruthlessly and remorselessly, and on the whole successfully, for the audience encored the worst carol of the lot. The chief subject consisted of a chromatic progression and regression—three notes each way—for the tenors, which had just as much poetry and imagination as the simple arithmetical statement that one and one make two, and that two less one makes one. There was another piece by Gounod with a solo part (sung by Robert Radford), which no words will ever make into a carol. If there is anything in form and spirit this is not a carol, but a heavy German waltz.

The programme was, then, surprising but not interesting. The performance, however, made some amends, for Mr. Fagge had been obviously anxious to secure variety of colour, and the choirs responded well to his indications.

F. B.

## ELGAR'S 'CARACTACUS' AS OPERA

The Liverpool Repertory Opera Company made the interesting experiment of producing Elgar's cantata 'Caractacus' as a stage-work, at the David Lewis Theatre, Liverpool, on January 13. The work is laid out in six scenes which inevitably suggest the stage, and it is not difficult to guess that it was the picturesque quality of the libretto and the largely dramatic nature of the music which induced Mr. John Tobin to seek Sir Edward's permission to produce the cantata in this new form. But I fancy that Mr. Tobin was deceived by the apparent conflict between the Britons and the Romans into supposing that this in itself was sufficient to constitute drama. In point of fact, as the event proved, there is all too little real conflict in 'Caractacus.' It is, in fact, nothing more than a series of tableaux, and in no single scene is there any development of a dramatic situation. This is unfortunate, for the music itself has plenty of movement, more indeed than the text, and generally the atmosphere of the music is sufficiently operatic to make it congenial to the stage.

In the circumstances the interest of the production lay primarily in the singing, which, while it could not claim quite the precision and co-ordination of a platform performance, had plenty of energy; and secondly, in the set scenes. These latter, which owed a good deal to the use of curtains and back-cloths as developed in some of the B.N.O.C. productions, were often ingenious, and the woodland scene, played behind a drop curtain cut so as to represent trees, if not absolutely novel was theatrically very effective. The choral epilogue, sung on a darkened stage, was followed by a final tableau of which the purport should have been, apparently,

the apotheosis of British freedom. It was a pleasantly decorative group of young women clad in white—but, as a symbol, it suggested nothing in particular. Too many of the gestures throughout seemed to have been borrowed from Greek rather than Roman or ancient British sources, and were not always quite relevant to the situation. In all, however, the production showed praiseworthy enterprise, even if it has not succeeded in adding anything to the operatic répertoire. A. K. H.

## ERNEST BRYSON'S SECOND SYMPHONY

[FROM OUR MANCHESTER CORRESPONDENT]

At the eleventh Hallé concert, on January 12, there were heard for the first time in this country Ernest Bryson's second Symphony (still in MS.) and Respighi's Violin Concerto 'Gregoriano,' published in 1921. Until quite recently Bryson mixed the claims of a Liverpool cotton merchant's business with a devotion to music as his chief delight, and was ever in the vanguard of musical progress in that city, especially in the days of the now defunct Liverpool Orchestral Society, then conducted by another merchant-prince, Alfred Rodewald. Bryson took to serious orchestral composition about twenty years ago, and whatever views may be held as to the æsthetic value of this Symphony, it promptly proclaims him an ardent disciple of the school of César Franck—Bryson's earlier musical experiences as an organist possibly quickening this Franckian influence. No very distinctive individuality is to be traced in his thematic material, nor could be detected any notable rhythmical vitality; of episodical matter there was an undoubted excess. But whatever value may be placed upon the matter of his Symphony, most impartial verdicts would find the manner of its orchestral expression merely that of a cultured amateur and not of a practised craftsman; little, if any, genius for the expression of ideas in terms of orchestral tone. If this matter had been cast in prose form, written with a comparable verbal crudity, it may be doubted whether it would have found acceptance by any editor of judgment. He was preceded in the programme by Dvorák and followed by Respighi, both possessed of an uncanny certainty of instinct for just orchestral values; that instinct was obviously not possessed by Bryson, nor that sense for compact form in expression of thought or idea. A fifty-minute Symphony these days calls for much more than musical discursiveness, and why could not the composer build his climax without smothering it with an overwhelming organ? The conductor was powerless to mitigate the effect of this miscalculation, and whilst holding the view that the Hallé concerts are hardly the ideal place for enabling a very distinguished amateur (in the pure sense of the word) to hear how his efforts sound, no praise can be too high for the painstaking thoroughness, care, and energy with which Harty presented this new work to a very large audience.

The Gregorian influence in the Respighi Concerto is so slight as to be almost negligible. Its structure is that of fantasia rather than of strictly formal concerto, its main claim to distinction the clarity and beauty of its orchestral expression. There is no strong emotional content, but its lay-out is such as to stimulate all that is finest in a violinist's technique, and Mr. Arthur Catterall's playing afforded so constant a ravishment of the senses that one concluded that its technical appeal was responsible for this temporary withdrawal of attention from a constant adherence to the greatest classical examples in this art-form. Some of his Manchester admirers are longing to hear him in the Elgar Concerto.

# Music in the Provinces

BIRMINGHAM.—The City Orchestra opened the year with a Wagner concert under Mr. Joseph Lewis, and on the following Sunday gave a popular programme on the level of Grieg's Concerto and the Handel-Harty 'Water Music.'——Mr. Paul Beard conducted the City Orchestra on January 15 in a mixed programme that included Tchaikovsky's first Pianoforte Concerto, played by Mr. Leslie England.——On January 9, the Dorian Trio from Bangor (Miss Kathleen Washbourne, Miss Pauline Taylor, and Miss Enid Lewis) played three Trios at the Society of Artists' Gallery.

BOURNEMOUTH.—Mr. Edgar Bainton took a prominent part in the Symphony concert on January 5. He conducted his 'Eclogue,' which was performed for the first time at Bournemouth, and he was pianist in his Concerto Fantasia, which Sir Dan Godfrey conducted. The Symphony was Brahms's third.——The programme for January 12 included the first performance in England of a Symphony in D, by de Sutter, and Vaughan Williams's 'The Lark Ascending,' to be played by Miss Murray Lambert.

BRADFORD. — The Hallé Orchestra played at the Subscription concert on January 6, under the direction of Sir Hamilton Harty, whose setting of Keats's 'Ode to a Nightingale' was sung by Miss Bella Baillie. The 'New World' Symphony and Brahms's Variations on a Theme of Haydn were in the programme.——Vaughan Williams's Fantasia on Christmas Carols, two Bach Chorales, Bach's A minor Prelude and Fugue for organ, and chamber music were given at one of Mr. Charles Stott's Bach concerts in All Saints' Church, Horton Green.

BRISTOL.—For its Christmas concert the Philharmonic Society chose Bach's 'Christmas Oratorio,' excerpts from Berlioz's 'Childhood of Christ' (in which Mr. Steuart Wilson was the Narrator), and Vaughan Williams's Fantasia on Christmas Carols. Mr. Arnold Barter conducted.——A very successful Ladies' Night concert was held by the Madrigal Society, under Mr. Hubert Hunt, on January 12, the programme being long and varied and well carried out.

CHELTENHAM.—Following the recent concerts given in honour of Mr. Holst, a series of three special concerts was arranged at which the Birmingham City Orchestra would be conducted by well-known musicians. The first of these was conducted, in the absence of Dr. Adrian Boult, by Dr. Malcolm Sargent. The programme included Beethoven's fourth Symphony, Vaughan Williams's Overture to 'The Wasps,' and 'The Lark Ascending,' played by Miss Marie Hall. It was announced that at one of the later concerts a new work by Mr. Holst would be conducted by the composer.

EASTBOURNE.—The type of programme that Capt. Amers offers to his patrons is exemplified by the following, which was played on January 6: 'Prometheus' Ballet Music, Glazounov's sixth Symphony, Franck's 'Symphonic Variations' and 'Les Djinns' (with Miss Edna Willoughby as pianist), and 'L'Après-midi d'un faune.'

FELIXSTOWE.—On December 28, Mr. Maurice Vinden and the twenty-one singers of the Felixstowe Madrigal Society gave an interesting programme of Christmas music. It included Dale's 'Rosa Mystica,' Heath Gracie's 'I sing of a maiden,' Dering's 'Quem videstes pastores,' and Kitson's 'Whence those symphonious sounds' (in eight parts).

GLOUCESTER.—The Choral Society, under Sir Herbert Brewer, opened its sixty-seventh year on January 5, with Parts 1 and 2 of the 'Christmas Oratorio,' Marenzio's 'Lady, see on every side,' and the march-chorus from 'Tannhäuser.'

GUERNSEY.—An audience of seven hundred listened on January 10 to the Spencer Dyke Quartet in Beethoven's Op. 18, No. 6, the Debussy Quartet, Frank Bridge's Two Idylls, and a Haydn Quartet in D, Op. 64, No. 5.

HULL.—On January 6, Mr. J. W. Rossington conducted the Hull Æolian Mixed-Voice Choir in an excellent miscellaneous programme. The chief numbers were Parry's 'My soul, there is a country,' Stanford's 'The Valley,' E. T. Davies's 'The Snowflake,' Weelkes's 'On the plains' (for female voices), Colin Taylor's 'Slumber Songs of the Madonna,' Elsie Horne's 'Nocturne,' Julius Harrison's 'Come away, death' (for male voices), Bantock's 'Thro' Eastern gates,' and Elgar's 'The Herald.'

LIVERPOOL.—At the Philharmonic Society's last concert of the year, Delius's 'Paris' and Strauss's 'Don Quixote' were conducted by Mr. Paul von Klenau, who was more successful in this modern music than in Beethoven's fifth

Symphony. The January concert was conducted by Mr. Oskar Fried, who made a good impression in Brahms's first Symphony and Alto Rhapsody (with Miss Astra Desmond as soloist) and Mozart's 'Eine kleine Nachtmusik.' ——A notice of the operatic performance of 'Caractacus' will be found on p. 166.

Manchester.—Bolton Choral Union came to Free Trade Hall on January 2, and played an excellent part in a concert performance of 'Aïda,' under the direction of Sir Hamilton Harty. A fortnight later, at another of the municipal choral concerts, Dvorák's 'The Spectre's Bride' was well performed.——The Hallé concert on January 12, at which Ernest Bryson's second Symphony was performed, is given a special notice on p. 167.——The chief events in chamber music since Christmas have been a Schubert concert (the 'Death and the Maiden' Quartet and the 'Trout' Quintet), given by Miss Edith Robinson, and the Catterall Quartet's playing of Turina (D minor), Elgar, and Franck.

Newcastle.—At the Christmas concert of the Newcastle and Gateshead Choral Union and Newcastle Symphony Orchestra, Mr. George Dodds made his first appearance as conductor, and achieved a notable success with a performance, good in all respects, of 'Israel in Egypt.'

Norwich.—On January 9, at the Maddermarket Theatre, the Norwich Players produced 'Mr. Pepys,' the ballad opera by Clifford Bax and Martin Shaw.

Southend.—The Clarinet Quintets of Mozart and Brahms were played by Mr. Haydn Draper and the Westminster Quartet at a meeting of the Southend Chamber Music Society on January 10.

Tonbridge.—The Choral Society, under the conductorship of Mr. George J. Kimmins, performed Bach's 'Christmas Oratorio' in the Big School, on December 21. The chorus and orchestra numbered a hundred and thirty performers.

## Music in Scotland

Aberdeen.—Aberdeen Oratorio Choir, conducted by Mr. Willan Swainson, a musician of high ideals and dauntless courage, gave a performance of Beethoven's Mass in D, preceded by two movements of the 'Eroica' Symphony, played by the Scottish Orchestra under Mr. Swainson's direction.——Chamber concerts were given by the Rossetti Trio, and by a new string quartet, the Wilhelmj Players.

Edinburgh.—At the first meeting this season of the Edinburgh Bach Society, the programme comprised three Church Cantatas (No. 122, 'Des neugebo'rne Kindelein,' No. 51 (for soprano solo), 'Jauchzet Gott in allen Landen,' and No. 10, 'Meine Seele erhelet den Herren'), Palestrina's 'Magnificat Tertii Toni,' and a five-part Magnificat by Byrd. Mr. Douglas Dickson conducted the Society's choir and orchestra.——The Edinburgh Choral Union (Mr. Greenhouse Allt) sang 'The Messiah' on New-Year's Day, and gave a popular Scottish concert the same evening.——Mr. Moonie's Choir (Mr. W. B. Moonie) gave a Sunday evening performance of 'The Creation' and 'The Last Supper' scene from 'Parsifal,' and a Christmas evening performance of 'The Messiah.'——Mr. Godfrey's Choir (Mr. Gavin Godfrey) also sang 'The Messiah.'——Misses Marjorie and Patuffa Kennedy Fraser and Margaret Kennedy gave one of their all-too-infrequent recitals of 'Songs of the Hebrides.' —— At Prof. Tovey's Sunday concerts Miss Catherine Mentiplay, contralto, and Mr. Frank Moyes, organ, were associated in a programme of songs by Schubert and Dvorák, and organ works by Bach, &c.—— The Edinburgh Opera Company gave excerpts from favourite operas.

Glasgow.—The thirteen weeks' season of the Glasgow Choral and Orchestral Union concerts (Scottish Orchestra) is being shared by three visiting conductors—Vladimir Golschmann, Hermann Abendroth, and Albert Coates. The first four weeks were taken by Golschmann, and the programmes of the nine concerts (five Saturday and four Tuesday) included: Symphonies, the César Franck, Tchaikovsky's 'Pathétique,' the 'Unfinished,' Beethoven's No. 7, the 'New World'; Overtures, 'Oberon,' 'Freischütz,' 'Egmont,' 'Carnaval Romain' (Berlioz), 'Carneval' (Dvorák), 'Tannhäuser,' 'Mastersingers,' 'Barber of Seville,' and 'Russlan' (Glinka); other works, Strauss's 'Tod und Verklärung,' 'Finlandia,' Stravinsky's 'L'oiseau de feu' (selection), Prokofiev's 'Love of the three oranges' (selection), Scriabin's 'Poème de l'extase,' Bax's 'Garden of Fand,' the Satie-Debussy 'Deux gymnopédies,' the fourth Brandenburg Concerto, the 'Enigma' Variations, Respighi's 'Fountains of Rome,' &c. The soloists included Nicolas Orloff in Rachmaninov's Pianoforte Concerto No. 3, in D minor, Mischa Elman in the Tchaikovsky Violin Concerto, and Solomon in the Beethoven 'Emperor' Concerto. Golschmann, thirty-four years of age, of Russian parentage but born and educated in Paris, came with a recommendation from Kussewitzky. He had on the whole a good press, and was given a warm send-off at the close of his four weeks' stay. But his work seemed to us amateurish on the technical side, and on the æsthetic we thought it quite lacking in any real significance or sensitiveness. Latterly, we found ourselves going with reluctance to St. Andrew's Hall on Tuesdays and Saturdays. The advent of Hermann Abendroth to direct the next four weeks' series changed the whole face of things. For a month past many of us had been asking desperately whether the Scottish Orchestra had really become so dull as we were finding it. Abendroth supplied the answer—in the negative. For the first time this season we had plasticity and shapeliness of line and phrase, appreciation of texture, architectural balance and proportion, subtlety and significance. Abendroth's programmes (four Saturday, five Tuesday, and one New-Year's Day 'Popular' concert) included: Symphonies—Tchaikovsky's No. 5, Beethoven's 'Pastoral,' Haydn's No. 14, in D, and (two notable performances) Elgar's second Symphony and Brahms's No. 2, in D; Overtures—'Euryanthe,' 'Egmont,' 'Solonelle,' 'Academic,' 'Hansel and Gretel,' 'Leonora' No. 3 (a great performance), 'Hebrides,' 'Rienzi,' 'Merry Wives,' 'Seraglio,' 'Mignon,' 'Bartered Bride,' 'Rosamunde,' 'Benvenuto Cellini,' 'Fledermaus,' and (the only novelty) Pfitzner's 'Katchen von Heilbronn,' which failed to make any impression; other works, 'Heldenleben,' 'Eine kleine Nachtmusik,' and a complete Wagner programme, the most satisfying feature of which was a beautifully wrought performance of the 'Siegfried Idyll.' The soloists were Mr. Frederick Lamond, who played the Tchaikovsky Pianoforte Concerto in B flat minor and some of his favourite, not to say hackneyed, Beethoven and Liszt pieces; Miss Riele Queling, a young German violinist, who made a brilliant first appearance, playing the Brahms Concerto with genuine distinction; Mr. Loris Blofield, the popular leader of the orchestra, who was not well advised to choose the very tame Dvorák Violin Concerto, Madame Tatiana Makushina, an attractively temperamental singer, Mr. Norman Allin (on New-Year's evening), and Mr. Matthew Dickie, a young tenor, formerly a Glasgow taxi-driver, who was 'discovered' a couple of years ago by some local enthusiasts and sent off to Italy for training, and was now making his debut as a finished artist. Mr. Dickie displayed (the right word here) a voice of fine quality, but typically Italian in its openness and hard nasality when expanded on the upper notes. His singing disclosed a regrettable lack of subtlety and indeed of musicianship. The third and final month of the Scottish Orchestra season falls to Mr. Albert Coates, who has not hitherto appeared at these concerts.—— The Glasgow Choral Union and the Scottish Orchestra presented Beethoven's Mass in D for the first time at Glasgow for a period of at least thirty-five years. It was a gallant effort, but the pace at which most of the work was taken, and the general atmosphere of 'drive,' in an endeavour to steer the singers safely through the difficulties, deprived it of much of its significance, and the weakness of the tenor section in particular told heavily. The quartet of soloists, Miss Carrie Tubb, Miss Catherine Mentiplay, Mr. Parry Jones, and Mr. Harold Williams, never established anything like an understanding. The bass did well, but the contralto was unsafe, and the soprano too often sang under pitch.

Mr. Wilfrid Senior conducted with grip and resource, and incidentally gave a good performance of Beethoven's fourth Symphony. The Choral Union made a happier appearance in its annual New-Year's Day performance of 'The Messiah.' Mr. Senior, since his appointment to the conductorship of the Choral Union some years ago, has been steadily lifting the Choral Union out of its old square vociferousness of approach to 'The Messiah,' and this year the emancipation was more than maintained.——The Glasgow Bach Society gave its annual December recital in Glasgow Cathedral. The Society's choir (conductor, Mr. David T. Yacamini) sang the Church Cantatas, 'God so loved the world' and 'A Stronghold Sure,' and the 121st Psalm (arranged by J. Michael Diack and Ivor Atkins). The Society's chamber orchestra, in addition to providing the accompaniments, played a Purcell Suite and instrumental movements from two of Bach's Church Cantatas, Mr. F. H. Bisset conducting these.——At the fifth and sixth of his Cramb Music Lectures at Glasgow University on 'Music in Social History,' Dr. George Dyson discussed 'Music allied to public spectacle and drama; mystery and passion plays, opera, and oratorio'; the Glasgow Bach Choir sang illustrative excerpts from Bach's 'St. Matthew' Passion.——The programme of a violin and pianoforte recital given by the well-known Glasgow violinist, Mr. Camillo Ritter, and his sister, Madame Friedemann Ritter, comprised the Bach Chaconne, the 'Kreutzer' Sonata, Schumann's Sonata, Op. 105, the Goldmark Suite, Op. 11, and some Chopin solos for pianoforte.——Mr. A. M. Henderson was the organist at the last of the monthly series of organ recitals given in Bute Hall at Glasgow University. The combined choirs of the University Chapel and Westbourne Church sang a number of *a cappella* pieces.——The recently formed Rutherglen Choral Union (Mr. Robert A. Reid) made its first public appearance in a performance of 'The Messiah.'

Perth.—The Perth Madrigal Society (Mr. David T. Yacamini) made a first-rate appearance in an extensive and widely varied selection of madrigals and part-songs. Outstanding numbers were Weelkes's 'Like two proud armies,' Max Bruch's 'Morning Song of Praise,' and Coleridge-Taylor's 'Sea-drift.'

Stirling.—The Stirling Arion Junior Choir, conducted by Mrs. May Carruthers Greig, at its second annual concert gave an attractive programme of unison and two-part songs.

Sebastian.

## Music in Wales

Aberystwyth.—The weekly College concerts were resumed on January 12, when Haydn's String Quartet in G (Op. 76, No. 1), Schubert's Quartet in D minor, and a Chaconne by Purcell were performed.

Bangor.—The first weekly concert of the present term was given at University College, on February 12, when the College Trio (Miss Kathleen Washbourne, Miss Pauline Taylor, and Miss Enid Lewis) played Brahms's Trio in C minor, and a novelty was provided in Donald F. Tovey's Variations for flute and string quartet on a Theme by Gluck. During the evening Mr. E. T. Davies lectured on Brahms, with special reference to his chamber music.

Barry.—A brilliant concert was given by the Barry County School Orchestra on December 16, the programme including two movements of the C minor Symphony, the 'Unfinished,' Tchaikovsky's 'Nut-cracker Suite,' and Sir Walford Davies's 'Solemn Melody.'

Cardiff.—Much music-making has taken place during the past few weeks. The Cardiff Amateur Operatic Society gave performances of 'Carmen,' 'Faust,' and 'Il Trovatore' during the week ending December 17.——On the last-named date Mr. Herbert Ware's string orchestra gave a concert of chamber music, which included Holst's 'St. Paul's' Suite, Bach's Suite in B minor for flute and strings, and Elgar's Suite in E minor.——On December 19, Mrs. Clara Novello Davies's Royal Welsh Ladies' Choir gave a programme which included Schubert's 'The Lord is my Shepherd,' Lassen's 'Spanish Gipsy,' and Fletcher's 'Ring out, wild bells,' and a number of carols.——On December 29, the Cardiff Amateur Orchestral Society, conducted by Mr. J. F. Whitaker, gave a concert.——In addition there have been the usual numerous performances of 'The Messiah' and the 'Christmas Oratorio.'

Hawarden.—On December 16 the County School Choir and Orchestra, conducted by Mr. Arthur Lyon, gave a programme which included among other things Beethoven's 'Leonora' Overture No. 3, two movements of the seventh Symphony, Brahms's 'Song of Destiny,' Parry's 'Blest Pair of Sirens' and 'Jerusalem,' and Elgar's 'The Snow.' There was a large and appreciative audience.

Porth.—Elgar's 'King Olaf' was given under the direction of Mr. Rhys Evans on December 26.

General.—The Christmas Festival has produced a large number of oratorio concerts in different parts, the usual plethora of 'Messiah' performances being increasingly interspersed with portions of the 'Christmas Oratorio,' while 'Elijah,' St. Paul,' and the 'Hymn of Praise' have had frequent performance.——At Cwmamman, Elgar's 'The Dream of Gerontius' was given for the first time, on December 26.——'Samson' was also given for the first time at Ammanford, on December 28.

## Music in Ireland

Belfast.—At a B.B.C. concert, conducted by Mr. E. Godfrey Brown, the programme included two movements of Franck's Symphony and the Finale of Mozart's Clarinet Concerto in A, played by Mr. Robert Baulks.

Waterford.—Schubert's 'Unfinished' Symphony was among the works performed by the Waterford Instrumental Society, and broadcast from 2RN on January 12. Prof. W. Henry Murray conducted.

## Musical Notes from Abroad

### HOLLAND

Willem Pijper's Pianoforte Concerto, a work new to the public, though, I am informed, one that he wrote some time ago and has lately revised, was recently produced with considerable success at the Amsterdam Concertgebouw with the composer as soloist and Monteux conducting. The Concerto is short, in a single movement divided into seven subdivisions—a form that is a favourite one with Pijper, as with many other modern composers. Like his third Symphony, which is growing in popularity, this work contains nothing that is in any way surprising, and although not free from modern clichés, evidently aims at the expression of beauty rather than of the less desirable characteristics which mark some of his earlier music. The harmony alone is much simpler and more harmonious in the older sense of the term, and while there is still a good deal of hard brilliance, the work as a whole is richer and more supple. Most of it is in a comparatively slow tempo, which gives a feeling of restfulness not very often found in Pijper's works, while its freedom from any mere experiment suggests a deeper inspiration. A first hearing gives the impression that Pijper's musical personality is now developing much more rapidly than hitherto. A novelty to Holland was Carl Nielson's fifth Symphony, but its somewhat conservative manner and sombre mood failed to make the impression that could have been wished. It is a work of real individuality and no little beauty, but its length is against its ready acceptance. The amateur orchestra, 'Musica,' directed by F. E. A. Koeberg, has played a Symphony by Gounod, a pleasant revival which, however, did not give rise to any great desire to hear more. The style is characteristic of the composer of 'Faust' rather than of 'Mors et Vita' or the 'Messe Solennelle,' which fact placed it outside the general scope of symphonic music. An equally typical French work is Ravel's Sonata in G major for violin and pianoforte, which Sam Swaap and Paul Frenkel have played a number of times. Less

individual than some of the composer's works—the first movement reminds one of Saint-Saëns's 'Danse Macabre'—it is unquestionably clever and sometimes quite musical. It has even passages of broad melody, and is as attractive, though not so serious, as the 'Tzigane.' The International String Quartet did excellent propaganda work for British music at its two concerts at The Hague, the one given under the auspices of the Netherland-England Society, consisting entirely of British works. Unfortunately, by a misunderstanding, the programme had been made too long, so that the fine Vaughan Williams Quartet had to be omitted. We heard, however, no less than seven of the Purcell String Fantasias, and Quartets by E. J. Moeran, Eugène Goossens, and J. B. McEwen, all of which made a most favourable impression. At the players' own recital, in which they were joined by Elly Ney in the Brahms Quintet, they aroused very mixed opinions, one critic describing the event as 'unquestionably the best chamber concert of the season,' while another found the playing unsatisfactory, and, apart from the Brahms, the only item of any interest the Two Sketches of Goossens. On the whole, however, the verdict was favourable to both music and players, the Purcell works being a great surprise to musicians here. Dutch opera is moving slowly, but the standard of performance of the 'Ring' was surprisingly high. The de Hondt Italian Opera Company, an international troupe under Dutch business management, is doing so well that it intends to extend its activities and, amongst other things, to pay a visit to London and, possibly, the English provinces. At present there is little to say on the subject, as I understand that at the time this issue of the *Musical Times* will be going to press the directors will be in London discussing matters with those with whom they hope to co-operate.

Herbert Antcliffe.

## MILAN

### THE OPERAS AT LA SCALA

Interest centring about the re-opening of the Opera this year was very keen on account of rumours current concerning the 'unfortunate' 'Otello,' with which it had been proposed to inaugurate the season. But 'Otello' not being ready at the appointed time, the next opera, Boïto's 'Mefistofele,' took its place on November 16. As protagonist, the choice of the bass Pasero was scarcely happy. His is a style admirably suited to noble *bel canto* parts, but it proved beyond him to convey to a big public all the sinister intentions of the Mefisto music. Similarly the Margherita of Corbelli did not approach perfection, as she, on the contrary, infused too much temperament into a part more or less lyric. Pertile as Faust gave us another of his delightful performances, and wholly commendable was the Elena of Signorina Rasa. A few days later, 'Fidelio' repeated the success of last spring, the occasion of the opera's debut in this theatre. It was due to the impression then made that we were able to hear it again this year. Perhaps the Philistines will permit us to enter this on the credit side of the Centenary ledger! To the capable hands of Madame Ohms Pasetti fell the title-rôle, and to her is our gratitude due for the artistic treatment of Beethoven's music. Ferraris as Marcellina, Merli as Florestano, Bettoni as Rocco, and Rossi-Morelli as Pezarro, completed a cast of very acceptable singers. After the 'Leonora' Overture there were four ovations to Toscanini, who directed.

Puccini's 'Manon Lescaut,' the next opera to be presented, scored a success to be expected (in Italy) of any of this composer's works. Signorina Pampanini was the Manon, but in comparison with the polished singing and masterly acting of Pertile as the lover, she seemed to have little beyond a beautiful voice and a warm temperament. The smaller parts were sung by Badini and Baccaloni.

Finally came the much discussed 'Otello,' and the reason for the delay became apparent. Contrary to the general belief that Verdi wrote this opera especially for Tamagno or for Maurel, he, in his own words, wrote it to please himself and had never been satisfied with its performances. Written fourteen years later than 'Aïda'—fourteen years of study and meditation—it plainly shows the influence of the music-drama about that time beginning to invade Italy. 'Otello' may be said to have raised the bulwarks of Italian opera; but since its first production, in 1887, the traditions of Tamagno and Maurel have hung over the opera, and it was to reinstate the work in public favour that Toscanini spent so much time in its preparation. The tenor chosen to sing the rôle was the young Frenchman, Trantoul, who in performance achieved a standard said to excel even that of Tamagno. His voice is of ample power and great dramatic intensity, with a well-mastered mezza-voce. Unfortunately the Iago of Stabile was not of adequate strength. His artistry and dramatic sense are possibly not excelled by any living baritone, but the voice is light, and, like the Mefistofele of Pasero, was lacking in sinister force. However, it must be accounted to him for righteousness that with the limited means at his disposal his performance approached as nearly as possible perfection. Scacciati sang well, if somewhat coldly, in the part of Desdemona, but as it would have been all too easy to overdo it, her neatness and discretion were to be commended, and won for her a considerable measure of success. Especially notable were the duet in the first Act and the Ave Maria of the fourth. The triumph cannot be said to have been absolute, and without detracting from the excellent performances of the artists named, 'Otello' as an opera is more or less where it was before.

The second revival was Giordano's 'Siberia,' given for the first time in 1903. The last performance in this theatre was in 1917, when the composer, not without precedent, retouched it (and in certain places altered the orchestration), removed from the first and third Acts the personage of Walitzin, and made the drama to centre (in the third Act) about the repugnant figure of Gleby. The second Act, considered the best, remained intact. It is here that Giordano introduced the celebrated Volga song. The three leads were sung respectively by Scacciati, the tenor Merli, and the new baritone Damiani, to whom probably the highest laurels fell. In the character of Gleby both his voice and dramatic instincts showed to distinct advantage.

Of a whole shoal of pianists this month, Jascha Spivakovsky towered a giant in no mean company. His programme, though big in the broad sense of the word, was not apparently long enough to satisfy his audience. It drew on each of the three B's, Chopin, Castelnuovo-Tedesco, Borodin, Liadov, and Liszt. He is a remarkably strong and virile player, and evidenced extraordinary skill, but this was not obtruded.

A discovery of international interest by Maestro Boghen, of the Florence Conservatorium, was that of an unpublished oratorio by Mozart. (Maestro Boghen, well known for his extended researches, recently found a 'Stabat Mater' for two voices by Alessandro Scarlatti.) Careful examination indicates its authenticity. It is entitled 'Isacco (Isaac), Figure of the Redeemer, Oratorio in two Acts by Signor Volfango Mozart.' Until the present there has been uncertainty as to the actual existence of the oratorio, which Boghen asserts to have been written between 1771 and 1773, on the occasions of Mozart's second and third journeys to Italy.

### WOLF-FERRARI'S NEW OPERA, 'SLY'

Based upon an adaptation of the Prologue to 'The Taming of the Shrew,' 'Sly,' under the title of 'Leggenda del dormiente risvegliato' ('Legend of the sleeper re-awakened') has had, as may be imagined, great success in Italy. The author, Giovacchino Forzano, a well-known man of the theatre in this country, is the producer of the operas at La Scala and an occasional writer in the *Corriere della Sera*, an important Italian daily. In setting the libretto, Wolf-Ferrari has not succeeded in saying anything new musically, and his melodies though grateful, and at times forcible, do not possess originality. Free enough from melodramatic influence, and with but occasional touches of modernity, the music is in a style that varies indeterminately between the 17th and 20th centuries. One observes the

composer's already established predilections, his strength and his weaknesses. Be it said, however, that the music is sincere and rings true; notwithstanding the occasional use of idioms whose virginal freshness has long since vanished, the marriage of text to tune is on the whole happy. Unfortunately, 'Sly' challenges comparison with previous works of the same composer, and is not always strong enough to substantiate its claims. In the first Act, which opens with a scene in the Falcon Inn, in London, there is a recitative for Dolly (a variation on Rosalind) which does not manage to get far away from the forms used in the early part of last century. Then, with the entry of the Count of Westmorland—more or less a Malvolio—one is strongly reminded of Lohengrin. At times, however, the composer achieves a vein of humour which he develops quite successfully.

The arrival of Sly himself, a drunken, genial poet of the tavern, occasions many good things, and effects a surprise or two. The 'Ballata dell' orso' reveals in the composer a musician possessed of rare observation. The theme, preceded by eight pungent chords, is narrative, somewhat sentimental, and supplies an eloquent background to the lines of poor Sly, with which it finishes, 'Viva l' orso filosofo amatore che divora l' amante per amore.' Before the Act closes, the music again becomes half serious, half facetious, and Sly, drunk to unconsciousness, is carried to Westmorland's castle, there to be the victim of the pranks of his lordship.

The second Act, dramatically speaking, is admirable. The music acquires a deeply fantastic and Oriental colour, not a little suggestive of Stravinsky's 'Firebird.' Here the poet awakens to find himself richly dressed and surrounded by fantastically costumed servants and courtiers, who all combine to convince him that he is really a great lord, who has lain long under the spell of drink and hallucinations. An intermezzo dividing the Act is a gem. This, with the music of the second part, is the best of the opera.

The following scene borders on the pompous, and the music is inclined to be noisy. It leads to a duet between Sly and Dolly which doesn't altogether come off. Sly's part is too heavy. The work concludes with an epilogue, dramatic and concise. In this section, where Sly is apprehended by the sheriff as the poor inebriate and not the exalted nobleman, there is some excellent string music, to the tones of which Sly, figuratively speaking, comes back to earth, to find Dolly, who is really good and sincere, weeping penitently and seeking pardon.

In the person of Pertile, the character of Sly found an interpreter whose performance approached as high a degree of perfection as one can reasonably demand. The rôle of Dolly, originally entrusted to Margaret Sheridan, was, owing to that lady's unfortunate and protracted illness, given to Mercèdes Llopart, with whom Rossi-Morrelli as Westmorland, and Badini as John Blake, shared secondary honours. A word of praise is due to the excellent handling of the orchestra by M. Panizza.

It is interesting to note the recognition by the Minister of Education, the Hon. Fedele, of the value of music in the schools in the formation of character and intellect, and the nature of his recent circular to the teachers on this subject. The decadence of the Italian lyric art may be charged against the thousands of foreign students whose willingness to pay to sing in Italy has tended to corrupt not only the art, but the teaching profession as well; and it is to the restoration of a good standard in this and other branches that the Minister is devoting his attention. The decision to begin with simple theory and (a northern influence?) choral and class singing, indicates the soundness of the methods to be adopted. The decision to introduce a pianoforte into every school will no doubt be carried out with the usual Fascist swiftness, and this year will find the new régime well established. In addition, there are to be scholars' concerts at which the conduct of affairs is to be 'decorous and dignified.' Still further, the instruction is to be entrusted only to those whose life and studies have been devoted to music. High ideals, indeed; but there seem to be good grounds for hope and enthusiasm.

CHARLES D'IF.

## PARIS

The past month has witnessed a boom in operatic production. No less than six new works have been staged, ranging from the single-Act ballet 'Evolution' to 'Angelo, Tyrant of Padua,' a five-Act opera of the elaborate melodramatic type.

'Evolution' is a short ballet with no other aim than the parodying of the various society dances which, for the last thirty years, have been ushered into success and then swept into oblivion by goddess Fashion. M. Leufant, who composed the music, had little chance of displaying any personal talent. The score is an ingenuous pastiche, with a lucky touch of irony now and then. The ballet stands halfway between the Russian conception as realised by Diaghilev's group and that of the music-hall. Unhappily, it lacks the occasional veracity of the former and the rich decoration of the latter; the Opéra-Comique being, naturally, unable to compete on this ground even with a second-rate music-hall.

Darius Milhaud's 'Pauvre Matelot,' produced by the same theatre, was anticipated with considerable interest. It is a one-Act piece, divided into three tableaux. The author of the text, Jean Cocteau, in a stern and condensed language imitating often that of the popular song, tells the story of a sailor returning home with a big fortune after an absence of fifteen years. All this time his wife had been keeping an inn. Anxious to test her faithfulness, the sailor, whose features have been deeply altered by time, conceals his identity and calls on his own wife as a friend of her husband's. Incidentally he displays his treasures, and deplores that her husband is soon to come back decrepit and poor. He asks for a bed, and goes to sleep intending to reveal the truth next morning. But during the night the wife, tempted by the guest's treasures and longing to spare her husband shame and misery, kills the sailor with a hammer. The curtain falls while the too-faithful wife and her father-in-law remove the sailor's body and throw it into a pit. When dealing with this rude subject the main aim of the authors seems to have been the total banishment of anything that might have looked like a theatrically conventional scene. The piece gives the impression of a succession of unprepared shocks by which the essence of the drama is shot out upon the public. Such a conception of dramatic art leaves room for neither lyrical effusion nor musical development of a dramatic or symphonic character. Occasionally a theme of popular cast appears in the orchestra, and creates the requisite atmosphere, but is soon submerged, along with the vocal parts, by dissonant chords let loose seemingly at unexpected junctures. In spite of unchallengeable assets, both poetic and musical, the 'Pauvre Matelot' has been roughly and unjustly dealt with by most of the critics. It may drift into failure chiefly on that very ground of theatrical make-up which the authors have purposely ignored.

As a contrast to this grim story the Opéra-Comique produced 'Le bon Roi Dagobert,' an amusing musical comedy written by André Rivoire, and composed by Marcel Samuel Rousseau. As early as 1908 M. Rivoire had composed for the Comédie-Française a piece based on the gallant freaks of King Dagobert. M. Rousseau's musical commentary is light and often entertaining. Now and again it takes a plain, colloquial character, while an abundant use of student and nursery songs make the public at large quite at home with the show.

M. Alfred Bruneau, member of the Institute, ranks undoubtedly among the foremost exponents of French dramatic music. His new opera, 'Angelo, Tyrant of Padua,' takes a place beside such works as 'Rêve,' 'L'Attaque du Moulin,' 'Messidor,' &c. The libretto, in five Acts, is drawn by Charles Méré from Victor Hugo's well-known drama. M. Bruneau's score displays his efficient talent of lyric and dramatic expression. Each of the five Acts is introduced by a symphonic prelude of solid composition, and there are many instances where M. Bruneau attains genuine dramatic power.

Passing to the National Opera we have to note the simultaneous production of two new works, 'Matines d'Amour,' poem by Raoul Gastambide, music by

Jules Mazellier, and 'Cyrca,' by A. Boucheron and P. Choudens, the music by Mare Delmas. The two pieces have taken rank in the répertoire of the Opéra by virtue of the Grand Prix de Rome won by the composers, and giving them the right of public performance of their first works. Cyrca is the favourite wife of the King of Tyre, some seven hundred and fifty years B.C. She mourns the king's death, and marches to the fire accompanied by a long procession of priests, slaves, &c., in obedience to the sacred law. The music is of the conventional and impersonal mould. Given a less worn-out subject M. Delmas may some day reveal his own personality.

M. Mazellier has attempted, in honest and conservative language, to depict how the mercy of the Holy Virgin saves from sin the monk Theophilus and sweet Magdalena, wife of an aged gentleman. Tempted by the demons, they had fled from their respective nests. But the grace of the Holy Virgin wins them back to virtue, while invisible angel choruses praise the glory of the Mother of God.

Petro J. Petridis.

## TORONTO

So far, the season here has been chiefly one of singers, and, we are happy to say, after the disappointing audiences of last year, a very successful one. Galli-Curci, Rosa Ponselle, and Edward Johnson drew crowded attendances; and Ernestine Schumann-Heink gave us an inspiring farewell, also a much needed lesson in style and interpretation.

A delightful evening was spent with Salvi, a harpist of scrupulous taste and sound musicianship. And those remarkable English Singers have again given us the unique treat of hearing some of our finest English music well sung and beautifully enunciated. That deals with the soloists. We have had one visiting orchestra, the Detroit Symphony, and thanks to the indefatigable energy and initiative of our new impresario, Agnes D. Steels, Gabrilowitsch was welcomed with a packed house. The orchestra is small, but beautiful throughout. There is an atmosphere of easy natural beauty about the playing of these Detroit men which is a new experience for us, accustomed as we are to the polished electrified dynamics of the front-rank American orchestras.

Our own orchestra, which now, thanks to the interest of Mr. Herbert C. Cox, takes the name of the Toronto Symphony, gives us regular fortnightly Twilight Concerts, Dr. von Kunits treating us very happily to choice bits of Beethoven, Mendelssohn, and Tchaikovsky along the fairly well-beaten track. Two of the assisting artists have been pianists, Charles Naegele and Katherine Bacon, the third a soprano of great wealth and influence, Lady Eaton.

H. C. F.

## VIENNA

### KRENEK'S 'JOHNNY STRIKES UP' AT THE STAATSOPER

Ernst Krenek's opera, 'Jonny spielt auf,' has reached the Staatsoper of Vienna, that last bulwark of operatic conservatism; and its effect upon Vienna's public—still one of the most conservative in existence—has equalled, even surpassed, its success in all other cities. The Staatsoper was, according to statisticians, the fifty-ninth theatre to produce this piece. It is a success unrivalled by any opera within human memory, and a fact that invites analysis. Surely it would be unjust to ascribe the tremendous success of Krenek's work merely to the unprecedented presence in grand opera of the saxophone both on the stage and in the orchestral pit; nor to the fascination of charleston dancers in an operatic theatre; nor to those symbols of 20th-century technical proficiency which play a more or less subordinate rôle in 'Jonny spielt auf': the steam engine, the sleeping car, the loud speaker, the taxi, the film, or the vacuum carpet-cleaner. Rather the secret of 'Jonny's' success lies in the almost infernal cleverness of the young composer in combining such flippant, frivolous devices with a plot that is inherently sentimental, in parts even melodramatic. The plot, after all, revolves around a tenor-singing lover and a mundane soprano diva with a decided 'heart interest' story; and in keeping with the current operetta recipe, Krenek joins to this 'heroic' couple a juvenile dance comedian and a soubrette. The baritone villain is killed (by Just Fate as embodied in a formidable steam engine) in time to ensure the traditional happy end. Police detectives, and all the emblems of the much vaunted '20th-century spirit,' are more or less mere staffage.

Staffage, too, and subordinate in importance, is the widely-discussed jazz element in this music. Krenek himself, in a much-noted lecture delivered at Vienna, objected most strongly against the over-estimation of this feature. 'Jonny,' according to the composer-librettist, is no more a 'jazz opera' than Mozart's 'Don Juan' merits the name of a 'minuet opera' by reason of the employment of what Krenek argues was the jazz of Mozart's period. With equal clearness Krenek refuted the supposition that his 'Jonny' was calculated to *épater le bourgeois* by its book or music. All he aimed at was to create an effective, amusing, interesting opera, devoid of the false pathos that has come to be associated with the species; and therein he has surely succeeded. Let us not overrate 'Jonny' as an artistic achievement: the book is clever, but far from deep, its music witty, full of imagination, but far from evenly constructed or worked out; indeed, much of the score is more or less sketchy or haphazard. Yet, with all its shortcomings, Krenek's 'jazz opera' may be destined to make history; it may—if that be still possible—deliver that ill-fated species called 'grand opera' from a hopeless deadlock, from the fetters of pathos and 'loftiness' and untimely romanticism. If hereafter the 'traditionalists' will realise that love potions and drinks of forgetfulness (those venerable emblems of Wagnerian stagecraft) may, on the modern operatic stage, be well replaced by champagne, and shaky goats or papier-maché swans by a smart motor car—then 'Jonny' would have served its purpose. It is, perhaps, a landmark in the history of opera, though not one in the career of its composer, who has done, and will do, infinitely better things than this product of a few leisure hours. Krenek has the swing, the 'go,' and the admirable lack of respect which are the privilege, nay the duty, of his twenty-seven years. This is the positive quality of his 'Jonny' opera—and more than outweighs its weaknesses.

Whatever real music there is in this score—and its quantity is considerable—came out, more than elsewhere, in the Vienna Staatsoper's production, under Robert Heger's masterly baton. Heger, for one, dwelt on the serious portions of this score—such as the dialogue of the poet with the voices of the icy glacier—with loving delight. He made his orchestra 'sing' those cantabile passages which no one had fathomed in Krenek's music, and apportioned to the jazz elements the secondary rôle which Krenek intended. The smiling face of dear old Puccini glanced out from between the glowing string passages, and the Straussian subtlety came out in the delicate orchestral mixtures. The singers revelled in what had been thought 'unmelodic' music, with Puccinian *fermatas* and Verdian *cantilenas*. Vera Schwarz, Elisabeth Schumann, Koloman Patsky, Hans Duhan, and Alfred Jerger, were the soloists—not all perfect histrionically, but all with beautiful voices. Jerger's impersonation of Jonny was undoubtedly one of the great histrionic masterpieces of decades, a marvellous composite of singer, musician, actor, dancer, and acrobat. With this production the Vienna Opera has shown itself what it is: still the foremost operatic theatre of Europe. The stage management of the often esoteric Dr. Wallerstein was masterly; esoteric enough to lend artistic taste to the coarser scenes, and pompous enough for the final apotheosis, a Breughelian vision of New York's Broadway with a hundred of franctically dancing girls and boys. It was a gorgeous superrevue, but governed by the master hand of a great artist, who brought order into pandemonium. Beautiful and imaginative were the settings of a mundane hotel hall; of a big, bustling metropolitan railway station with an awe-inspiring colossus of a locomotive; and of a huge glacier in the Swiss Alps. All forces combined to make the première a notable evening.

Even more amusing perhaps than the work itself was its postlude in the Vienna press. An upheaval followed the première, with endless newspaper controversies.

Dr. Korngold and his paper, the *Neue Freie Presse*, waged a violent campaign, and with strange means, even prior to the première. Since the first performance, Dr. Korngold has conducted a new press propaganda which barely succeeds in hiding behind its alleged 'ethical' motives the loving care for his composing son. Happily, Dr. Korngold is isolated in his attacks; the unanimous verdict of all progressive writers has thrown Korngold's wailing to the winds. On the evening of December 31—the memorable date of the première—the much-vaunted 'operatic dignity and tradition' have received a decisive blow. That is why Krenek's opera marks an epoch for the species; and the laments of peeved Hanslickites in the Vienna press will not stop history.

BALLET—AND 'BALLET'

Another recent novelty of the Staatsoper was far less successful and less happily chosen—a ballet compiled by a gentleman named Regel from music by Carl Maria von Weber. Whatever may be said for, and particularly against, Richard Strauss's régime as director of the Vienna Staatsoper, his foible for dance (a predilection which he indulged in, to be sure, often at the expense of serious operatic activities) resulted in a number of notable ballet productions. Franz Schalk, now in charge, evidently believes more in productive operatic work, much to the dissatisfaction of the ballet ensemble at his house. This season's novelty, the Weberian concoction referred to above, probably satisfied neither the dancers eager for employment, nor the public. The doubtful product named 'The Nixen of Schönbrunn,' a locally tainted court romance from the Maria Theresa epoch, was a painful exhibition of 19th-century ballet antics, hopeless in choregraphy and staging, pitiful in its doubtful 'poetry' and sentimentalism.

The Vienna Opera, alone of all German-speaking theatres, still clings to what may be called 'classic' ballet dancing. Germany, more progressive and invariably 'intellectual,' has since produced a new and, in its one-sidedness, no more positive style. Mary Wigman and the strange German prophets of 'expressive' dance are bound to approach choregraphic art with the serious-mindedness and intellectualism which is the inheritance of the Teutonic race; with the result that dancing in Germany has become a thing replete with problems, be it practised with music or without (which is one of the newest fashions): a thing closer to acting and pantomime than to terpsichorean art. Its apostles—they are actors, even philosophers, but not dancers—look askance on classic training, as a German Wagnerian soprano would upon the 'old fashioned' coloratura singer.

This explains why Serge Diaghileff's Russian Ballet, which has recently toured Central Europe, proved a failure and disappointment in Germany; but made a tremendous success at Vienna, the city which, though German by language and history, is spiritually a composite of Teutonic and Latin influences, with the latter predominating. Diaghileff's répertoire, so familiar to British audiences as to make a detailed account superfluous, found receptive eyes and ears here. Diaghileff's performance of de Falla's delightful 'Tricorne' may serve as a suitable example for the relative valuation of ballet here and in Germany. In the Berlin of Erwin Piscator—the present stage director *à la mode* of Berlin and apostle of political propaganda by means of the theatre—a stage-manager should have easily seized the opportunity of making the piece the vehicle for ironic parody directed against nobility (as represented by the unhappy Corregidor) and a triumphant apotheosis of the working people as symbolised by the Miller and his friends. With Diaghileff it is a series of brilliantly executed dances, with the histrionic element as a mere incidental feature of the action. At Vienna, where the public expected from the Russian Ballet dance, and nothing but dance of the first order, their success was enormous, with the lion's share going to Serge Lifar, the 'lyricist' of the troupe, to Léonide Massine, Georges Balanchine, Alexandra Danilova, Alice Nikitina, and to a fifteen-year-old dancer, Alicia Markova (said to be an English girl), whom Diaghileff has recently added to his troupe.

ORCHESTRAL EVENTS

In Vienna concert-halls modernism has recently made strong headway through the advent of Wilhelm Furtwängler as conductor of the Philharmonic Orchestra (jointly with Franz Schalk). Not since Schalk's performance of Stravinsky's 'Le Sacre du Printemps' have the peaceful pre-prandial Sunday exercises of the Philharmonic subscribers been so rudely disturbed as with the première of Paul Hindemith's Concerto (Op. 38) for orchestra, under Furtwängler, who succeeded in leading the daring piece to ultimate success here. Less offensive was the latest novelty of Rudolf Nilius's Tonkünstler concerts, a long and somewhat loquacious Symphony in E flat major, by Lothar Riedinger—music of the epical sort that is rare in our epoch, replete with Wagnerian, Straussian, and Mahlerian elements. It is the sort of music to please the Conservative who loves his 'revolutionaries' when they have ceased to be such, and when presented by late-coming eclectics. Mahler himself, with his fourth Symphony, was heard in a Philharmonic concert under Erich Kleiber. This Viennese, who has made a phenomenally quick career and in young years achieved the post of head of the Berlin State Opera, was on this occasion heard here for the first time with Vienna's greatest orchestra. He represents the modern type of the 'nervous,' analytical conductor that Mahler inaugurated; and he has, which is more important, the gift of synthesis to such an extent that Mahler's music is divested of its alleged 'incoherence.' Kleiber has a marvellous method of putting the musical structure of the piece bare before his hearers, of 'exposing' the subject-matter and developing it with consummate clarity of form and construction. He is a conductor laden with energy and concentration, a great leader gifted with a magnetism that extends to orchestra and hearers alike, and brought the home-comer a tremendous success. PAUL BECHERT.

[We regret the notes from Germany arrived too late for insertion.—EDITOR.]

## Obituary

We regret to record the following deaths:

PHILIP BROZEL, at Twickenham, on December 23. He came to London from his birthplace, St. Petersburg, when about twenty-five, and seems to have been first heard here in the choir of Bayswater Synagogue. Later he studied at the Royal Academy of Music, where he became a gold medallist, being subsequently made a Fellow. While still a student he came under the notice of Sir Augustus Harris, who engaged him as Canio in 'Pagliacci.' The following year saw him appearing with Calvé and Patti, and his operatic career was crowned by an invitation to sing the name-parts in 'Lohengrin' and 'Parsifal' at Bayreuth. Brozel sang in practically every important opera-house in Europe. Since his retirement some years ago he has frequently sung in and on behalf of various Jewish institutions.

[An appreciation of Brozel, by one who knew him, will appear in our next issue.—EDITOR.]

COURTICE POUNDS, on December 21, in his sixty-sixth year. He received his early training as a choir-boy at St. Stephen's Church, Kensington, and the Italian Church, Hatton Garden, afterwards studying at the Royal Academy of Music. He will be long remembered as one of the most successful of Gilbert-Sullivan singers, but a no less treasured recollection is that of his Feste and Touchstone, especially the former. He was unusually well-equipped for such Shakespearean parts, adding to his charming voice a sense of comedy, and its almost inevitable accompaniment, a touch of pathos. In addition to the Savoy operas, many musical plays—notably 'Chu Chin Chow' and 'Lilac Time'—benefited by his delightful art.

J. H. G. Baughan, on December 12. For several years he edited the *Musical Standard*, in succession to his brother, E. A. Baughan, and he also acted for a time as musical critic to the *Daily Mail*.

# Answers to Correspondents

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.*

M. C.—You ask for information respecting the graces in Couperin's 'Les Roseaux' in List B of the Associated Board Examination, Advanced Grade. Play the mordents with grace and not too bitingly, as befits the nature of the music. Treat the appoggiaturas with some freedom. They are all of the short variety, but never approximate to the acciaccatura. That in the first whole bar, for instance, may be regarded as the first two members of a triplet of semiquavers. On no account let the principal sound come with an accompanying sound: either before or after, but not with. The shake in the fifth bar after the double-bar may be formed of demisemiquavers, the first note being F sharp tied from the previous sound. That occurring some nine bars later starts on the auxiliary sound and incorporates a 'turn' at the close. These seem to be all the points of importance; but should you still be uncertain, write again and give examples in notation of what you propose.

H. V. W. P.—The French horn is a very important member of the orchestra, which occasionally takes a hand in chamber music. The repertory is not very extensive, and it cannot do quick passages and shakes, although nowadays, in the hands of a good performer, it seems to do most things. You are not too old to learn it if you are also patient and determined, and you need not fear that your lungs will suffer. If you acquire sufficient skill you would get a good deal of enjoyment out of the horn both in orchestras and in occasional chamber music performances.

T. W. C.—Some clarinet questions: (1) Apparently you have a high pitch instrument. This is useless for ordinary orchestral purposes, though suitable for a military band. (2) The E flat clarinet is rarely used save in military bands, and not often even there. (3) The clarinets most commonly used in orchestral work are in B flat and A. The classical composers often wrote for clarinet in C, but the part is now invariably transposed. (4) The Boehm system is the best; we know nothing about the other you mention. (5) Self-tuition is not advisable if you can manage some lessons. But if you *must* teach yourself, work with the Tutor by Klose (Hawkes, 20*s.*).

Choral Conductor. — Bach's B minor Mass: (1) There seems to be no standardised method of abbreviation, mainly because the work is usually given entire. The time occupied in performance without cuts is two hours and a quarter. Novellos publish a Sol-fa edition (choruses only) at 3*s.*; The Staff notation vocal score is 4*s.*; separate vocal parts, 8*d.* each. (2) For the constitution of your orchestra of (say) twenty-two players, we suggest: violins, 5, 5, violas, 2, 'cellos, 4=16; wind, 1 each=6; with organ. (3) Verdi's 'Stabat Mater' is published by Ricordi. Write to them for the particulars you name.

Sussex.—(1) In accompanying a hymn on the organ the inner parts are, as you say, usually sustained, but this practice should not be invariable. Reiterated bass notes are better played as written, like the treble part. But a good accompanist will employ as many varieties of touch in hymns as in playing a solo. (2) 2-4 time, re-written in notes of double length, would become 2-2.

K. W. F.—As a substitute for the Mendelssohn Wedding March, try that of W. T. Best, or the 'Bridal March' from 'The Birds,' by Parry (both published by Novello). But almost any march will do—*e.g.*, the 'Pontifical' of Widor. Your recital on the occasion need not consist of pieces nominally of a matrimonial type. A programme of good, well-contrasted, and light music will be suitable.

B.M. / V.C.H.V. — The fact of your not being an A.R.C.M. or L.R.A.M. is no bar to your sending in pupils for the Associated Board Examinations.

W. M. G.—Certainly it will be worth your while to take organ lessons with a view to obtaining a post in a village church. Your age is nothing: plenty of players have started far later and done well. Although the organ is a difficult instrument, a student with a good foundation of pianoforte technique can soon become a useful performer.

Billet.—(1) The only dumb pianoforte for practising purposes that we know of is one obtainable from Messrs. Murdoch's, Oxford Street, price ten guineas. (2) The touch of the Dulcitone tuning-fork piano is somewhat springy, rather more like that of a modern organ than of an ordinary pianoforte. The instrument is eminently suitable for use in a small room.

B. K.—We do not know 'the original publishers of the music of the Russian Orthodox Church.' Probably there were several. Messrs. Bayley & Ferguson publish a series of Russian Church Music, edited by A. M. Henderson, with English words. Write for a list. We have not heard of any book dealing with the subject.

J. T.—So far as we know, there is no book on Tudor Church music, but you will find much material on the subject in Grattan Flood's 'Early Tudor Composers' (Oxford University Press), and in the series of articles on 'Late Tudor Composers' now appearing in the *Musical Times*.

John Sebach.—(1) We regard the Harold Brooke edition of 'The Forty-eight' as by far the most convenient and practical, and therefore the best. It is published by Novello. (2) An excellent recent edition of Beethoven's Sonatas is that of Alfredo Casella, published by Ricordi, in three volumes.

Festival.—Play the treble semiquavers with the bass quaver, and make it short. A more usual and simple way of writing this passage would be to write quavers in the treble with a staccato dash over the second note.

E. S. N.—In the opening bar of the Finale of Beethoven's Pianoforte Fantasia in G, Op. 49, No. 1, the accent comes on the second quaver D. Without such accent (which should be slight) the 6-8 tempo is not defined.

E. B. S.—The great 'Wind *versus* Wynd' battle was fully fought out recently in these columns, and we are anxious to drop no spark that will set it blazing again. In the case you quote, we ourselves should sing . . . . But no!

Plainsong, Devon.—We feel sure you will find all you want in 'The Accompaniment of Plainsong,' by J. H. Arnold (Oxford University Press, 12*s.* 6*d.*).

G. W.—CC is the bottom note of the organ; the C's above are respectively known as tenor C, middle C (usually indicated as $C^{I}$), treble C ($C^{II}$), and $C^{III}$.

M. A. G.—It is not necessary to ask permission to set Monsell's 'Rest of the Weary' and Wesley's 'Love Divine.'

W. H. R.—Try 'Examination Aural Tests,' by Frederick G. Shinn (Augener, 6*s.*), supplementing them by intelligent work on your own account.

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In our reply to 'S. M. X.' last month we said we knew of no book dealing with choral conducting. We didn't; but we do, for Messrs. Paxton send us Herbert Antcliffe's 'The Chorus Master,' a very practical little book in which a chapter is given to conducting.


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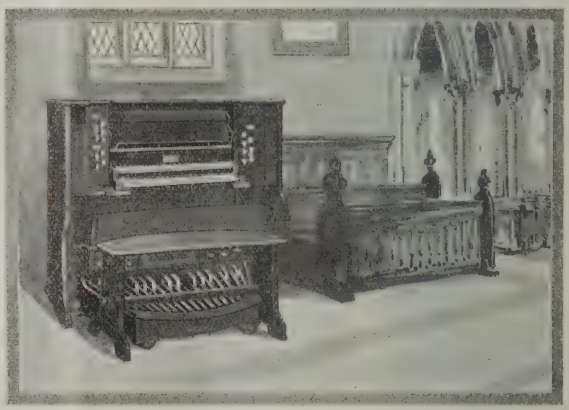

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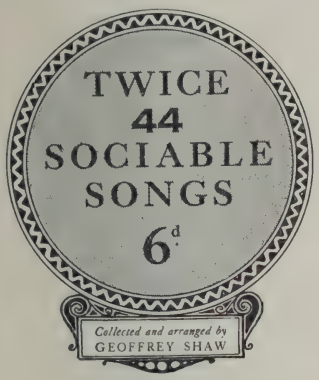


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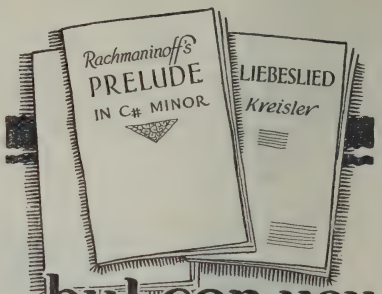


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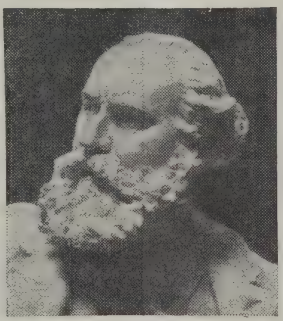

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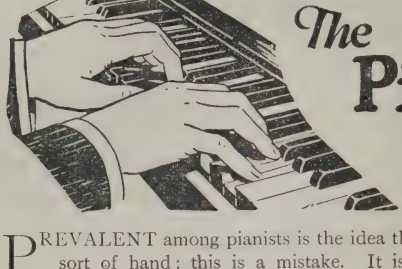
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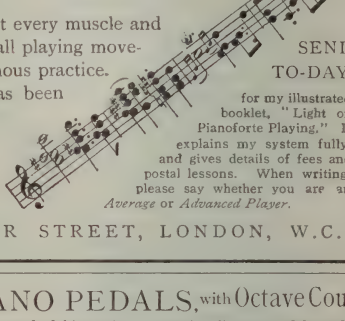

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| 7 F.R.C.O., Jan., 1924. | 9 A.R.C.O., Jan., 1924. |
| 3 F.R.C.O., July, 1924. | 10 A.R.C.O., July, 1924. |
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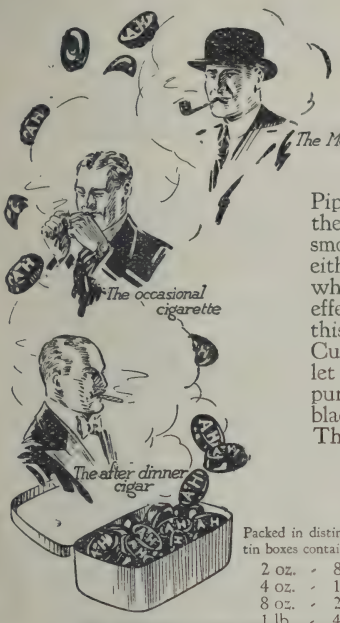


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The Musical Times

*AND SINGING-CLASS CIRCULAR*

MARCH 1 1928

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## NIKOLAI MEDTNER

By Leonid Sabaneev

I want to say a few words concerning one whose great and noble work is unjustly and strangely allowed to remain in obscurity. This composer, who began more than brilliantly, was at one time a candidate for the hegemony of Russian music in alternation with Scriabin, and then was somehow flung violently from those heights—not by the qualities of his talent, but, if I may thus express it, by the musical taste of the world dating from the period of the war. That period has proved to be really fatal for music: the impetuosity characteristic of our age has permeated musical creation and infected it with an insatiable desire for originality, for unlikeness to the past. Music and composition have become a sport, at which betting takes place as to who will write the most extraordinary stufi, as to who will subvert, *en passant*, most of the old laws of the musical profession. As it is usually not difficult to upset laws in music, the tempo of the achievements has become so rapid that no flying records can equal it. And there is nothing surprising in the fact that in the background of this mad chase into which the sphere of musico-creative work has been converted, a few big and deeply *sincere* musicians—who have been perplexed observers of what was going on, and who have had no desire to sacrifice their work to the headlong rush which is now the mode—have seemed amazingly old-fashioned and remote.

The composer to whom I refer is Nikolai Medtner, the friend and companion of Rachmaninov, who likewise repudiated modernism. Medtner's compositions are almost unknown to the general public. Born in 1879, and therefore a man of mature age, he made a brilliant start, as already stated. In him were blended the depth and philosophical temperament of the German (he is half German by descent) and the lyrical soul of the Slav. Over his creative work—which, as regards form, seemed to be technically *perfect* when first it was presented to us—hovered the shades of the great founders of German art: Beethoven, Bach, Brahms. Medtner began his activities when musical impressionism was making its conquests, at the outset of that craze for innovation, the fruits and dismal consequences of which we are now reaping, and with heroic resolution he came forward as a convinced conservative, an enemy of impressionism, a partisan of the old and mighty *tradition* of art. To the diffusiveness of impressionism he opposed a clear-cut steadiness of rhythm; to an unconcealed nervousness and ecstasy an austere restraint of thought and feeling, equally remote from the extreme rapture of Scriabin and the æsthetic gastronomy of Debussy. Medtner at once became a man of note in Russia, but the attitude of Russian advanced musical thought, then pre-eminently captivated by the passion for novelty, was somehow not always friendly to a composer whose daring was not displayed in the revelation of the new, but in its haughty rejection, in defiance of the fashionable taste. Nevertheless by 1910 Medtner had a large following, who not only admitted him to the ranks of genius, but compared him to Scriabin, and even awarded him the preference as the wiser and more profound phenomenon.

His creative work, confined to the sphere of the pianoforte, is stamped with a severe and ascetic grandeur. Imaginatively he comes of the world of Beethoven's last compositions, of the inspiration of Brahms, of the severe style of Bach. From the very beginning his work bears the impress of power and profundity of thought. His popularity, increased by his fame as a superb pianist (in this respect he may be compared to Rachmaninov as regards expressiveness and virility of style), soon became so considerable that, as already mentioned, the question arose as to the supremacy of Medtner or Scriabin — those two dominators of the musical ideas of pre-war Russia.

Medtner's genius, profound and meditative, essentially philosophical, deeply romantic in its trend, was always markedly behind the times. Had he appeared in the days of Schumann, or even of Brahms, this great and serious artist would undoubtedly have become a world composer. But the present has too little contact with such temperaments as his; it lives on the showy and sensational, and in Medtner's work there is nothing of either. Like his friend Rachmaninov, he has made no concessions to modernity: he has repudiated it—not so much as an external form of expression as a fundamental mood. Medtner's genius is utterly foreign not only to advertisement, which is so widespread in these days (and has, indeed, become a necessity), but even to any desire to thrust itself forward, to glorify itself. Exceedingly modest and unassuming, and taking pride in these qualities, it relies entirely on the righteous judgment of history to put every one in his proper place. Idealists may think that such will be the case, but contemporary life teaches us the opposite.

A great romantic (and music has always been pre-eminently the language of romance), a great classic in his regard for form, Medtner, although he produces nothing sensational, nor astonishes the ear with unexpected cacophonies, with a sudden irruption of trivialities, with ingenious quests of the ultra-novel, undoubtedly gives us something original, new, and beyond question his own. And his own is not sensational; in our noisy and tempestuous age it does

not 'hit the eye,' it is not clamorous, but this does not prevent its being new and original, in the way in which Beethoven, Schumann, and Wagner were essentially original. Medtner lies wholly on the plane of that old music which to this day, as he has the courage to admit, is for him the only real music. Stravinsky's tonal 'fun of the fair,' Prokofiev's inveterate buffoonery, Scriabin's drawing-room ecstasy, Debussy's perfumed tone cuisine, Richard Strauss's martial plebeians, Schönberg's musical adventurousness—none of these entice him. For him these things are all strange and belong to the sphere of the 'non-musical.' Beethoven's spirit, the spirit of the last Quartets, reigns over Medtner's Sonatas, over his monumental Sonata in E minor, over his grandiose Sonata in A major: the spirit of old Bach over his 'Nocturnes for Violin': the spirit of Schumann and Wagner over his 'Legends'—those fantastic and poignant tonal grotesques. Medtner's is a *serious* talent; it is none of his business to provide musical smiles, jokes, or sarcasms; his operations are confined to the sphere of moods, either painful or philosophically profound. His vocal compositions carry on the ancient line of the song, which began in days of old with the immortal arias of Schütz and Bach. His favourite poets, who inspire him to song, are Goethe, Nietzsche, Tyutchev (the first Russian symbolist poet), and Pushkin and Fet (supreme in the poetic art of Russia). His best achievements, the crowning points of his austere creative work, are, I consider, his Pianoforte Sonatas and Legends, and his songs. The five songs to words by Pushkin and Tyutchev, Op. 37 (particularly No. 1, entitled 'Bessonnitsa'*), bear the indubitable impress of that real genius which is now lost to music, obscured by the ideas of sensation and effect, it being considered admissible nowadays to confuse these with genius.

Fate has been merciless to Medtner, as it always is to the real geniuses of thought and feeling, as it was to Beethoven, Wagner, and Berlioz. Medtner has acquired no popularity. On the European horizon his creative work has passed unnoticed; his merits have always been entirely beyond the limits of the crude receptive faculty of the contemporary public and critic, and even of composers and musicians. He and his work belong to another sphere, to another age, when the perceptions were more subtle and the tastes more penetrating; when criticism was concerned with mastery and not merely with sensations. He now lives at Paris, almost forgotten, almost unrecognised, save by a little group of friends. This great musician languishes in an atmosphere quite foreign to that musicality which he is accustomed to regard as the only musicality. The latest compositions written by him here at Paris (a Violin Sonata and a Pianoforte Concerto) convince me that in him we have a musician of the rank of those great musicians of the past, of whom we hardly seem to think nowadays with sufficient clearness and consciousness. The Violin Sonata (his second) is a monumental work, with an elevation of thought worthy of Beethoven, with an inflexibility of the stern musical will which again reminds us forcibly of the composer of the ninth Symphony. Beethoven was cut off from the musical world by his deafness, and was likewise forgotten by the musical world of his day, which flung itself on the alluring blooms of Rossini's art. Medtner is estranged and isolated, not by deafness, but by a complete rupture with the contemporary musical outlook. And, like old Beethoven, he creates without regard to his surroundings, even *in spite of* them, evidently believing that the hour will come, the modern 'gods' will be forgotten, and music will again worship at its old fountain-head. Then his music may be resurrected and will find the way to comprehension. But will it be resurrected? Will history retrace its steps? Or will the process of musical degeneration, which is connected with the destruction of the romantic outlook and the wrecking of idealism everywhere—will it henceforth triumphantly hack a path for itself over the corpses of those heroes who have incautiously put themselves in its way, and have conceived the audacious idea of staying and overthrowing its blind force?

Personally, I consider that we have in Medtner one of the few remaining oases of the old musical outlook—when music was music and not a sport; when it still served as the language of expression; when it was permissible and not ridiculous to feel, and to disclose one's feelings. Medtner left Russia in the revolutionary years, thinking to find in Europe a more congenial musical atmosphere: it is evident that he was greatly disenchanted. But the process of musical 'de-psychologization' is a comprehensive one—it includes not only Russia and individual countries of Europe—it is world-wide. We are entering upon a new era, an anti-musical era, in which, generally speaking, there will of a surety be no place for music. Hence I have little belief in the advance of Medtner, for whom I have a deep and heartfelt sympathy, since, like him, I am imbued with sentiments of contempt and disgust for the latest cries of the musical fashion—even of actual hatred for this poverty-stricken new art. Those musicians who have not yet been carried away by the herd sense and the collective hypnosis of self-glorification and advertisement, and so have not allied themselves to this so-called 'new' art—which is nothing more than a kind of stock-jobbing with inflated bonds on the universal musical 'change—such musicians should at once interest themselves in Medtner, a genuine composer who is fully commensurable with the greatest Russian masters, with Tchaikovsky and Moussorgsky, and should support him and his work in every way.

(*Translated by S. W. Pring.*)

* 'Insomnia.' An edition of these songs with English text, by M.-D. Calvocoressi, has been, or will shortly be, published by J. H. Zimmermann, Leipsic. (Translator's note.)

## THE NATURE OF HARMONY

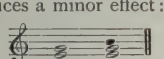
By Matthew Shirlaw

*(Concluded from February number, p. 118)*

Our inquiry into the nature of the minor harmony is almost complete. For what has already been said in treating of the harmonic division of the octave agrees in every essential respect with the facts relating to the harmonic division of the fifth. It is necessary to examine these, but we shall go over practically the same ground as before.

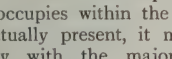
The major third, in dividing the fifth harmonically, gives rise at the same time to the minor third. The converse is obviously untrue; we cannot say that the minor third, in dividing the fifth harmonically, gives rise to the major third. In the harmonic division of the fifth, therefore, the minor third appears as the fifth complement of the major third. And thus do we hear it, for in the major harmony, as *c-e-g*, although the eye may perceive the three different intervals of the fifth, major third, minor third, we hear directly only the fifth and major third; indeed, these two are the only intervals present if we reckon from the bass upwards. In order that the minor third should produce its characteristic minor effect, it is necessary that its lower note should appear in the bass, and further, that this lower note should assume the rôle of fundamental, to the extent at least of giving rise to its fifth. The minor third then cannot be dissociated from the fifth. If it occupy the higher position within the fifth it produces a major effect; if the lower position, it produces a minor effect:

Ex. 23.



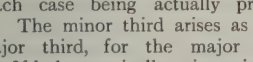
and its major or minor effect depends entirely on the position it occupies within the fifth. If this fifth be not actually present, it must be understood. Similarly with the major third: if it occupy the lower position within the fifth, the effect is major, if the higher position, minor:

Ex. 24.



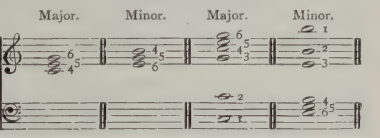
The major harmony, then, may be described as the harmony of the major third, and the minor harmony as the harmony of the minor third, the fifth in each case being actually present, or understood. The minor third arises as naturally as the major third, for the major third, in dividing the fifth harmonically, gives rise at one and the same time to the minor third. It is incorrect, therefore, to describe the major harmony as natural, but the minor harmony as artificial; the one is as natural as the other. In the major harmony (Ex. 25*a*) *c* is the fundamental:

Ex. 25

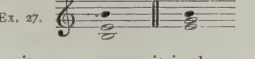



But *g* may also assume the rôle of fundamental, as has already been explained in treating of the Authentic and Plagal modes. In a similar way, *e* may assume the rôle of fundamental, at least up to the point of giving rise to its fifth (or 12th) without thereby destroying the consonance of the minor third (Ex. 25*b*). Were the lower note of the minor third to become completely established as a fundamental, and in addition to its fifth were to generate also its major third (17th), the minor third would assume a dissonant character (Ex. 25*c*). It is for this reason, as Helmholtz has pointed out, that composers frequently preferred, and still sometimes prefer, to conclude a composition in the minor mode with a major harmony instead of a minor one ('Tièrce de Picardie').

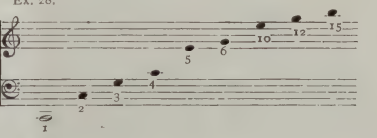
Thus the minor harmony is the necessary consequence of the major harmony. It assumes the form of the inversion of the major:

Ex. 26.

and this inversion arises quite as naturally as the major harmony arises. In treating of the major harmony,* it was pointed out that the fifth is determined by the octave, or by the octave proportion, and the major third by the fifth, or the proportion of the fifth. The minor harmony, the inversion of the major, presents a remarkable analogy—for in the minor harmony we find a fifth which is brought about by the octave, and a major third which is brought about by the fifth:

Ex. 27.

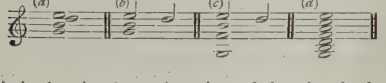


Strange as it may appear, it is the ascending order itself that brings about the descending order. It is because harmony is generated upwards that the descending order becomes possible. We may go still further, and say that it is because harmony is generated upwards that the descending order becomes inevitable. A glance at the harmonic series reveals to us the whole process:

Ex. 28.

Here $\overset{5}{e}$, that brings about the major harmony *c-e-g*, at the same time, by assuming the rôle of fundamental up to the point of giving rise to its fifth (12th) $\overset{15}{b}$, brings about the minor harmony $\overset{10\ 12\ 15}{e\text{-}g\text{-}b}$. If it be objected that $\overset{15}{b}$ also arises as the major third (17th) of $\overset{3}{g}$, it has to be pointed out that in the formation *e-g-b*, the note *g* is neither fundamental nor bass note. Further, that if we hear *b* as a fifth sound, as we do, we cannot at the

* *See* article in September *Musical Times*.

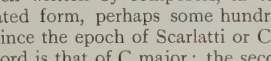
same time hear it as a third sound. Again, if we hear *b*, as we may, as a third sound, we hear also *g* as its fundamental. But if we hear *g* as fundamental of the major third *b*, we hear it also as fundamental of its fifth (12th), so that the *g* 'klang' *g-b-d* predominates, turns the consonant minor harmony into a dissonant one (Ex. 29*a*), thrusts out *e*, and compels it to become merged in the *g* 'klang':

Ex. 29.

This is the simple explanation of the chord of the 13th, espoused by Marpurg, Day, Prout, and others (Ex. 29*b*). We may write it as at Ex. 29*c*, for the addition of the dominant 7th does not interfere with the downward movement of *e*; still less does it entitle us to regard the chord as arising from a series of super-added thirds (Ex. 29*d*). Such an explanation not only represents bad theory, but something worse—it is clumsy, unbeautiful, possessing neither the simplicity nor the subtlety of Nature.

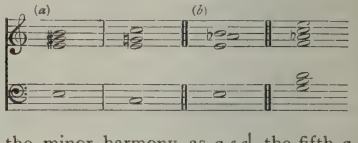
The essential facts concerning the origin of the minor harmony may be summarised in a few words. They are simple facts, and easy to understand. In the minor harmony, as *e-g-b*, the highest sound *b* may and does arise as fifth of the lowest sound *e*, thereby bringing about a major third of which *g* is not directly the fundamental. It is the reverse of the major harmony. As in the major harmony, as *c-e-g*, we cannot regard *e* as fundamental of the minor third *e-g*, so in the minor harmony, as *e-g-b*, if we hear *b*, as we do, as fifth of *e*, then the major third *g-b* arises indirectly through the fifth *b*, and so we hear and understand it.

The whole process is one intimately concerned with musical æsthetics. The following simple chordal succession:

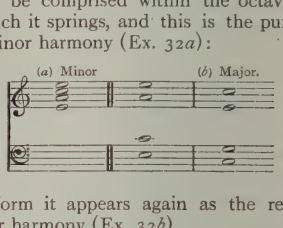
Ex. 30.



has been written by composers, in its simple or elaborated form, perhaps some hundred thousand times since the epoch of Scarlatti or Corelli. The first chord is that of C major; the second chord is that of its third; but even at the present day we, who so well understand the relationship between the two sounds of the third, *c-e*, and who have little difficulty in understanding *c* as the fundamental of this third, hear the second chord *e-g♯-b* as a fifth chord rather than as a third chord; *i.e.*, we hear *e* as fifth of *a* rather than as third of *c*. It will be observed that the bass, in its movement, describes the minor harmony *a-c-e*. Extremely instructive also is it to observe that Riemann and Prout, whose ears were perhaps as sensitive as their contemporaries', explained the following third succession (Ex. 31*a*) as being in reality a disguised fifth succession, arising from a dominant 13th (Ex. 31*b*):



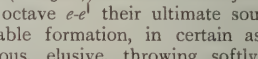

In the minor harmony, as *a-c-e*$^1$, the fifth *a-e*$^1$ is determined by the octave *e-e*$^1$. The fifth *a-e*$^1$ then, ought to be comprised within the octave sounds from which it springs, and this is the purest form of the minor harmony (Ex. 32*a*):




In this form it appears again as the reverse of the major harmony (Ex. 32*b*).

Here we discover the nature of that mysterious 'downward construction' of the minor harmony that has so long baffled every musician and scientist who has investigated the problem. How to conceive a perfect fifth and major third as inverted, turned upside down, yet retaining their forms of fifth and third, and springing, not from their lower note as generator, but from their upper note—such a conception might appear to be well-nigh impossible. Yet in the pure minor harmony, as *e-a-c-e*$^1$, we may observe how these intervals arise, not from the lowest note, upwards, as in the the major harmony, but from the highest note, downwards, for it is the highest note *e*$^1$ that brings about both the perfect fifth *a-e*$^1$ and the major third *c-e*$^1$. Further, it is thus we hear and understand them: we hear, not the higher note springing upwards from the lower, but the lower note depending, hanging downwards, from the higher. How otherwise do we hear the opening fifth of Beethoven's Ninth, or the major third at the beginning of the recapitulatory section of his C minor Symphony, first movement:

Ex. 33.



In this form also we observe the minor harmony in its innermost nature, completely reflecting the unity of the major harmony. Thus not only the fifth *a-e* (Ex. 32*a*), but also the major third *c-e*, find in the octave *e-e*$^1$ their ultimate source. It is a remarkable formation, in certain aspects veiled, mysterious, elusive, throwing softly back, as it were, the rays borrowed from some other and more brilliant luminary. (Perhaps the term 'Moonlight' applied to the opening bars of Beethoven's Pianoforte Sonata is not so inapt.) It exhibits at once the wonderful simplicity and subtlety of Nature. It has this peculiarity that, especially in its pure form, it does not seem to have any foundation, any real fundamental note, but floats as it were in the air.

Such is the nature of the minor harmony. We may learn of it by listening, not wholly with 'the foolish face of praise,' but intelligently, with open ears, to the music of the great masters—*e.g.*, to the slow movement of Beethoven's A major Symphony. Did someone say of Beethoven that he 'wrested from Nature some of her innermost secrets'? And did his divinely-formed ear, soon to be cruelly exiled from the sounds of Nature, hear in the inner soul of Nature those tones that move us so profoundly?—for with the pure minor harmony that great genius begins and ends.

## ON FAULTY SENSATIONS OF MUSICAL PITCH, WITH NOTES OF A PERSONAL EXPERIENCE

By Edwin Smith

(*M.D. Lond.; Coroner for N.E. London*)

(*Concluded from February number, p. 121*)

Avoiding the realm of barren speculation, there arises the practical question of the extent to which these cases of perverted hearing actually occur. On this point information is scanty, and probably misleading. During twenty-five years of busy medical practice, no known example of the condition came under my notice, and medical friends narrate a parallel experience. Specialists become aware of cases now and then, though very infrequently. It may be assumed, however, that patients in general will be impressed more readily by symptoms such as deafness or dizziness than by abnormal pitch-sensations, the more obvious condition masking the lesser in varying degree; and that for this reason the particular aberration we are now considering may arise and subside unrecognised even in fairly well-marked cases. At times the music professor must encounter the condition as affecting either himself or a pupil, but an inquiry among musical friends has been singularly barren of result. Yet it would seem that examples, if looked for, may be discovered fairly often. This view is supported by the results of a few tests with tuning-forks made among friends. The trials were on a small scale; nor have I kept any notes of the results. Had the publication of a paper on the subject been contemplated, I should no doubt have made tests sufficiently extended for the findings to have some evidential value. Should the field of inquiry appeal to some investigator, I think the ranks of pianoforte tuners may be found to yield results. Lest this observation should conceivably disturb the equanimity of any member of the tuning fraternity, be it remarked that it is based simply on a recognition of the pitch-discrimination of the trained ear. A tuner with whom I conversed recently described a difficulty occasionally experienced in tuning a pianoforte to his satisfaction. The same note, he said, seemed to produce a different impression of pitch in each ear. The discrepancy was apparently slight, but he was unable to understand how it could exist at all. He knew that the arrival at the ear of a fixed number of vibrations per second was a definite physical event, and he assumed that there was an inevitable parallelism between the physical and the physiological, ensuring an equally definite pitch-sensation. He could not imagine the sensation corresponding to a given note to be other than fixed and unchangeable. There was in this instance no opportunity for a tuning-fork test, but it may be assumed that in the case of this particular individual a positive result would be obtained by a trial at the appropriate time. Incidentally, this pianoforte tuner had not noticed any relation between his times of difficulty in tuning and the state of his health.

When there is a difference of opinion between the ears on a matter of pitch, the deafness or other sense of discomfort, if limited to one side, will indicate the ear affected; and the extent of the fault may be estimated approximately by the simple test of holding a vibrating tuning-fork to the ears alternately. If there is access to a series of forks differing by small gradations of pitch it may be possible by trial to find two of these with different vibration rates but producing identical sensations of pitch when one is held to the right ear and the other to the left. If the pitch of each fork is known, the extent of the discrepancy is therefore ascertained. This test suggests another, enabling an existing fault to be apprehended in an accentuated form. Suppose the right ear is functioning normally, while the left is faulty to the extent of a semitone of raised pitch-sensation. It is clear that a fork sounding, say, the note A natural, heard with the right ear, will produce the same sensation of pitch as an A flat fork heard with the left. The left ear, so to speak, mistakes the A flat it hears for A natural, thus bringing its own pitch-sensation into conformity with the normal sensation experienced on the other side. Now let the forks be reversed, so that the A flat fork is applied to the right ear, and the A natural fork to the left. The left ear, still interpreting wrongly what it hears, will get the impression of B flat, while the right ear records faithfully the A flat heard. We have now, by a sort of trick, produced a difference in pitch-perception amounting to as much as a whole tone. This method of testing would help in confirming the suspected presence of small deviations from the normal, an existing fault being appreciated in exactly doubled degree when the reversal of the forks is made. In any extended application of the test, a large number of forks of varied pitch would be required. Many years ago a series of such tuning-forks (differing by steps of four vibrations per second) formed part of the collection of physical apparatus belonging to the late Dr. W. H. Stone ('W. H. S.,' of 'Grove'), lecturer on Physics at St. Thomas's Hospital. On Dr. Stone's death his instruments and apparatus became dispersed, and I fear it would be difficult to find a similar collection of forks to-day, though I am

informed by Messrs. Griffin, of Kemble Street, that such a series may be obtainable. In the case of persons with poor discrimination of pitch the results of tests made will naturally be inconclusive. But this consideration is unimportant, seeing that such individuals will be recognised at the outset as unsuitable for inclusion in any systematic series of experiments.

Has all this any practical bearing of interest to the musician? Perhaps it has. One obvious question arising is that of possible injustice to a musical performer at the hands of a critic who is unaware of existing faults in his own equipment. Possibly the risk of this is inconsiderable. At the same time, some may question whether the critic is really entitled to enjoy an unassailable security; or whether, on the other hand, there may be reason to suspect the basis for an assumption of infallibility too often apparent in published opinions of musical performances. May it be suggested that there are things for even the youngest musical critic to learn, and that it may be to the general advantage should he become aware that the possible target for a shot is not of necessity that alone presented by the performer?

Among other considerations is the general question of the causes of false intonation among instrumentalists and vocalists. I think most will agree that the latter are the greater offenders. Why do we hear so much faulty singing? It is sometimes suggested that it is a case of either sheer laziness or physical inability to hit the note aimed at. But the explanation cannot be so simple; for there may sometimes be noticed a capricious yet consistent distribution of the faults, the notes affected may not be the upper ones, and lapses noticed at particular levels of pitch may be heard repeated as the notes reappear. It would seem that in these cases not only is the singer unable to hear his own voice satisfactorily, but that this disability must be more marked with some notes than others. The instrumentalist, producing his notes, unlike the vocalist, by means of an external mechanism, has no doubt less difficulty in appreciating the pitch and quality of the sounds. Lapses in intonation on his part must often be merely accidental, and apparent to himself, though puzzling instances occur where violinists even of high rank may be heard offending the ear in an unaccountable way. There are even particular places in certain compositions where a special note seems somehow to be singled out for ill-treatment. Attention is invited to two specific instances: first, the soloist's final note in the middle movement of the Brahms Violin Concerto; secondly, the last note of the corresponding movement of the 'Kreutzer' Sonata. In each place violinists can often be heard playing sharp. As these notes happen to be identical, my own capacity for hearing this particular F may be doubted: so that it is as well to say the observation is not put forward unsupported, but has been corroborated by competent companions present on many occasions of the lapses referred to. I hope some information may be forthcoming as to whether others have noticed these particular instances of faulty intonation in violin playing, and if so what views may be held in explanation. Considerations of space prevent my venturing here on a simple theory that I think may possibly meet the case, this article being already quite long enough. The point, moreover, does not appear directly related to the matters now before us.

Finally, I hope that other readers may be willing to contribute to our knowledge in a field of inquiry not devoid of interest, and that they may receive an opportunity to do so in the columns of the *Musical Times*. It remains to express my appreciation of the valuable help given by my friend Dr. William Brander in the search for published records relating to the subject-matter of these notes and comments.

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## THE TEACHERS OF THE GREAT COMPOSERS

By Edith A. H. Crawshaw

'When I am forgottén, as I shall be,
And sleep in dull cold marble . . . .
Say, I taught thee.'—Henry VIII.

Of many of the composers the saying is true that 'their name liveth for evermore.' But those who taught them are too often forgotten, though many of the great musicians spoke with sincere affection and gratitude of those to whom they knew their indebtedness, for 'it is only the little who depreciate their teachers.'

To go back four hundred years: the name of Lassus should be interesting to us because he was the friend and adviser of Palestrina, the 'saviour of Church music,' as the latter has been called. From the great Netherlander the composer of the 'Missa Papæ Marcelli' no doubt learned much that he was afterwards able to use with good effect in his own sacred music.

One of the most important pioneers of keyboard music was William Blithman, who was a chorister at Christ Church, Oxford, in 1564. His epitaph at St. Olave's, Queenhithe, records his skill as an organist, and the fact that John Bull was his pupil.

We are told that Handel's only teacher was Zachau, the principal organist of Halle, but Handel has laid himself under obligation to many composers, immortalizing them by introducing parts of their works into his own. Mr. A. J. Balfour (as he was when he wrote his 'Essay on Handel') says:

> The fact is that Handel has not cheated them *out* of their due meed of fame, he has cheated them *into* it.

Handel was only about seven when he became Zachau's pupil, and the master soon grew highly interested in the boy, who 'pleased him so much that he never thought he could do enough for him.' Handel esteemed his master highly, though the latter was a believer in hard work. One account says that Zachau required his pupil to produce a Church cantata every week—a thing which Bach did for about five years—and Handel admitted, according to Burney, that in those days he worked 'like a devil.' The affection between master and pupil remained unimpaired: Handel sought out his old master when

he visited Halle, and after Zachau's death, in 1721, sent 'frequent remittances' to his widow.

Of Zelter, Mendelssohn's master, it has been said that he was

> . . . a rough, obstinate, rigid man, never known to yield except to Goethe, before whom, however, he bowed down and worshipped with nigh disgusting prostration.

He deserves to be remembered as the 'first promoter of the faith and study of Sebastian Bach.' Sir George Smart describes him thus:

> Zelter is a pleasant, unassuming man. One of his fingers is crooked. He was formerly a mason. He said he had built ten or twelve houses at Berlin, and did not begin music before he was twenty.

In writing to Rellstab, on May, 3, 1825, Beethoven sends 'all love and esteem to Zelter, the honest preserver of true art.' One night, walking through the streets of Berlin with a friend, Zelter heard some one playing a pianoforte. After listening for a while, he seized his friend's arm, saying: 'Come along; that fellow's music is only fit for his own ears.' Schumann, in 'Music and Musicians,' also relates how

> . . . old Zelter at a certain passage of 'The Creation' fancied he saw the moon rise, and used to rub his hands at the place, and say delightedly, 'Aha! there we have it again.'

Once in Zelter's presence the conversation turned upon genius and its limits. Zelter asserted that nothing was impossible to genius, and that 'a genius can curl the bristles of a pig.' It was Zelter who introduced Mendelssohn, then a boy of twelve, to the poet Goethe. Master and pupil spent a fortnight at Weimar under the poet's roof. At the age of fifteen, Mendelssohn's comic opera, 'The Two Nephews,' was rehearsed for the first time with orchestra. It was at the supper which followed, when Mendelssohn's health was proposed, that Zelter made his famous remark:

> My dear boy, from this day you are no longer an apprentice, but an independent member of the brotherhood of musicians. I proclaim you independent in the name of Mozart, Haydn, and old father Bach.

It was with Zelter's assistance that the first and ever-memorable performance of Bach's 'Passion' was given on March 11, 1829, under Mendelssohn's baton. Zelter had bought the score of the 'Passion' as waste-paper at an auction of the goods of a deceased cheesemonger! Zelter spoke of Bach as 'a sign of God, clear but inexplicable.' Three years later Mendelssohn heard of the death of Goethe, and he remarked, 'Mark my words, Zelter will not live long now,' and his old master did not very long survive the poet.

Schumann's parents were not really musical, but the father favoured his son's love for music and provided for him the best instructor to be obtained at Zwickau, namely, the organist of the Marienkirche, J. G. Kuntzsch, who appears to have been struck with Schumann's gifts. But ere long the master declared the boy could progress alone—the pupil was outstripping the master. Schumann always retained an affection for Kuntzsch, and in 1845 dedicated to him his 'Studies for Pedal Piano,' Op. 56, and when Kuntzsch celebrated his jubilee at Zwickau, in 1852, Schumann wrote him a charming letter, which was one of many, Wasielewsky says. At twenty years of age Schumann went to Leipsic as a resident student in the house of Frederich Wieck, when Clara, Wieck's gifted daughter, was a little girl of eleven. Under Wieck, Schumann pursued his pianoforte studies with enthusiasm. Having strained and permanently injured the third finger of his right hand by a mechanical device which he hoped would strengthen his fingers, Schumann had to relinquish the idea of becoming a pianoforte *virtuoso*. He became a pupil of Kapellmeister Dorn, a notable figure in the musical world of Leipsic, and desired to perfect himself in the theoretical part of creative work. Dorn soon recognised the unusual talent of his pupil, and Schumann afterwards spoke of his indebtedness to Dorn's instruction, saying he had learnt more from his teaching than Dorn could believe. He never forgot his old master, and in correspondence with him addresses him as his 'dear and most honoured friend,' and makes him his confidant in many matters.

To a Viennese gentleman who told Chopin that people were astonished at his having learned all he knew at Warsaw, the composer gave the reply, 'From Zywny and Elsner even the greatest ass must learn something.'

The earliest of Chopin's teachers was Zywny, a Bohemian by birth, who played the violin and taught the pianoforte. Some say the boy was allowed to spend most of his time in improvisation, but it is certain that Zywny gave his pupil

> . . . a thorough grounding in the rudiments of his art, encouraged and guided his talent for improvising, and so advanced his progress at the keyboard that before long he became the wonder of all the drawing-rooms of Warsaw.

Elsner was intended for the profession of medicine, and had no regular instruction in music beyond harmony lessons with a theatrical director at Breslau. Sir Henry Hadow describes him as

> . . . a good-tempered, easy-going old Kapellmeister, who did his pupil the greatest service by teaching him to love Bach, and then allowed him to go his own way without further supervision. . . . Liszt is probably right in drawing special attention to the moral value of Elsner's teaching. . . . The most successful teacher is he who knows how to train mediocrity and to leave genius a free hand.

When, at the age of twenty-two, Chopin went to live at Paris, Kalkbrenner was the leading teacher of the pianoforte, and Chopin consulted him about lessons. Kalkbrenner proposed to teach him for three years, and this Chopin regarded as too long a time. He wrote to his old master for advice, and the reply was to the effect that Kalkbrenner would only destroy Chopin's originality. Elsner wrote:

> That quality in an artist (who continually learns from what is around him) which excites the wonder of his contemporaries can only arrive at perfection by and through himself. The cause of his fame, whether in the present or the future, is none other than his own gifted individuality manifested in his works.

A genius '. . . should be allowed to follow his own path and make his own discoveries.'

Chopin did not study with Kalkbrenner, but attended some class-meetings, and was gracious enough to dedicate his Concerto in E minor to him. Mendelssohn told Chopin soon after that he (Chopin) had nothing to learn from Kalkbrenner, as he played

better than the latter. A couple of years later Chopin writes to a friend :

> Pupils of the Conservatoire, nay, even private pupils of Moscheles, Herz, and Kalkbrenner (consequently clever artists) still take lessons from me, and regard me as the equal of Field. . . . I feel daily how much I have still to learn, and become the more conscious of it through my intercourse with the first artists here, and my perception of what every one, even of them, is lacking in.

Prof. Niecks says :

> Kalkbrenner may not inaptly be called the Delille of pianist-composers, for his nature and fate remind us somewhat of the poet,

for Delille was extravagantly over-rated in his lifetime. Delille left France at the Revolution of 1788, and came to England, where he translated 'Paradise Lost.' He is said to have been a

> . . . fluent versifier, whose knack of turning out vigorous paraphrases exactly suited the taste of his contemporaries.

Wagner's earliest teacher for harmony was Gottlieb Müller. This was when he was fifteen years of age. But the pupil was destined to be idle and refractory :

> He would do nothing but talk nonsense about the personality of the notes, and other fantastic absurdities ;

and Müller decided 'it was useless to imagine that he had any gift or aptitude for serious music.' When, in 1830, Wagner left school and matriculated at the Leipsic University, he determined to master counterpoint, and became the pupil of Theodor Weinlig, the cantor of the Thommasschule, who became to Wagner 'what Dorn was to Schumann, or Lesueur to Berlioz.' After six months' tuition, Weinlig dismissed his scholar, saying: 'You may go now, for you have learned to stand on your own legs.' And it does not appear that Wagner received any further instruction, save what he obtained himself by perusal of Beethoven's works. Dorn says :

> I doubt whether there ever was a young musician who knew Beethoven's works more thoroughly than Wagner in his eighteenth year. The Master's Overtures and larger instrumental compositions he had copied for himself in score. He went to sleep with the Quartets, he sang the songs, he whistled the Concertos (for his pianoforte playing was never of the best).

And Sir Henry Hadow writes :

> Through Beethoven's music Wagner found a new world open before him, and after a few days of almost ecstatic wonder and delight, determined that he would devote his whole life and work to its exploration.

Weber also was a visitor at Wagner's Dresden home, and remained throughout Wagner's life 'as a demigod : from "Die Feen," his boyish opera, until after "Lohengrin," he used freely the Weber phraseology and melodic contours.'

Verdi's musical gift was discovered by an itinerant violinist, called Bagasset. The boy Verdi and he struck up a friendship, and Bagasset suggested to the father that music should be Giuseppe's profession. Many years afterwards Verdi sought out the violinist, then very poor and old, and gave him all the help he could. Verdi's first lessons were with the organist of La Roncole (his birthplace) named Baistrocchi, who declared at the end of one year that he could teach the boy nothing more. Later Verdi had the good fortune to be helped by a friend of his father's, Barezzi, of Busseto, whose eldest daughter Verdi subsequently married. This gentleman was a good musician, and could play several instruments. The Philharmonic Society of Busseto met at his house, so young Verdi frequently listened to performances of music. The director of the Society and organist of the Cathedral, Provesi, became Verdi's teacher ; but when the pupil was sixteen Provesi dismissed him with similar words to those of his first instructor, adding, 'He will go far, and one day become a great master.'

Brahms at the age of seven had pianoforte lessons from Otto Cossell, who was pleased with his pupil's success, but regretted he wasted so much time at his 'everlasting composing.' After three years it was Cossell himself who suggested a change of teacher, and, after several refusals, Marxsen, the Royal Music Director at Altona, consented to take him as a pupil for pianoforte only, and with him Brahms remained a number of years. At the age of fourteen he made his debut as a pianist, and though an agent was anxious to arrange a concert tour for the boy, Marxsen's advice was followed, and after two more concerts Brahms went back to his studies, more especially that of composition. Marxsen impressed upon his pupil the need for a thorough knowledge of Bach, and the great importance of a critical study of Beethoven.

Dvorák's musical ambition was aroused by the bands of itinerant musicians who played on great occasions in the inn of which his father was proprietor. The village schoolmaster, Josef Spitz, gave him his first lessons in singing and the violin. When twelve years of age he was sent to school at Zlonitz, and here the organist, Liehmann, became his master. Under his tuition (says Hadow) Dvorák

> . . . ventured out into new fields, and learned something not only of organ and pianoforte but of the elements of musical theory. No doubt the instruction was very imperfect and very narrow of range, but within its limits it was gratefully accepted ; and the old Kapellmeister deserves some honourable mention as having been the first to discover evidences of unusual capacity in his shy, simple-hearted pupil.

As a last example, let us go back to an English composer of the 17th century. Henry Purcell was a pupil of Dr. Blow, who is described by the late W. H. Cummings as

> . . . the very master Purcell then needed, for he was eminent for his goodness, amiability, and moral character, and combined with those excellent qualities all the learning and experience of a sound musician. It speaks strongly for his singleness of heart and the total absence of envy and jealousy in his nature, that recognising and proclaiming the remarkable abilities of his pupils, Purcell and Jeremiah Clarke, he resigned his appointments at Westminster Abbey and St. Paul's Cathedral in order that they might occupy those prominent and advantageous positions.

After Purcell's death, Dr. Blow became once more organist at Westminster Abbey. How often is his tomb in the Abbey visited? An interesting story is told of the Emperor of Brazil, who, when in London, was an indefatigable sight-seer. Dean Stanley had made him promise to visit the Abbey before he left England. The Emperor put off his visit until almost the last moment ; he arrived at the Deanery, unexpectedly, at about two o'clock one Sunday afternoon, and requested to be shown the

wonders of the Abbey. The Nave was prepared for service, and it was only with difficulty that the Emperor was shown some of the chief brasses on the floor. Then the Dean was amazed by the Emperor's most unexpected request: 'Now I want to see the tomb of Dr. Blow, a famous organist. Do you know where it is?' The Dean did know, and took the Emperor to the tomb, which is in the North Aisle, behind the organ. The inscription on the monument was read to the Emperor, and it has been said—though not verified—that he hummed the upper line of the music which is engraved upon it. 'The most jealous belief in the English school of music could never have conceived that Dr. Blow's fame could have reached as far as Brazil.' And this is part of the inscription on the monument: 'Master to the famous Henry Purcell.'

## A NOTE ON FASHION

By J. H. Elliot

Thackeray, when illustrating 'Vanity Fair,' clad his puppets in contemporary costumes in preference to those of the period in which Becky and Amelia had their fictitious being, on the ground that the former were less offensive to sartorial æsthetics—a viewpoint which he sought to justify by demonstration. It is, however, amusing to note that, judged by modern standards, the costumes of Thackeray's own day appear to be several degrees more hideous than those of the Waterloo period. Thus the wheel of fashion turns. Nor have Apollo, Orpheus, and the rest of them remained oblivious of its revolutions. Along with common male humanity they have discarded the classical tunic and passed through the knee-breeches stage into plus fours and Oxford bags; for, truly, the sway of fashion is as potent in the arts as elsewhere. As with mantles, so with music; as with costumes, so with composers.

It will be of interest, perhaps, to put forward a few tentative inquiries into the matter. To probe it deeply would afford neither pleasure nor profit, for by the time we had hacked through the jungle of contradictions and inconsistencies and reached a clearing, the wheel would have taken many more turns; moreover, we could not apply a governor to control its giddy revolutions even if it were possible to evolve one.

Nor should we presume to assess the taste of a bygone age. Judged by the standards of to-day, no doubt, the Victorians appear lamentably—Victorian. An age which virtually overlooked Bach* and ranked Mendelssohn as the equal of Beethoven is deserving, one might say, of our most crushing sneers. But it is well to reflect, before we commit ourselves, that if the past eighty years could bring about so radical a change in outlook, there is no reason why the next eighty years should not do likewise. Each successive generation imagines itself to be reared upon the apex of progress; but evolution recks not of its self-conceit.

The whole subject, indeed, is illimitable, and it will be well to restrict ourselves to the most striking present-day aspect of it—in a word, the breakdown of Romanticism. In this connection, then, it is barely sufficient to say that the Romantic movement, having been fairly launched, was compelled to voyage on to its destination and be replaced by an entirely new vessel; for, in truth, there was no destination, and though its boards may have called for some patching and its hull for an occasional fresh coating of tar, there was no *a priori* reason why it should not, like the craft of Vanderdecken, have sailed the seas for ever. Fashion—or, if it be preferred, the spirit of the age—sank her, and it will be fashion that will salvage her, should she ever rise to the surface again.

What, then, are the particular characteristics of this age of ours which are inimical to the Romantic outlook? Doubtless the emotional strain of the war contributed very largely to the final and widespread reaction against the Romantic spirit and the pseudo-'realism' which it implies, and helped to broadcast a conscious or unconscious realisation that art, after all, is not life, though the two necessarily touch at many points.

The nucleus, however, had taken root long before in the commanding geniuses of Romanticism itself. The aspects of music which, thanks to the predilections of the present era, are daily becoming more and more insistent—to wit, intellectuality and austerity—while not entirely conspicuous in the less progressive figures of the 19th century, are startlingly evident in the last periods of Beethoven and Wagner. In the former they held almost absolute sway; crude romanticism gave place to an impressionistic sense of life's mystery, and of the conscious necessity for austere detachment—a revival, as it were, of stoicism—the substitution of universal ideas for individual sensations, of objective philosophy for subjective psychology. In the latter, Romanticism struggled with new-born conviction, preconceived theories with evolutionary necessity. 'Tristan,' written direct from heart and brain, touched a new note; the amorous riot of 'Die Walküre' was burned in a purer, whiter flame. It is nonsensical to apply to the music of 'Tristan' the term 'hot-house,' or to suggest that there is a complete abandonment to passion in its texture. The opening phrase of the 'Vorspiel'—although some commentators have labelled it the 'Confession-of-Love-and-Desire Motive,' or some such monstrosity—should be sufficient to show that Wagner is concerned here with ideas rather than feelings—that, in fact, the music represents the union of mind and heart symbolised in the drama itself. Wagner could never be quite the same after 'Tristan,' and the return to the former style ('Götterdämmerung' and 'Parsifal') proved sterile and insincere.

This new spirit, moreover, manifested itself more decisively in the progressives who followed, although it took a variety of shapes. Strauss, when he arrived at his own authentic style, followed the footsteps of the Wagner of 'Tristan' by (as it were) intellectualising the emotion which he was called upon to reproduce. The Straussian bent for absolute programmisation is not confined to musical glaciers, windmills, and scaffolds; it penetrates even to emotion itself, and the highly-wrought passion-storms in 'Salome' and elsewhere appeal to the purely musical instinct as feelings described rather than feelings experienced. Doubtless there are many passages in Strauss where sheer emotion predominates over deliberate, calculating intellect, but there is nothing parallel with (for example) the utter abandonment to passion of his great contemporary, Scriabin. In these two, perhaps, we find the strange paradoxes of emotion presented intellectually and of ideas expressed emotionally—neither of which is Romanticism proper, and both of which foreshadow its ultimate negation. Debussy, again, lived beyond

* The 'overlooking' of Bach was on the part of the generation that followed him; the Victorians helped to revive him.—Editor.

the bounds of both emotion and intellect, in the vague, shifting atmosphere of the land which lies between them—not, perhaps, a healthy district in which to take up residence, though wholly admirable as a holiday resort. The consideration of the final and complete reaction against the Romantic spirit, now to be discerned in almost every direction, we may—and perhaps ought to—leave to the next generation but one. Sufficient for our present purpose that the reaction has indeed set in, and that it calls for some tentative inquiries which may perchance reveal a danger signal.

The matter requires something more than a mere submission to current predilection, which, whether individual or universal, is quite probably no more than skin-deep. We may be justified in saying—and few of us would hesitate over the matter—that the first movement of the 'Choral' Symphony is incomparably superior to the third; but it might be more profitable if, during the progress of that interminable number, we gave ourselves over to mental reflection rather than to the mere physical effort of stifling yawns. We might start with the assumption that, of its kind, the movement is magnificent—which, surely, is no less than truth. If, then, we have here the authentic Beethoven, why is this particular aspect of him distasteful? Because (we might proceed) it represents that slightly sentimental, that *romantic* (ultimate censure!) reflection upon what Arnold Bennett, in an apt phrase, has called 'the melancholy of existence.' It withdraws for a moment from the contemplation of sublime mysteries and mighty issues, passively to brood; and this is not an age which broods. Can one press the indictment further than that, which in itself is no condemnation?

We must, then, question our right to regard this awakening of a new spirit inevitably as a step forward in the direction of ultimate perfection; for we have no guarantee that it is not merely a turn—and, for aught we know, a wanton and gratuitous turn—of fashion's wheel. We have no objective standard to guide us, and an idiom which we may pronounce obsolete in one decade will disconcert us by arising with renewed strength in the next. Thus, a short while ago one might have spoken with impunity of the triviality of Mozart; to-day, one may hail him the very king of composers and obtain at least a respectful hearing. In one era the glory of music is conceived to lie in its power of close commentary upon human problems; in the next, to rest on its transcension of the commonplace.

In music, we have simultaneously leapt forward with the modernists and back to the classicists, for in both the growing need for austerity is met. With the former we may don the hair-shirt and set out in quest of the Perfect Fourth, or some other 20th-century Grail; with the latter we may steep ourselves in objective beauty and rhythmic vitality—subtleties in comparison with which the idioms of Romanticism seem crude and brutally direct. There are remoteness and tranquillity in pure beauty, a sanctuary from the prying Romanticism which seeks to plumb the rough turmoil of the spirit and interpret it before the world. Bodily laceration or ice-cold objectivity—either will serve to free us from the morbid introspection of the Romanticist.

This is, moreover, an age which is loth to call a spade by its dictionary name. We hate a platitude—which is probably why Mendelssohn now lies beneath a shower of half-bricks; yet (and here is the rub) a platitude may be as true in essence as the subtlest of allegories, and as close to the cosmic standard as the the most esoteric system of philosophy. The fact remains, however, that we are badly out of sympathy with composers who, whatever their degree of emotional ardour, throw down all their cards with a frank gesture. Thus the Tchaikovskys of this world are *de trop* in æsthetic circles, although their method *qua* method may prove in the long run to be as good as that of more sensitive craftsmen; certainly it is no worse than that of the pseudo-progressive who, having no cards to throw, bluffs unashamedly with a hand of gratuitous cacophony and Heath-Robinson orchestration.

But this superficial survey might be protracted for ever, and the warning to be drawn from it is, in all conscience, obvious enough. But it is the obvious which is so easily overlooked; and it is well occasionally to remind ourselves that, in the absence of any objective scheme for our guidance, it behoves us to beware of proclaiming this turning or that turning to be the road to ultimate perfection.

## NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

### XXXII.—John Daniel

Among the composers of the last years of Elizabeth, John Daniel is very important, especially as a lutenist; but, as in many other cases, his biography has not hitherto received adequate treatment. Dr. Fellowes says that 'little is known of John Daniel, except that he took the degree of B. Mus. at Oxford, in 1604, and was one of the Court musicians to Charles I.' ('English Madrigal Composers,' 1921). Davey's 'History of English Music' gives six lines, with little added information, save referring to his well-known publication of 1606. A really fine appreciation of Daniel was given by Mr. Philip Heseltine (Peter Warlock) in the *Musical Times* (April, 1925).* But biographical data is scant; in fact, he writes: 'Of his life we know next to nothing.' Fortunately, I have succeeded in unearthing some new facts of his career, though there are not a few gaps that still await a patient student of musicology.

Fuller ('Worthies') is our authority for the interesting information that John Daniel was a younger brother of Samuel Daniel, and was thus in the Shakespearean circle. His birth-date may be given as probably 1564, and the place was probably 'not far from Taunton, in Somerset,' where was born his better-known elder brother in 1562. Of his musical education we know only that he studied under his father, John Daniel, who, according to Fuller, was a 'music-master.'

Nothing else is known of John Daniel till about the year 1587, when we find him as chief household musician to Thomas Lord Burgh, who was Governor of Brill from 1587 to 1595. Quite an interesting letter in the Hatfield MSS. (Part 6, p. 68) throws new light on this portion of Daniel's career. It seems that Lord Burgh returned to England early in February, 1596, and had entertained Sir Robert Cecil with a 'consort of music,' contributed by Daniel and his three articled pupils. So pleased was Queen Elizabeth's great Secretary of State with the musicians of Lord Burgh that he begged the latter to give him Daniel. Lord Burgh, who was soon after appointed Lord Deputy of Ireland, wrote to

* The article is now included in 'The English Ayre,' by Peter Warlock, issued by the Oxford University Press (1926).

Cecil on February 24, 1596, that not only could he have Daniel, but also the three boys, 'one of whom both plays and sings an excellent treble, and one other hath a voice for a very high measur.' He adds: 'The last [of the three boys] is Jack, of whom I think you have taken best notice. The four, with all his instruments, were all by my worthy companion bequeathed me; choose as freely as where your commandments have most interest.'

Daniel found a liberal patron in Sir Robert Cecil, and he probably continued in the Cecil household from 1596 to 1602. Previous authorities give us the year 1604 as the date of his degree at Oxford; but, as we learn from the official registers, he studied at Christ Church, whence he supplicated B. Mus. on December 16, 1602, and graduated on July 14, 1603, according to the 'Fasti' (1, 302). Soon after he entered the service of Prince Henry.

In 1606 Daniel issued his volume of twenty-one solo songs 'for the lute, viol, and voice,' with a poetic dedication to 'Mistress Anne Grene, the worthy daughter of Sir William Grene, of Milton, Knight.' Of these twenty-one songs, eighteen are solos, or ayres; one is a madrigal for four voices (S.S.A.T.) and lutes; one song is for four voices and two lutes, and one is a lute solo—a set of variations. This folio volume (of which the unique copy is in the British Museum) was printed by 'Thomas Este for Thomas Adams at the White Lion in St. Paul's Churchyard.'

From the Lord Chamberlain's Accounts we learn that in 1612 Daniel received an allowance of mourning on the death of Prince Henry of Wales ('The King's Musick,'* p. 50). For some years previously he had been attached to the household of Queen Anne, and doubtless was present at the performance of his brother's Masque 'Tethys,' produced at Court on June 5, 1610—a masque in which the Tritons sang a four-part song to the accompaniment of 'twelve lutes.' He was also tutor of the boy actors, and in 1615 we find him, as Prof. Wallace writes, 'leader of that old-men's company practising on the reputation of the children-companies, as an asset, under the name of the Children of Her Majesty's Royal Chamber of Bristol' (Patent dated July 17, 1615). In 1618 he had a Royal Warrant to train up a company of children renewed (with permission to assign it to others), and was appointed successor to his brother Samuel, as censor of all plays performed by the Children's Company.† On his brother's death, at Beckington, Somerset, in 1619, the poet named his 'faithful brother' John as sole executor.

The next glimpse we get of Daniel is in 1622, when he edited his brother's works, dedicated to Prince Charles, whose service he had entered on the death of Queen Anne (March, 1619). In that same year (1622) appeared Thomas Tomkins's 'Set of Madrigals' (Songs of 3, 4, 5, and 6 parts), in which each of the twenty-eight 'Songs' was dedicated to separate individuals, including Byrd, Day, Ward, Gibbons, &c., No. 7 being dedicated to 'Doctor Dowland,' and No. 8 to 'Master John Daniell.'

From 'The King's Musick'* it is evident that Daniel was sworn a Musician to King Charles, in 1625. This is the last reference I can trace of him, and it is to be presumed that he died soon after, as his name does not occur in the list of royal musicians for 1626.

As to his music, I cannot do better than quote the following estimate by Mr. Philip Heseltine:

> As a composer of serious songs in extended form he stands second only to John Dowland among the composers of the great period of English song; and for the bold originality of his harmonic sense, which is always controlled by a polished technique, and a sure instinct for beauty of sound—and, too, for the breadth and spaciousness of his style, so widely different from the almost miniature song-forms of Rosseter, Campion, and others, Danyel deserves an honourable place in the history of music. . . . . Danyel's 'Chromatic Tunes,' of 1606, is constructed on such big lines, and each section is so homogeneous and closely knit, that it is difficult to convey any adequate impression of its style by means of short quotations . . . Surely, one of the finest songs ever written by an Englishman.

## THE REVIVAL OF MUSIC

By Robert H. Hull

One imagines that everybody possesses, to a greater or lesser degree, what may be termed the Shavian instinct of criticism; an instinct by which one is prompted violently to oppose any popular demonstration in favour of some particular movement. But this attitude is not exclusive to Mr. Shaw; it is the useful function of every critic to check extravagances and to moderate extremes, although by so doing he may find himself in conflict with established opinion. And though, when all is said and done, the unfortunate critic may be at fault in his ultimate conclusions, he may comfort himself, if he has read his Cecil Gray, by remembering of what nature are those people who are always right.

Criticism of musical resurrections is no new thing; several efforts have been made to restrain the undisciplined enthusiasm of the Elizabethan and folk-song revivalists. But viewed from a more general standpoint, the difficulty with which one has to contend arises in two forms: the revival of music by means of press propaganda, and the revival of music by actual performance.

In connection with the former, it may be well to make clear from the outset that the activities to be deplored lie in a sphere other than that in which is contained the admirable research work of Dr. Grattan Flood, Dr. Fellowes, and others; the latter investigations cannot be too highly praised, either on grounds of erudition or dispassion. But the scholars are in a minority, and it would be out of sense to shut one's eyes to the fact that a noisy majority, undisciplined but enthusiastic, has far more chance, as matters stand, to impose its claims upon a willing and partially-trained musical public, than have the few men who have brought to bear upon the subject of 'revived' music real learning and undisputed scholarship.

No doubt scholarship will ultimately prevail, but meanwhile we must recognise the force of counteracting tendencies, of which the following is not one of the least strong.

The power of press propaganda has become considerable during recent years, and in the present connection there is urged upon the musical public at large a practical interpretation of the elementary advertising truth that if you tell people a thing frequently enough, they will end by believing it. The immediate application becomes evident if one considers to what extent musical periodicals are filled with contributions relating to little known composers born prior to the 18th century. It would be offensive and unnecessary to particularise further, and it is not my intention to do so, but in justice to

* 'The King's Musick.' By H. Cart de Lafontaine (Novello, 1909).
† It is well to note, as Mr. W. J. Laurence writes, that the Queen's Revels Company went out of existence in 1608. Mr. Warlock has confused the two companies.

the present subject it is necessary to indicate the prevailing condition. Perhaps the phase is a passing one—there are signs which lead one to believe this to be the case—but so long as the problem is with us it is premature to rejoice until its decease has become a certainty. There is quite a legitimate complaint against this form of propaganda, in that such articles are apt to tell us very little, and it is rare that the works of the composer in question are of genuine interest. There is a definite need for realisation on the part of undisciplined enthusiasts that because a composer lived, let us say, in the 16th century, and left behind him a few indifferent religious works, these are quite insufficient reasons for drawing attention to his existence.

Some of the works of William Byrd are intolerably tedious, and are now beginning to be recognised as such; but at first such an opinion was accounted equivalent to blasphemy. To the revivalist all is sacrosanct; there is little attempt at discrimination.

But if the disciples of revival are in evil case in so far that they often lack the ability to convince, those of us who would restrain their efforts are no less handicapped. As a critic has rightly pointed out, it is difficult actually to prove music to be bad unless it is assumed that one's readers possess the score, and to take this for granted is not justifiable. If this limits the field of criticism unduly, one has to confess that the principle is just; nevertheless, in present conditions, the written word is the closest approximation to illustrative conviction.

The objection is not so strong in the case of a well-known composer. One can write on Delius, for example, with the certain knowledge that typical quotations from representative works will be clearly understood. The same applies to an essay upon any established musician. The objection arises in its most acute form where the material is fragmentary and insufficient, and where the readers have not access to the works under discussion.

One of the conventional arguments advanced in opposition is that had not the work of discovery been prosecuted at some time or another the greatest names in musical history would have remained in obscurity to this day. Such a protest sounds reasonable enough until one comes to make a closer examination of it, for in simple fact the 'great names' of musical history have never been so utterly lost as to necessitate a revival of them. In 'A Musical Critic's Holiday,' Ernest Newman says:

> I believe that this theory of the inevitable failure of any generation to recognise its great composers is a fallacy, and a modern fallacy at that.

Bach may not have been appreciated by the generation which immediately succeeded him, but in his case the lapse was of a very temporary character. England may not have been acutely conscious of him during the early part of the 19th century; still, it was not necessary on that account to make a 'discovery' as though the name of Bach had been forgotten throughout Europe. This same application can be made in respect of other great composers; they may pass into temporary obscurity, but they have never been entirely forgotten. Cyclic reaction is as much a part of music as it is of politics.

From another angle it must be admitted that there is always a danger of one famous composer being exploited to the exclusion of a contemporary almost equally worthy. A particular example of a general grievance may be cited in respect of the much disputed merits of Handel in comparison with Bach. One is not prepared to allow that Handel is the 'greater' musician, nor even equally great; what can be said with fairness is that he has written works more worthy of our attention than some of the less interesting Bach cantatas. A recent brilliant performance of 'The Messiah' has brought a number of people to their senses on this point at all events, while the Bach fever which for a time raged with an intensity calculated to do no lasting good to that composer has shown some signs of abating. But a certain section of the community is always unwilling to concede that Bach could have perpetrated a dull work. This attitude is difficult to understand unless it is to be supposed that the people in question know very little about Bach.

So long as revivalists confine their enthusiasms to the press one has at least a means of defence in so far that the more injudicious of their excitements can for the most part be ignored. But this policy will no longer serve when it comes to a question of actual performance. In consideration of the fact that in this country there are, on the whole, so few performances of new and interesting works, it is much to be regretted that such excessive zeal and energy should be squandered upon uninteresting relics of the past. The real trouble is that there is so little discrimination in this respect, and that we are as likely to have a performance of a dull ancient work as of one that is interesting; in practice the former seems to be the type most frequently selected. And when a dull work receives a bad performance it is all the more necessary to raise the voice of protest. There is a tendency on the part of critics to waive the application of their ordinary standards where 'revived' music is concerned, and to treat it with a generosity the reason for which is not apparent. The saving grace of antiquity is a poor defence in music when it is advanced as the only defence.

What, then, should be the attitude? Clearly our purpose will be in no way served if wholesale condemnation is to be the order of the day: by the employment of such drastic methods more will be lost than gained. But at least one can put forward a plea for careful discernment; a plea that the guidance of responsible authorities be not scorned, and that an attitude of moderation be adopted towards the less controlled enthusiasms of those who are foremost in proclaiming their discoveries. By some such means the desired end may be achieved.

Finally it is suggested that a more active spirit of inquiry into the nature and quality of music made in England at the present time might conceivably yield more fruitful results than a too active research into some of the less profitable fields of music of past ages. We have many composers, not all of them young, writing in our midst to-day. Some have already made a contribution judged to be of permanent worth, while others show promise of doing so. That we are ignorant of the existence of several of them is in no way a sufficient excuse for leaving their work unexplored and unassessed. This country has not been so productive of 'great' composers in the past that we can afford to shirk our responsibilities in this matter.

# WILLIAM GARDINER AND THE MUSIC OF NATURE

By Orlando A. Mansfield

## III

*(Concluded from September, 1927, number, page 810.)*

In fulfilment of the promise to reserve for the last article of this series an examination of that portion of Gardiner's work which is consonant with its title, it should first be observed that, as already intimated, this particular division, although superior to the other in quality, is vastly inferior as regards quantity. Indeed, it is not until seven chapters have been inspected that we encounter any sign of the demonstration of the theorem enunciated on the title-page, namely, 'that what is passionate and pleasing in the art of singing, speaking, and performing upon musical instruments, is derived from the sounds of the animated world.' Even then we are only favoured with a couple of engraved plates which are representations rather than demonstrations. But inasmuch as they are intended to represent the 'Song of Birds' and the 'Cry of Animals,' they are at once valuable and interesting as justifying the compiler's statement that 'in the busy world, or in quiet or repose, he has amused himself with taking down these germs of melody.' As these plates are typical of many that follow, to which allusion will be made *en passant*, it is only possible to give here a limited selection from the large number of examples with which Gardiner has supplied us:

BIRDS

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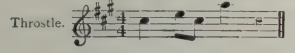
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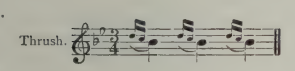


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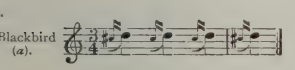


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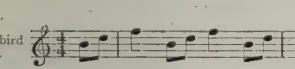


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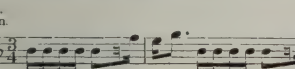
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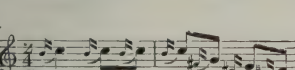
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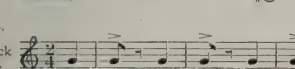
* The writer of this article is responsible for the insertion of time-signatures into the musical examples.

ANIMALS

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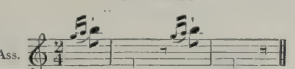
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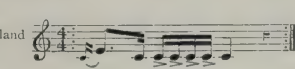


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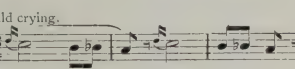


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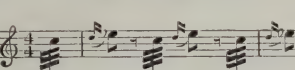
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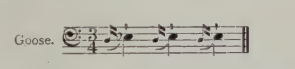
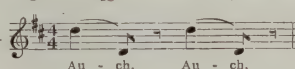


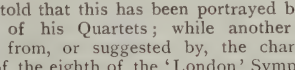

But it is not until Chapter 10 is reached, and nearly two hundred pages have been examined, that our author really arrives at serious discussion of his declared title. Here, in a chapter which deals primarily with 'the exclamations of the human voice,' and is accompanied with various interesting and amusing examples too numerous for quotation, Gardiner asserts that 'we can scarcely turn a page of Haydn, Mozart, or Beethoven, but we find traces of these passionate tones.' This statement is supported by the examples of 'common salutations' above mentioned; while, as 'imitations of laughter,' he quotes from Weber and Handel, selecting from the latter the now well-known passage from 'Haste thee, nymph,' in 'L'Allegro.' Then we have the following as a representation of yawning:

Ex. 15.



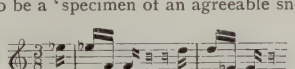

and are told that this has been portrayed by Haydn in one of his Quartets; while another figure—adapted from, or suggested by, the characteristic motive of the eighth of the 'London' Symphonies—is said to be a 'specimen of an agreeable sneeze':

Ex. 16.



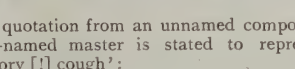
Another quotation from an unnamed composition of the last-named master is stated to represent 'a satisfactory [!] cough':

Ex. 17.



and the following, from Beethoven's String Trio in C minor, Op. 9, No. 3, is given as a representation of 'the brawling voices of three persons in a passion':

Ex. 18.



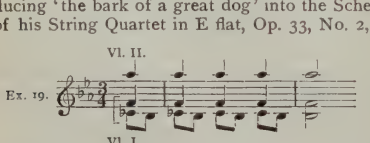
'Such a clatter of sounds,' says Gardiner, 'indicate rage and ferocity,' and 'escape us in the ebullitions of our worst passions'! What would the good man have said concerning much of the 'discordant junk' known as 'modern music'?

Passing from exclamations to cries, Gardiner accuses Rossini of imitating the sobbing of a child in the pensive duet, 'Ebbere per mia memoria,' in 'La Gazza Ladra.' Then follows a singularly inaccurate statement to the effect that the fugue subject in Mozart's Overture to 'The Magic Flute' was suggested by the composer's wife, in a bad temper, breaking in upon his studies! Whereas every student of musical history well knows that this subject was one given by some Court musician of the Emperor Joseph II., as a theme for extemporization, to Mozart and Clementi on the occasion of their famous and not altogether unfriendly contest on December 14, 1781. Clementi afterwards employed the theme as the subject for the Allegro of his Pianoforte Sonata in B flat.

The upper descending tetrachord of the harmonic minor scale Gardiner proceeds to describe as a representation of 'a person weighed down with sorrow and pain,' and implies that for that reason Beethoven has adopted it as one of the themes of his Trio last-named; while a chromatic passage, which Gardiner claims to represent 'the endearing tone of a mother fondling her child,' is said to be 'elegantly interwoven' into one of Haydn's String Quartets. Continuing to confuse *post hoc* with *propter hoc*, Gardiner considers a quoted strain from Mozart's 'Figaro' and the subject from the 'Trio al Rovescio,' from the same composer's String Quintet in C minor, to be founded upon 'the natural ebullitions of children at play'; and while Rossini in his 'Semiramide' is stated to have introduced with admirable effect 'the frolicsome squealings of little urchins,' the well-known subject of Beethoven's fifth Symphony, in C minor, is actually declared to be 'indebted' to the 'sudden growling' of the voice produced by 'children in their gambols' attempting 'unawares to frighten each other.' Of all the curious explanations of this subject, and of all the improbable origins to which it has been referred, it is difficult to recall one more 'rich and strange' than that of the Leicestershire stocking manufacturer.

Proceeding from human cries and exclamations to animal sounds, Gardiner supplies musical illustrations professing to represent a dog 'barking with excess of pleasure upon going out with his master,' 'the yelp of a cur whose foot has been trod upon,' 'the whine of a dog tied up,' and 'a mastiff dog.' Then, by way of conclusion, Haydn is charged with introducing 'the bark of a great dog' into the Scherzando of his String Quartet in E flat, Op. 33, No. 2, *e.g.*:

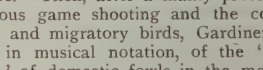
Ex. 19.




—again a confusion of coincidence with design. Further musical examples illustrate the sound of the lowing of oxen, the cry of a cow deprived of her calf, the horse who, although described as 'a more silent animal,' is said to possess a 'shrill and piercing whinney passing through every semitone of the scale'; and concerning the music of the ass Gardiner asserts that 'though coarse, his notes are passing sweet compared to those of his brother mule, who, when he opens his hideous throat, puts every admiring friend to flight.' Finally Gardiner quotes, from one of Haydn's Quartets, the more orthodox representation of the donkey's 'ejaculations,' namely, the descending seventh. From this it would seem as if our friend had not heard Mendelssohn's Overture to 'A Midsummer Night's Dream,' which had received its first London performance in 1829, three years before the appearance of Gardiner's *magnum opus*.

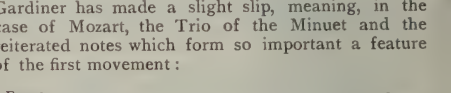
From this point we have to travel on to Chapter 12 to find our author's next allusion to his principal subject. Here we are provided with musical representations of the song of the English robin, of the thrush, and of the nightingale, allusion, of course, being made to Handel's song from 'L'Allegro'—'Sweet bird that shunn'st the noise of folly.' But, strange to say, not a word appears about Beethoven's most accurate representation of the nightingale's song in his 'Pastoral' Symphony, which had been heard in London as early as 1811, and to which Gardiner refers in a later chapter of his work. As an example of 'the tones of the smaller birds,' which, says our author, are made the more difficult to reduce to musical notation because so 'lofty,' and at times 'above the reach of the ear,' Gardiner attempts a tonal representation of the notes of a canary, this being followed by the deepest tones produced by winged creatures, the credit of which latter he assigns to the cormorant, whom he styles 'the basso in his tribe.' Then, after a manly protest against miscellaneous game shooting and the confinement of singing and migratory birds, Gardiner gives us examples, in musical notation, of the 'brisk and lively note' of domestic fowls in the morning and their 'drawling tone' in the evening, afterwards discussing the crow of the cock, which he declares to be audible at a distance of three or four miles, and describes as consisting 'of five notes, generally in the key of B.' These, says he, so inspired the French that 'when Buonaparte returned from Elba, the crowing of the cocks was taken as a certain omen of his regaining the throne; and such was the enthusiasm of the French people that they confidently believed and declared that they heard every cock distinctly shout:

Ex. 20.




Here, it would seem, some Waterloo soldier had been pulling poor Gardiner's leg! Nothing daunted, however, he next gives us a musical sample of the crow of the bantam, and goes on to assert that not only in the Finale of one of Haydn's String Quartets, but also in the Minuet of Mozart's second String Quartet, the composers have 'transferred the language of this chatty brood [hens] with great skill.' Here Gardiner has made a slight slip, meaning, in the case of Mozart, the Trio of the Minuet and the reiterated notes which form so important a feature of the first movement:

Ex. 21.



Determined to ride his hobby to death, Gardiner next declares that 'Rossini has adopted many of these cackling passages in his operas, and to keep the resemblance as close as possible, he has given

them to the oboes and clarinets'; and Beethoven is also credited with having 'listened to these exclamations,' the Scherzo from the 'Eroica' Symphony being, in the opinion of our author, 'obviously derived from these barn-door conversations.' Cackling passages and barn-door conversations are good expressions, but, unfortunately, they constitute no proof of a real fact.

Of course the cuckoo comes in for musical illustration, but, strange to say, Gardiner gives a major instead of the orthodox minor third as the interval of this call, asserting that in Leicestershire he has invariably found it to be in the key of D. He then deplores the fact that in his day there was no 'standard of pitch,' although here he would have been more accurate had he said that he was not aware of any; and since the celebrated naturalist, Gilbert White (1720-93), of Hampshire, had asserted that in his neighbourhood he had found, by the aid of a pitch-pipe, that the owls hooted in B flat, and the cuckoos sang in the key of D, Gardiner gravely proposes that the notes of the cuckoo should be taken as the standard of pitch! Apart from the probability that Gardiner's pitch was nearly a tone lower than the concert pitch of to-day, nothing more variable than the song of the cuckoo could have been selected. For a musical illustration of the song of the owl we are wisely referred to the reiterated notes in Dr. Arne's well-known setting of Ariel's song, 'Where the bee sucks,' at the words 'There I crouch, when owls do cry'; while after an illustration of 'the cooing doves in mournful mood,' the figure employed is said to have been 'copied' into his 'Creation' by Haydn, at the words 'Cooing dove that seeks his tender mate,' in the song, 'On mighty pens.'

Gardiner's chapter on the pianoforte, noticed in the previous article, is followed by one devoted to the cries of insects. Here we encounter the doubtful statement that Beethoven, on a hot summer's day, sat upon a stile in the environs of Vienna, and 'caught from nature those imitative sounds in the "Pastoral" Sinfony' (*sic*). The house fly, we are told, is destitute of voice, his song proceeding from the rapid motion of his wings, this song or sound being invariably on middle F. The large humble-bee, 'the contra-basso of the tribe,' hums a somewhat similar refrain an octave lower—on tenor F—while the 'drone' of the cockchafer, as he wheels by you 'in drowsy hum,' sounds his 'corno-di-bassetto' an octave lower still, namely, on bass F (F below the bass staff).

After a further protest against cruelty to animals, Gardiner asserts that 'the mezzo tones' which emanate from a hive of bees who 'shed a mellow music from their odorous wings,' will, 'on listening . . . be found in the key of F.' Our author then goes on to relate how, on one occasion, being 'placed in the gallery of the Royal Exchange,' he found 'the buzz of two thousand voices' to be 'perceptibly amalgamated into the key of F.' Later on he declares that this key should be termed the 'key of nature,' since 'the cries of animals, the buzzing of insects, the roar of storms, the murmurs of the brook, and some of the grandest sounds of the natural world are to be referred to this harmony.' All of which, however greatly we may dissent from Gardiner's conclusions, only goes to prove his indefatigable industry in collecting facts and making observations concerning 'the Music of Nature.' Then the chirp of the cricket he regards as consisting 'of three notes in rhythm, always forming a triplet' on middle B. The grasshopper has, in his opinion, 'a less powerful note.' Consequently, in view of the statements recorded by classical writers concerning the songs of 'these delicate creatures,' Gardiner concludes that 'as a race of musicians they must have greatly degenerated.' The so-called 'death-watch,' which our author more or less correctly describes as 'a sound resembling the tick of a watch, which proceeds from a small spider,' he declares to be produced by '*two* insects, probably the male and the female, calling to each other'; and the pitch of these calls he claims to have 'detected' by personal observation to be on middle B flat and G respectively. Lastly, the gnat, which, he says, 'in the night-time, on waking out of sleep,' he has at first 'taken for the sound of a post-horn at a remote distance,' possesses 'a clear and well-defined note' on middle A. Hence, says Gardiner, 'he may be called the trumpeter of the insect orchestra.'

With the exception of several valuable music plates, illustrating, as before, 'the sounds of the animated world,' we arrive at Chapters 35 and 36 before again coming to grips with our principal subject. Of these chapters the first deals with 'The Roar of Storms,' and in this our author likens 'the experiment of rolling a portion of rock into Heldon Hole, in Derbyshire,' producing a noise 'more terrible than the whirlpool of Charybdis,' to a chorus—which he had adapted from Haydn—in his oratorio 'Judith,' to the words 'The Lord devoureth them all.' In the second chapter, on 'Ominous Sounds,' we are reminded of various classical legends, and then of the Cornish fishermen's refusal to put to sea after hearing a mysterious sound off Land's End, and also to the acceptance by the English peasantry as 'a certain presage of disaster and death' of the 'croaking of the raven or the thrilling of the screech owl.'

We have now to pass on to Chapter 40, on 'Composition,' for our next reference. Here, alluding to the music of Haydn, our author says that it was at first regarded as 'so wild and out of keeping with what English ears had been accustomed to' that Jackson, of Exeter, notorious for his Te Deum in F, 'compared it to the ravings of a bedlamite.' Gardiner, however, considers that Haydn 'was the first to recognise, in the language of Nature, those vivid sounds which so powerfully move us, and by which he has animated his musical art.' Hence he concludes that 'in descriptive music, unaided by dramatic scenery, Haydn has even surpassed Mozart.' Beethoven, too, he considers, 'has drawn many thoughts from Nature'—a milder and more reasonable statement than that all that was 'passionate or pleasing' in the music of the masters must have been prompted by 'the sounds of the animated world.' After mentioning, with the shrewd eye of a business man for business, his introduction of the best classical movements into his adaptations 'Judith' and 'Sacred Melodies,' Gardiner states that at the Derby Festival, in 1828, he made an attempt to secure the performance of two numbers or 'chorusses' (*sic*) from Beethoven's Mass in D, arranged or adapted by himself, 'but the effects were thought so strange, even by the talented London performers, that they were bewildered and lost.' Considering that 'another twenty years must pass away before these pieces can be repeated with success,' Gardiner's instinct was almost prophetic; for, although his arrangements or derangements

have been swallowed up in what Carlyle would have called 'the oblivion of small potatoes,' and although the Mass in D was performed privately in London on Christmas Eve, 1832, at the house of Mr. Alsager, it was not until 1846 that the London Philharmonic Society, conducted by Sir Michael Costa, gave the first public hearing of this magnificent work in Great Britain. After this there is scarcely any direct reference to the subject proper. Although somewhat impeded owing to the paucity of examples possible in the space so generously permitted him by the Editor, the writer of these articles ventures to hope that his efforts will be found to be sufficient to deepen interest in Gardiner's work where the former is already in existence, and to arouse it in cases in which it is as yet latent or inert. At the same time it is further hoped that these imperfect attempts to discuss William Gardiner and his chief work will be such as to excite the curiosity of readers and lead them to study the book for themselves. A copy is to be found in most free libraries, and one can occasionally be procured for a few shillings through the agency of our excellent English dealers in second-hand music and musical works. And, above all, if these fugitive papers should induce some, several, or even all readers to record for themselves such 'sounds of the animated world' as may present themselves to their notice, these contributions will at least have been instrumental in confirming Byron's statement to the effect that:

> There 's music in the sighing of a reed;
> There 's music in the gushing of a rill;
> There 's music in all things if men had ears:
> Their earth is but an echo of the spheres.

## THE LATE W. W. STARMER AND ENGLISH CARILLONS

By W. A. Roberts

The death of William Wooding Starmer, as briefly recorded in the December obituary column, has occasioned very sincere regret. Those who knew and esteemed him for his qualities as a musician and a man, felt a sense of personal loss when they saw the announcement of his passing at the comparatively early age of sixty-one, before he had reached the eventide which is often the happiest time of a busy life.

In one special direction, that of campanology, he had achieved much, and the cult of the carillon as a musical instrument in England is probably largely, if not entirely, due to him. He was its leading apostle, and advocated it with a sincerity which greatly impressed his hearers wherever he gave one of his interesting and lucidly-informing lectures on 'Bells and Carillons,' a subject on which his knowledge, enthusiasm, and patient habit of exactness, rendered him the chief authority. No man is irreplaceable, but it is certain that his successor will be difficult to find.

His training as a musician stood him in good stead, as did his technical accomplishment as an organ-player and pianist, as all will remember who have heard his pianoforte illustrations of bells and bell-music. His knowledge went so far beyond that of ordinary bell-ringers and bell-lovers, that his lectures opened up new vistas in the consideration of the mysterious influences of bells, whose history goes back to the misty ages.

Our first peal of bells, tuned in harmony together, was probably that of Crowland Abbey, that sweet peal whose broadcasting has so greatly delighted us. It was not until the 14th century that the swinging-bell was introduced, with a wheel and clapper, as at present used.

Real change-ringing came into vogue in the 17th century. It is a peculiarly English institution, which flourishes in no other country. We have made it our own, and long may it continue, although broadly speaking it may be said to give greater pleasure to the performers than the listeners. Its chief interest is more mathematical than musical. Starmer's contention was that the carillon, that equally firmly-rooted institution of the Low Countries, raises bell-music to a higher artistic plane.

His creed was that if a great Cathedral visibly represents the piety, liberality, civilisation, and art-skill of a nation, it should have a carillon as well as a ringing-peal; but a carillon alone, if it came to the necessity of a choice between the two. It is owing to his persistent writings and lectures that we know what the word 'carillon' really signifies, and that the fundamental difference between a carillon of bells and a ringing-peal subsists in the fact that a carillon is essentially chromatic in its intervals, while a 'ring' or 'chime' is diatonic.

It is this chromatic characteristic combined with the extended compass, range, and size of the bells, which enables the master of a carillon-keyboard with pedals not only to play the notes of a great variety of music, especially that on a folk-tune basis, but also to interpret their sentiments, and to produce effects which are distinctive, and beyond the powers of any other musical instrument. With Starmer, it was a fixed and unalterable belief that the carillon is the musical instrument *in excelsis*, for it can be heard by many thousands of people at the same time.

He believed that the real music of bells was only possible to hear when a keyboard and pedal carillon was installed. In the past, English bell-founders were inferior to none in the craft, and the bells made in the mediæval monasteries apparently recognised the presence of overtones. Bell-founding at a later period paid chief attention to what is called the 'hum-note' induced by the striking-note. The discovery by our English bell-founders that a bell has five component sounds has revolutionised bell-founding methods, and resulted in the tuning of bells scientifically adjusted to vibration. But in establishing carillons in England, besides their considerable cost there is the real difficulty of obtaining trained and skilful players. This difficulty Starmer foresaw, and advocated the provision of a training-school in England such as that at Malines. It was to Malines that the young Loughborough town-carillonneur was sent for instruction under the great Jef Denyn. Starmer's practical knowledge of organ construction also enabled him to suggest improvements in carillon-action and mechanism which amazed foreign carillonneurs accustomed to play only on clumsy and fatiguing actions, far less perfect than those devised by British brains. And it is very probable that some further improvement in the action-work, either pneumatic, electric, or both, will enable players to obtain still further degrees of command and expression, at less cost of physical exertion. What the latter entails one can readily understand after a little practical experience. Then in England we have, as yet, no carillon-traditions, or carillon-players like those in Belgium, whose skill

is generally hereditary. For instance, Antony Neuwelaerts, the famous Bruges carillonneur, represents the third generation in direct line of notable players in his family.

There is also the necessity of building carillon towers of suitable height. Starmer strongly advocated the utilisation of the Clock Tower at the Houses of Parliament (height, 316-ft.), which is about the same height as St. Rombold's splendid tower at Malines. The writer hoped that some wealthy person would donate a carillon to London, as American millionaires 'are in the habit of doing.'

Starmer's advocacy of carillons was a very real and vital thing, which attracted him to others perhaps less sturdy in their beliefs. Bluff, cheery, and unassuming, his personality was essentially of an English type, especially noticeable when one met him in company of other carillon-lovers—at Malines,

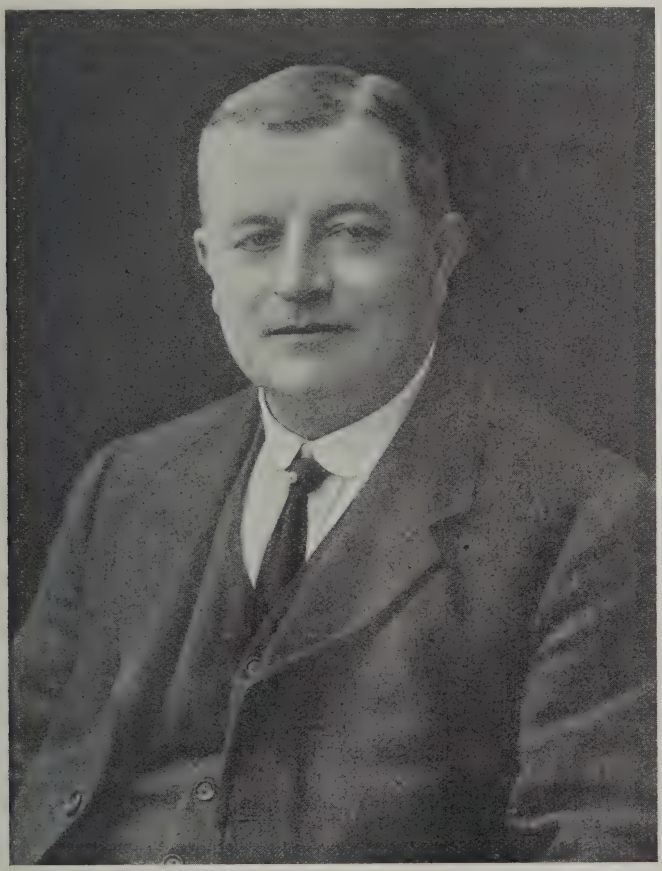


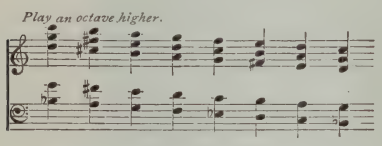
*Photo by*] [*Johnson Bird & Co., High Street, Tunbridge Wells*

W. W. STARMER

He would have got rid of 'Big Ben' and his cacophonous voice, and replaced it by a bell of slightly lower pitch, of true and sound casting, in perfect tune, similar to those in all our recent English carillons. One remembers reading in the *Daily Chronicle* a plea for a great London carillon. Think of it! Half a million people could hear a tune on the bells. Imagine a bunch of sixty or seventy bells near the Serpentine! Would not Peter Pan spring to life and join in the refrain? Bruges, Rotterdam, Queenstown, or other centres where enthusiasts gathered. In him was a combination of humour and good fellowship, and he had made his ideals not merely delights of the imagination, but also guides and inspirations to action, which in his life-time materialised in the great carillons designed and constructed in England, and erected at Queenstown (forty-two bells), Armagh (thirty-nine bells), Loughborough War Memorial (forty-seven bells, weight, 21 tons), Rotterdam

(forty-nine bells), and in the smaller carillons at Bournville and Parkgate, which were erected to his specifications and under his supervision. So that in England a beginning has been made, and we already have four trained and expert carillonneurs (one a Mus. Bac.) now engaged in making traditions for the carillons at Loughborough and Bournville.

Two lectures of his will always remain in memory. One was given in Liverpool Royal Institution, in 1917, to the local members of the I.S.M., who were specially able to appreciate his neat and artistic playing of typical carillon music by Van den Gheyn, Wagenaar, Denyn, and by the lecturer himself in his own 'Aria et Varia,' written for and played by Josef Denyn, at the International Concours de Carillonneurs held at Malines, in 1910.

One apt pianoforte suggestion of bell over-tones which Starmer used to play was the descending scale of C, as he harmonized it:

As Belgian refugees during the war, M. Denyn and his family were received into Starmer's house at Tunbridge Wells, where Starmer was for many years organist at a church which, in the irony of things, possessed only a single bell. I myself am fortunate in being associated with a country church which has a chime of eight bells, played from a carillon keyboard—the only one in Lancashire. Years ago it was highly interesting to be present at the casting of these sweet bells, at Loughborough, and although silver is strictly taboo as a bell-metal, one likes to remember wickedly casting a half-crown into the molten metal, as did others of the party, so that we have a small stake in the tenor bell of 13 cwt. 2 qrs. 22 lbs. It was, after all, an ancient custom for the faithful to make some personal offering on such an occasion, and we made ours in this way. All the same, the best bell-metal must be an alloy of copper and tin in certain proportions. Any other metal—such as iron, steel, or even gold—is an abomination to bell connoisseurs.

The other occasion referred to was at Parkgate, in 1922, when Mostyn House School Memorial Carillon of thirty-seven bells was blessed by the Bishop of Chester, in the presence of a great gathering. Here, on the sunny greensward one summer's afternoon, Starmer held his audience in thrall for half an hour, telling them things about bells which surely had never previously entered into their philosophy. Neuwelaerts, the Bruges carillonneur, also listened from the belfry casement, and occasionally illustrated the lecturer's remarks by touches on the new carillon, which is now used with such novel charm in directing the daily class-movements.

Another feature of Mr. Grenfell's fine school is the beautiful Chapel in which, in the Hope-Jones organ, is a pedal bourdon in two powers. The school-buildings, by the way, have absorbed the old 'George' Hotel where Handel stayed when *en route* for Dublin, in November, 1741, with the MS. of 'The Messiah' in his pocket. Dublin was then the port for Ireland, and its sailing packets were renowned. There were in those days great visions of Parkgate docks and ship-yards, which never transpired, for the tides departed, and left only a vast expanse of sands, above which the old Marine Parade now dreams of things which have ceased to be. It is very charming to hear Handel's 'Let me wander not unseen' on the Parkgate Carillon, while gazing over the sands of the narrow channel of the Dee, with the soft outlines of the Welsh hills in the distance.

The inauguration of the splendid carillon of forty-two bells at Queenstown Roman Catholic Cathedral, in 1919, is another ineffaceable memory of a solemn religious ceremony befitting a great occasion, with a long procession of bishops and dignitaries, in which the frail frame but dominating personality of the aged Cardinal Logue was a conspicuous figure. Another notable person was Starmer himself, the projector of the carillon, wearing a straw hat and knickerbocker suit, being content to remain behind the scenes, and thus not required to don what he described as a 'pontifical topper.'

In his company and that of Mr. Denison Taylor, the eminent bell-founder, one heard the carillon from various points as played by M. Neuwelaerts, whose recitals included various examples of what can be done by an expert player on a carillon worthy the name, in such music as a Sonata by Van Hoey; 'Ave Maria,' Schubert; Short Organ Prelude in C, J. S. Bach; Adagio from the 'Sonata Pathétique'; and the 'Rubens' March by Benoit. The 'Ave Maria' as a baritone solo, with the arpeggio accompaniment played on the higher bells, was quite affecting in its ethereal beauty. Starmer, for one, drank in the perfect tones with tears in his eyes. And at nightfall, when the carillon had ceased playing, who could ever forget the sudden illumination of the spire and seaward façade of the great Gothic building in brilliant lines of electric lights?

I met Starmer again at Rotterdam (1921), and Loughborough (1923), when the new carillons were inaugurated. Rotterdam has forty-nine bells (a scale of four chromatic octaves, the largest bell exceeding four tons in weight), and the Loughborough War Memorial Carillon has forty-seven bells placed in a specially-built and handsome bell-tower, 150-ft. high, at a cost of £20,000. Chevalier Denyn, from Malines, was the player, and among those present were Dame Melba and Field-Marshal Sir William Robertson. For the occasion, Sir Edward Elgar specially composed a 'Memorial Chime,' and has thus led the way in a new field for our composers, and a new order of bell-players. Rotterdam Carillon is not so well-placed, for the City Hall is in a very busy, noisy street. But the superior tone of the English bells, in this instance from the Loughborough foundry, was again manifest. They have yet to acquire traditions, but even now they possess the same qualities of brightness, clearness, and velvety softness which distinguish the bells cast by Hemony Van den Gheyn, and Dumery, along with a scientific exactness of tone throughout the scale which the foreign bells do not possess and cannot be expected to possess, having been generally cast as single bells in different centuries and tuned by rule of thumb. Modern methods of bell-casting and tuning require more space to discuss, but in these directions Starmer played a part. Himself not a change-ringer, he was not concerned with the antipathy of bell-ringers to carillons, a feeling possibly actuated by jealousy—or, it may be, fear, but surely in either case groundless, for in England it is certain that carillons will never

succeed in ousting ringing-peals, whose methods rest on a technical basis the very opposite of both the emotional effect and technique of the Flemish carillon.

The lectures Starmer gave at Birmingham University, in his capacity as Lecturer in Campanology, no doubt drew further and special attention on the theoretical side to bells and carillons, which the University made a subject for Course V. of the music section for second year's course for the honours degree of Bachelor of Music. The lectures given during the first term of the year dealt with bell-making and tuning, acoustics of bells, carillons and carillon construction, carillon music, chime-tunes, &c., and in addition to the carillon at Bournville a practice clavier was available for students. The lecturer's scheme was to ensure that a carillonneur should be a well-educated musician whose musicianship should at least equal his expertness as a player.

Starmer's other musical activities were fully noticed in the obituary notice of *The Times*, to whose columns he was a frequent contributor. It is unnecessary again to recount them, except that it may be permitted to add a personal note respecting his courageous and enterprising work in stimulating public appreciation of carillons, in whose educative value he believed so firmly. Whatever their future development may be remains to be seen, but even in his life-time he saw them pass beyond the experimental stage in this country and in the colonies, so that one may fitly quote the lines: 'He does not die that can bequeath some influence to the land he knows.'

## Music in the Foreign Press

### HAYDN

In the February *Musik*, a capital essay by Ernst Merz deals with Haydn's significance as a creative artist:

There can be no doubt that Haydn is the founder of modern music. It is not a new tuition that came from him, but a new essence of musical art. His creative work exists of its own right, and for its own purposes, and has stimulated and directed creative force in others. He is generally called a 'classic,' but this is not accurate in the usual sense. He is in many respects a problem. When we deal with his works, we are constantly encountering one or another of the vital problems of art. Which Haydn is a 'classic'? Is it the youthful Haydn, who unintentionally and quite apart from the conventions of his time enkindled the hearts of his contemporaries? Is it the second Haydn, in whose music (from the Quartets, Op. 9, to the works of 1780 or so) a new creative principle stimulated hitherto latent powers? Is it the Haydn of the third period, who (from 1781 or so) created the principle of thematic working-out? Or is it the fourth Haydn, the Haydn of the visits to London and after, with whom the principle of working-out rises to poetic freedom? There is also the Haydn of the Masses and Oratorios, whom we must connect with the Beethoven of the 'Missa Solemnis.' The truth is that we do not know which Haydn should be conceived as 'classical.' His work is one constant stream—uninterrupted creation. There was a time when criticism wrongly assumed that clarity and purity of form was incompatible with romanticism—a notion due to the attitude of those romantics who, being theorists and nothing more, proclaimed their contempt for form. Musical history, succumbing to this fallacy, saw in Haydn nothing but his form, and overlooked all that is live and seminal and forward in his music. So that it is to the romantic theorists that the extraordinary misrepresentation of Haydn, a pioneer of musical romanticism, is due. The true history of modern music cannot be written until Haydn—and especially Haydn in his youth—is seen more clearly and fully. Historians must devote attention to studying the young Haydn. In respect of Haydn from the historical point of view and the critical, practically everything remains to be done. Pohl's biography, with its complementary third volume by Botstiber, gives us nothing but the raw materials for a good biography. But no good biography is possible unless Haydn's music is seen as live music.

### SCHÖNBERG ON TONALITY AND ATONALITY

*Le Monde Musical* (December 31, 1927) publishes the text of a lecture delivered by Schönberg at the Paris Ecole Normale de Musique (an admirable institution, by the way, which should be better known in this country):

To decide between the claims of tonality and those of atonality has become a matter of feeling, or rather of conviction, quite apart from considerations of fact. Music depends not only upon acoustics, but upon logic and upon those particular laws which result from the combinations of tone and time. Hence the need for perceptible relationships between the single, brief musical facts and especially harmonic facts. Tonality, tending to render harmonic facts perceptible and to correlate them, is therefore not an end, but a means. If it is at all possible to achieve unity and terseness without resorting to tonality, tonality ceases to be needful. Its relinquishment, it is true, implies a corresponding relinquishment of the structural processes founded upon the very principle of tonality; and therefore early examples of works written 'by means of twelve notes between which no relationships exist other than their relation to one another' (Schönberg prefers this definition to the term 'atonal') were necessarily very brief. Schönberg accordingly sought a substitute for the structural principle founded on tonality, and intends to set forth the results of his search so soon as he shall have found replies to certain questions still in abeyance. It is likely that, for a time at least, consonant chords will have to disappear from music if the tonal principle is eliminated—not for physical reasons, but for reasons of economy. A tonal consonance asserts its claims on everything that follows it—and regressively on all that came before. Hence consonant chords tend to occupy an excessive amount of room, and might disturb the balance proper to the new scheme—unless some way is eventually found either of satisfying or of suppressing the requirements of such chords. Despite the fact that several of the composers who had followed him along the path of 'atonality' have swerved by now, Schönberg is convinced that a time—still far distant—will come when audiences will find dissonances natural and the harmonic phenomena resulting from dissonances quite intelligible.

[Note.—For this summary, use has been made also of another version of Schönberg's *dicta*, which appeared in *Musique* (January 15, 1928) in a translation from the German by Stefan Freund.]

### BRUCKNER PROBLEMS

In the *Signale* (January 18), S. Brichta writes:

About two months ago came the almost incredible news that Bruckner's seventh Symphony had been performed for the first time at Milano, and that part of the public and most of the critics had objected to it. This is but one instance of the attitude to Bruckner of the whole musical world outside the German countries. France, England, and America hear very little of Bruckner's music, and do not seem to wish to hear more. Nearly everywhere, therefore, Bruckner

remains a problem: his music is considered as tedious, or as difficult to understand. More propaganda abroad, leading to more general and better acquaintanceship with his works, will show in the long run whether it is on account of circumstances only that Bruckner leaves so many countries indifferent, or whether his music lacks the universal significance which would make it as popular abroad as it is among his own people.

RAVEL

In the January *Rassegna Musicale*, Guido Pannain devotes a long and substantial essay to Ravel. He points out how wrong it is to consider Ravel as a humorist rather than a poet; or, according to the fashion of the moment, to proclaim the 'objectivity' of his music. Ravel is essentially subjective and romantic in many of his works. Throughout his thirty years of creative activity, he has remained true to himself and impervious to alien influences.

BARTÓK'S RECENT WORKS

In the January *Melos*, Otto Gombosi writes:

Bartók's line of evolution has always remained firm and straight. It was determined on one hand by his far-seeing closeness to Hungarian native melody (so far-seeing that it enabled him to solve the problem of finding a principle of style and form for the coming Hungarian music), and by his live interest in all new happenings in music. His evolution led him to inquire ever more earnestly into the possible uses of polyphony and into form problems; and in the matter of harmony to strive towards the elimination of all unessentials. As regards certain external features, he was temporarily influenced by Stravinsky, from whom, however, he differs fundamentally. What with Stravinsky is mere play, is with Bartók an impassioned quest. Where Stravinsky leaves rhythm to do its work mechanically, Bartók gives us live, pulsing, inspired orgies of rhythm. Stravinsky's manifold, fluent, asymmetric and dynamic forms show nothing like the will to stability, dignity, inner completeness, and organic necessity of form that is Bartók's.

NEW DUTIES FOR CRITICISM

In the same issue of *Melos*, Heinrich Strobel says:

The radical change that has taken place both in musical tendencies and in the musical outlook—demonstrated by the growing popularity of certain typically modern works such as Stravinsky's and Hindemith's, and even more so by the growing interest in very old music, in the music of Mozart, Handel, and Verdi—lays new duties upon critics. They can no longer rest content with complacently dwelling upon their individual subjective impressions, nor upon associations that have nothing to do with music. It is imperative to discover some sort of basis which will help to eliminate so far as possible all subjective sources of error. The modern method must consider works as so many intransmutable units, and exclude all judgments founded on mere feeling.

A PLEA FOR MEDIÆVAL MUSIC

In the January *Musique*, Ch. Van den Borren suggests that greater attention should be devoted to early music, from the French 12th-century *organa* onwards. This music, he says, is neither primitive nor barbaric. It can and must be performed exactly as it is written. It contains much that will appeal to music-lovers.

MOZARTIANA

The January *Zeitschrift für Musikwissenschaft* contains articles by H. Rietsch on Mozart's Violin Concerto in G major; H. Volkmann on Mozart's stay at Dresden; and Stefan Strasser on 'Suzanna and the Countess.'

CONTEMPORARY RUSSIAN COMPOSERS

An article in the December *Sovremennaya Muzyka* gives information on Gavriil Popof (*b.* September 12, 1904), whose output consists of a Septet for strings and wind, a Pianoforte Suite, a Concertino for violin and pianoforte, and songs. An analysis of the Septet follows.

In the January *Muzyka i Revolutsiya*, 'E. M.' writes on Mikhaïl Krassef (*b.* 1898), whose output comprises about eighty part-songs, sixty children's songs, and an imposing number of miscellaneous works. In the October issue of the same periodical are articles by L. Sabaneev on Alexander Krein, and by A. Drosdof on Mikhaïl Gnessin.

VIRGINAL BOOKS AT PARIS

The November *Revue de Musicologie* contains the third instalment of M.-L. Pereyra's survey of the MS. virginal books in the library of the Paris Conservatoire.

M.-D. Calvocoressi.

## The Musician's Bookshelf

'Grove's Dictionary of Music and Musicians.' Edited by H. C. Colles. Vols. 4 and 5: P—Sonatina; Song—Z.

[Macmillan, 30*s.* each vol.]

Alphabetical order is responsible for a good deal of disparity in the importance of the volumes from a consultative point of view. The B's and S's will soon make volumes 1 and 4 well thumbed—Bach, Beethoven, Brahms, Byrd, Berlioz, Chopin: the Dictionary opened with a galaxy. Vol. 4 runs it close with Pianoforte, Schubert, Schumann, and Sonata. And one might write a good book on opera by the aid of vol. 5, with its articles on Spontini, Weber, Verdi, Wagner, and Strauss.

In our review of vol. 1 we complained that the article on 'Counterpoint' was silent concerning the methods of the Tudor and Elizabethans, and we thought it probable that the omission would be made good in some later article. It is—by R. O. Morris, in his substantial addition to 'Polyphony.' His lucid discussion of Rhythm should check some of the nonsense talked about the so-called 'tyranny of the bar-line.' Some composers, editors, and conductors, are so anxious to avoid any suggestion of metre that they reduce polyphonic music to a flabby mess. 'Measure in itself is good,' says Mr. Morris:

> The regular periodic rise and fall which measure gives is an element of power for music as for poetry. But freedom must be able to assert itself from time to time within the domain of law, for where there is no freedom the spirit will not enter. The 'free rhythms' of the present day are unbalanced and self-conscious; moreover, the constant, abrupt changes of time and bar are bewildering to the players and a terror to their conductor.

The trouble with the 'free rhythm' enthusiasts is that they forget the 'domain of law.'

To 'Purcell' Mr. Colles adds a fourteen-column discussion of the composer's characteristics—one of the best things in the Dictionary. There is in some quarters a tendency to over-rate Purcell: his real position seems to us to be well expressed by Mr. Colles's remark that he is 'of the same order, if not of the same calibre' as the acknowledged masters. Calibre counts. The laudatory article on Reger is deficient on the musical side: for example,

his organ music (which, unequal though it is, contains some monumental works, and may yet prove to be his most permanent legacy) deserved at least a column. The original articles on Schubert and Schumann, by Grove and Spitta respectively, remain, with slight corrections: they might have been cut with advantage, in order to allow of a fresh critical estimate. Dr. Fellowes's article on the 'Service' could hardly be bettered.

Judging from the later symphonies, Sibelius is a big enough man to deserve more liberal space than Mr. Blom was allowed. The Editor adds a neat pendant to 'Sonata.' Those of us who regard unaccompanied violin sonatas as freaks which ought never to be allowed to escape from the studio to the concert-hall, will chuckle over this comment of Mr. Colles:

> Amongst the laborious products of Germany in the generation after Brahms, the name of Max Reger stands forward for many ingenious manipulations of the sonata type, and especially for his revival of the sonata for violin alone, which had been dormant since Bach. Reger's activity in this direction has recalled to some minds the saying as to the wisdom of letting sleeping dogs lie.

Let us be thankful that the kindred infliction, the unaccompanied suite for violoncello, has been left snoring.

Mr. Edwin Evans is very readable on Schönberg. The lengthy article on 'Song' stands, with short additions on recent developments in various countries. It seems a pity the historical portion of this article could not have been cut liberally in order to allow more space for these additions. The English school of song-writers of the past few decades, for example, is far more important than the era of 'Simon the Cellarer' and 'Dawn, gentle flower.' The importance of Parry and Stanford, not only on the musical side of the song, but in the beneficent influence they have exerted through their choice of words and their scrupulous regard for verbal accent—here was a topic worth a couple of columns. Instead, about half-a-column disposes of the post-Sullivan English song. Strauss brings an excellent article from Mr. Kalisch—judicious and well proportioned. We wish Eric Blom's article on Stravinsky had been longer: it breaks off just when we want a discussion of the composer's latest pseudo-classical back-to-Bach phase—one which may well turn out to be fruitful. The Wind Instrument Octet, for example, with its dry cogency and athletic counterpoint, exploited the characteristics of this family very fully, and changed them from bores (which they usually become when used as a family for any length of time) into a very lively lot. In the addition to 'Symphony' (Richard Aldrich), the column on English composers in this form might well have contained a reference to Bax, Goossens, Bliss, and Holst.

The article on Sullivan deals overmuch with such creative small fry as 'O hush thee, my babie,' 'The distant shore,' and other songs concerning which the least said, &c. And we think most Church musicians will dissent from the valuation of Sullivan's hymn-tunes and anthems.

Tallis, Taverner, Tomkins, and Wilbye are in the safe hands of Dr. Fellowes. The Editor brings Parry on 'Variations' up to date. Incidentally, we are glad to see his tribute to the set of Tchaikovsky in the A minor Trio. This composer, in fact, deserves a high place as a variation writer, few though his essays in that form may be. From the Editor comes a discerning article on Vaughan Williams; Mr. Bonavia revises and abridges the old article on Verdi, and adds a capital supplement of eight columns; and Dr. Herbert Thompson does a similar service for Dannreuther's 'Wagner.' Vogler still has more space than he deserves; and Spitta on Weber might surely have had a touch of the knife, if only in order to allow more space for Hugo Wolf.

With the five volumes before us, we are able to realise the size, and even more, the difficulties of the task. With every revision of a work on such a scale as 'Grove' the problem of allotment of space must needs grow. The holding of the balance between the claims of historical and contemporary interests is an especially ticklish operation to-day, after a period of upheaval and developments in all sorts of new quarters. If the new edition leans rather to the retention of a good deal that just now seems discredited, that attitude may yet prove to be right. For a study of the history and development of an art we need data relative to changes of taste and values hardly less than facts concerning the art itself. On the whole, then, we think there will be (if there is not yet) general agreement that this part of the enterprise has been wisely handled.

As to the new material, opinion seems already to have settled down to a highly favourable verdict. Here we single out one name only. As to how far an editor should himself be a contributor is a question akin to that other profound problem: should the captain of a cricket team be a bowler? It is fatally easy for a captain to put himself on too soon and often, or too late and rarely: there will not be many days on which the old hand in the pavilion will not decide he has bowled too much or too little. Mr. Colles probably felt some of the misgivings that must beset Mr. Fender at times. But there can be no grudging voice in the pavilion (so to speak) concerning his success. He is in excellent form throughout, whether—to continue the figure—he is on for a long spell with full dress articles, or merely taking an odd over or so with fillings-up or notes.

Here, then, is our new-old 'Grove,' the musician's stand-by and companionable guide, ready for another couple of decades of service—a big job well done.

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In our review of vol. 1 (November *Musical Times*) we speculated as to whether Mr. Colles and his blue pencil would have spared 'the only paragraph allotted to a dog in any biographical dictionary'—Turk, a Bath singer's pet whose epitaph was set to music in canon by Haydn. When vol. 5 came we turned to Turk with foreboding . . . . Alas! for poor Turk and his canon . . . .

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'Julius Stockhausen.' Von Julia Wirth (*geb.* Stockhausen).

[Englert & Schlosser, Frankfurt-a-Main.]

This copious collection of Stockhausen's letters, well edited by his daughter, will be especially acceptable to those who are interested in the circle of Brahms, Joachim, and Clara Schumann.

Both Stockhausen (1826-1906) and his mother Marguerite Schmuck (1803-77) had associations with England. The mother's were pleasant. The son's were full of bitterness, and it would need Mr. Herman Klein to refute the harsh accusations of insensibility and philistinism which we find in these descriptions of mid-Victorian musical England.

Marguerite Stockhausen was Alsacian. Her husband was a German of Cologne, who became naturalised French. Jules was a student at the Paris Conservatoire. His lack of success there increased his German leanings. He declared that he owed little or nothing to the Conservatoire, that he learnt to sing outside its precincts, from Garcia, and that the music of Bach, Handel, Beethoven, Schubert, and Brahms made Germany his spiritual home. In 1864 he declared for German nationality, and became a citizen of Hamburg.

The elder Stockhausen, who was a harpist, had settled at Paris in 1812. The first letter in the book comes to him there from Beethoven. Stockhausen married Marguerite Schmuck in 1822. She was (unlike her son) a born singer. Her teacher said to her, 'When you came into the world the Creator gave you a push and said, "Go, sing, my child."' She was a great favourite in England, and later on, when Jenny Lind was carrying all before her, there were 'old hands' who still sighed for Madame Stockhausen.

On July 26, 1827, Stockhausen writes, 'Since May 14 we have made £500. Expenses, £211, balance, £289.' Madame Stockhausen sang a duet with Sontag before George IV., who was enchanted. The Stockhausens took their children on tour with them. In the winter of 1829 they were giving concerts in Scotland with Catalani. The 1830 letters record another tour in which Stockhausen, with Malibran and Bériot, essayed 'a new means of travelling, namely, the Steam Wagon, . . . . here called Rail-Road . . . . by which we covered the distance between Liverpool and Manchester . . . . in an hour and fifty-five minutes.' The prudent Madame Stockhausen preferred to go by road.

A letter from Madame Stockhausen to her husband describes the 1839 Norwich Festival, at which Spohr conducted his 'Calvary.' There were festivals in those days! The local clergy denounced the text of the new oratorio from their pulpits.

'Spohr was in the congregation at the Cathedral last Sunday when the preacher spoke against it. . . . For all that, the hall was as full as an egg, and people paid five shillings for the book of words. . . . The concert was not over till half-an-hour after midnight.'

The Stockhausens were well content with England, and out of their English earnings they bought property in Switzerland. Years afterwards Jules tried to reap the same rich fields. The tone of this series of letters is quite different. For one thing Jules was an idealist, whereas his good mother had been happy to give the public what it wanted; and there was something else—Jules had not a great voice.

The story of his career and his eventual celebrity should interest every singer who is determined to sing and get on without possessing great natural power. We have an impression that Jules was something of a prig. But he will probably have the sympathy of the majority of readers of this book in his almost religious faith in the superiority of German romantic music over all that was popular in the Paris and London of his young days. And everyone must respect his pertinacity.

While he was still at Paris he found out Garcia and pinned his faith to him. Garcia moved to London and Stockhausen followed, although his parents withheld supplies; for his mother, the born singer, could not understand what he wanted with so many lessons. Surely, she suggested, he had only to sing in order to know how.

Stockhausen came to London in 1849. 'The season is bad,' he writes, 'the committee of the Gloucester and Worcester Festivals engage names, not singers.' In the mother's letters we heard no such complaints.

His idols are Pauline Viardot-Garcia (whose top notes, however, are, he says, ugly, and who labours under the delusion that she can sing any rô'e, thereby undertaking some that lie too high for her) and Jenny Lind, whose departure from Liverpool on her American tour in 1850—a kind of State departure—is described. We also hear echoes of the English religious controversies of 1850-51, that were occasioned by the establishment of a Roman Catholic Episcopate.

He sings the bass solo in the Ninth Symphony under Costa, who 'insults Beethoven,' and is enough to make one 'rage and curse.' The soloists were drowned by Costa's chorus and orchestra. Elsewhere he admires the energy of London choral singers, who are superior to the Parisians, but he begs leave to smile if anyone praises the London orchestras. If he sings, his little Swiss ditties are encored, but Schubert leaves the public cold. 'The English public! The provincial public! What does it know of music? . . . . It is like a child, only to be attracted by gaudy colours.'

One day he bewails that he will never have the voice to sing oratorio in the immense spaces of English concert-halls. On another he has successfully sung in 'The Creation'—a work unknown to him—at only twenty-four hours' warning. After a year he can say something for our climate. Disagreeable, wet, and changeable as it is, it braces the nerves. A singer who comes over for three months rarely has a good day, but if he stays for a year he is thoroughly invigorated. A year is, however, enough for him. 'I need a country where I can find artists, not tradesmen. Here all the musicians are traders.'

Judgments not less sharp are pronounced on the frivolousness of France. Only in Germany is there nothing wrong—except the singing. In Germany he found good voices in the rough, but 'hardly one singer who knew how to execute a mordant, or an actor who knew how to speak his own language purely.'

Stockhausen did not return to England until 1859. In the meantime he had gained rich experiences. He sang for a season at the Mannheim opera. At Vienna, in 1854, he won Hanslick's suffrage by his *Lieder*-singing. From 1856 to 1859 he was a member of the Paris Opéra-Comique company. He seems to have been stiff and uncouth as an actor, but his singing in Boieldieu and Méhul won nothing but praise. An odd factor in his situation was the disapproval felt in the family circle towards his stage work. His mother (who at thirty-seven had given up singing) seems to have suffered remorse for ever having taken to so worldly a calling, and considered in derogatory to the family's solid burgess position that her son should be a 'theatrical.' The only musical occupation sufficiently dignified for a Stockhausen was to teach. Julius groans, 'To be a schoolmaster at thirty! No, not now, or ever!' A teacher, nevertheless, and a very distinguished one, he became in the last period of his life (Frankfurt, 1878-1906).

Stockhausen never knew Schumann. Clara Schumann first heard him sing her husband's

songs in 1854, and recognised him as worthy of admittance to her circle. She completely met Stockhausen's notions of what a German woman, artist and mother, should be. It was only a step thence to the friendship of Joachim and Brahms.

Wagner's name first appears in 1859. Wagner was at Paris, and wrote to ask Stockhausen for the collaboration of a German choir which he had organized at Paris. Stockhausen was no Wagnerian. He was too much engaged with the other camp. But he went to Bayreuth in 1876 without overmuch prejudice, and certain things impressed him. 'We have to deal with the most magnificent creation of our time. . . . But, you know, we are a tasteless nation, and rarely have a sense of proportion. Wagner is a new proof of this national failing.'

His criticism of the 1876 Siegfried (Georg Unger) has been echoed by many a Bayreuth critic since. 'A big young robust tenor, but with baritone quality, and without diction, without intonation or stagecraft; an unmusical child of nature who is better at imitating a bear than the bird which shows Siegfried the way to Brünnhilde's rock, and whose song he has to mimic.'

Stockhausen's affections, then, did not embrace the whole of Germanism. What he craved for, by temperament, was the earnest sentiment of Brahms's music. He cared nothing for the music—Berlioz's, Rossini's, Verdi's—which was to be enjoyed in Napoleon III.'s scintillating Paris His home-sickness for a tender and melancholy sort of music would be more touching if all the time there were not a certain self-righteousness in his preference.

He first met Brahms at the Lower Rhine Festival in 1856. The two got on together famously. 'Man kommt zu nichts,' writes Brahms to Clara Schumann, 'vor diesem französischen Sänger.' There are many letters from Brahms here. His curious dislike of England comes out in them. Since he did not know England, it may have been partly due to Stockhausen's unflattering reports.

If Belfast and Dublin wish to know what the eminent baritone thought of them in 1870, the reference is p. 336. He was touring the British Isles once more, after becoming a European celebrity. 'Mapleson and Tietjens are the ruination of musical taste.' Mapleson cut out the final symphony in Schumann's 'Widmung.' 'There must be no symphony—only shrum, shrum; then the house will come down.'

Englishmen do not, he says, understand expressiveness, and when they see anyone in a passion, they remark, 'What a pity! He is an enthusiast!'

The English reader must be allowed to smile and to reflect that, with all respect for the great artist that Stockhausen undoubtedly was, he clearly had no sense of humour, and that in these letters of his, particularly to his young wife, whom he married at thirty-eight, there is a tiresome, gushing strain. After reading some hundreds of them, one wonders if there is not a common factor to be made out between the more cloying portions of German romantic music and this complaisant sort of domestic sentimentality of his. It is not so much that an Englishman cannot understand the expressiveness, the 'Ausdruck,' of Stockhausen's family correspondence, as that he does not like it.

His last visit to London was in 1872. He came away disappointed both artistically and pecuniarily. He retails a shocking story of the gallery calling 'Author!' at the end of a performance of 'Cymbeline.' 'Could such a thing have happened in Germany? I think not.' His Schubert and Schumann songs were, except 'The Wanderer,' not appreciated. The accompanist at the 'Monday Pops.' was pitiable. He left the 'great money-making land,' he says, 'with pained feelings.'

Among the later letters in the book, is one of much interest from Hermann Levi (1899), pointing out in the course of a friendly controversy faults of accentuation in Brahms's songs which the loyal Stockhausen did not wish to recognise.

The tributes to Stockhausen's musicianship and artistic understanding scattered up and down the book are impressive. The conductor Bernard Scholz has said that whoever did not hear Stockhausen in his best period does not know of what effect the masterpieces of German song are capable. His enunciation and his vocal quality combined in such a unity that it was hard to say which was the more admirable. His masterly breath-technique enabled him to phrase entirely according to his musical impulse.

Scholz often accompanied Stockhausen, both as pianist and conductor, and he compares his *rubato* with Chopin's. The great singer would appear to take numerous little liberties with the time, but the pianist had only to keep going quite steadily to find the singer's *rubato* was so delicate that he was never out with the accompaniment. The word of order was Free Phrasing on a solid rhythmical basis. C.

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'Henry Purcell.' By Dennis Arundell.

[Oxford University Press, 3*s.* 6*d.*]

A reliable English book on Purcell—*i.e.*, one which should embody the results of the research of the past few decades—was badly needed. Here it is. The author has modest space, it is true (a mere hundred and thirty pages), but he uses it to such advantage that there is little feeling of shortage. He wisely disposes of the biographical side briefly, and so is able to discuss the music with very fair comprehensiveness. His enthusiasm is a little untempered at times, and many of us (who are no less ardent Purcellians) will still think that Parry was more right than wrong in certain strictures on the Church music. It is easy to say: 'Parry was so prejudiced against the Church music of the Restoration that there is little temptation to agree with any of his opinions on the subject: he seems to have totally misunderstood the period.' (This sounds uncommonly like prejudice against Parry, by the way.) But how many of us can listen to Restoration Church music, even some of the best of Purcell's, without irritation at the shortwindedness of most of it, the 'gabbling Hallelujahs,' and the trivial instrumental interludes? Mr. Arundell, it is true, admits that 'to us—who for the most part have to judge by the printed page—the result [of the gabbling Hallelujahs] is little short of trivial.' But the 'printed page' for once in a way is sufficient to go upon, despite the fact that 'often the baldest efforts on paper become electrically brilliant when sung.' Mr. Arundell's main defence of this feature of the Restoration school is that 'we are biased by the undeniable fact that we do not think as the 17th century thought.' To us the 'Hallelujahs' seem fatuous. 'To congregations of that time they did not seem fatuous, and it may well be that our sophistication has brought with it a lack of simplicity which is rather a loss to us than an achievement that warrants any self-congratulation.' Very well; apply this critical

method to certain of Purcell's successors. Take that monument of fatuity, Kent. Can anybody defend his complacent nothings to-day? 'Yet to congregations of his time' . . . .! No; it won't do. Despite the tag, there are some details of taste that can be disputed, and the 'gabbling Hallelujahs,' no matter how august their writer, are bad for two solid reasons: they are poor regarded as musical material; and they are hopelessly inadequate as an expression of the tremendous word concerned. In this matter, as in too many others, Purcell was the victim of the taste and manners of his time. The point is dwelt on, because it exemplifies a danger-point in revivals. The problem is to hold the balance fairly between the historical and musical claims.

One might even put up a defence for poor Burney in the matter of Purcell's dissonances. Of course the Doctor was often wrong, but he was more often right than present-day critics admit. Some of the dissonances quoted with warm approval by Mr. Arundell are hideous. We need not edit them away, but still less should we suspend our aural judgment. Our line is to regard them as examples of harmonic experiment that do not 'come off'—the kind of thing that every composer worth his salt has perpetrated.

However, this review will be unfair if it gives an impression that Mr. Arundell can see no spots on his sun. On the contrary, he is quite frank about some of Purcell's lapses. His real achievement, however, has little to do with the question of valuation. His book is so attractive to the ordinary reader as well as to the musician, that it should very materially help along a real Purcell revival. An unreal one is only too likely so long as so much of Purcell's best work is not to be had in cheap and handy performing editions. We shall never get the right view of him till we realise that he was to the plain man of his day what Sullivan was to that plain man's descendant. He has the stuff of popularity in him yet, but he must be brought out of the museum—even dusted down a bit (*e.g.*, fresh texts written where the original are unusably bald or otherwise unfit). This admirable little book will put both musician and plain man on the right track.

H. G.

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'Encyclopédie de la Musique et Dictionnaire du Conservatoire.' (2me Partie—Technique, Esthétique, Pedagogie—vols. 2 & 3.)

[Paris: Delagrave, 85 frs. per vol.]

With these volumes is reached a most business-like and useful part of this giant and at times rather lubberly publication—a part that, like the whole of the work, will prove far more useful when alphabetical indices will render reference easy.

Vol. 2 is devoted to the human voice and to the organ. Drs. J. and H. Glover deal with the physiology of the voice; A. de Martini with the history of singing, and with singing itself; Raoul Duhamel with the physiological culture of the vocal organs, and Jane Arger with the evolution of vocal technique from the beginning of the Christian era to the present day. The specialists who deal with the organ form an imposing array of universally known and esteemed authorities: Charles Mutin (the instrument), Alexandre Guilmant (forms, performance, extemporisation), André Pirro (the art of the organist—an admirable essay, historical, technical, and critical), and Alphonse Mustel (the harmonium). This second part would suffice to render this volume invaluable and quite unique of its kind.

Vol. 3 covers all other musical instruments, including the mechanical. Again, most of the monographs are the work of first-class experts (some of them, it is true, less known outside France than they deserve to be). It is a pity that all contributors should not have given a repertory of music for the instruments they deal with. The lists of pieces and books of exercises for flute (given by Taffanel and Louis Fleury) and for bassoon (given by Letellier and Flament) are extremely welcome. Particularly instructive, from the historical point of view, are Paul Garnault's article on the Viols, Marc Pincherle's on the Harp (up to the 17th century), and those on the Lute (A. Mairy and L. de la Laurencie), the Guitar (Emilio Pujol), and the Harpsichord (A. Schaeffner). That on the pianoforte and its technique (L. E. Gratia and Alphonse Duvernoy) is the feeblest, and contains a good deal of perfectly useless rambling—for instance, biographies of composers (on the grounds that they have written pianoforte music), which are dealt with far less inadequately in the biographical part of the work.

M.-D. C.

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'Art, Love, and Life.' By Ernest Newlandsmith.

[Longmans, Green, 7*s.* 6*d.*]

A passionately religious book by a trained musician is such a rarity that the reader feels discomfort—the right sort of discomfort, be it added: the sort that any sermon preached with conviction ought to induce. For Mr. Newlandsmith's homily is based on the ancient motto of the craftsman, *Ad majoram Dei Gloriam;* how many musicians now give it a thought—even Church musicians? Modern art has failed, holds the author; the need is for a return to simpler and purer standards. 'A true work of art, like a human being, is sacramental in its nature.' The cant of 'art for art's sake' has made many miss the mark.

> If we were to see a man building a house, and upon our asking him for what purpose he was building, he was to reply: 'Building! Why, I'm building for the sake of building,' we should probably think the man a simpleton. When, however, an artist says that he works at Art for Art's sake, we are inclined to think him a very clever fellow.

Very clever fellows will have no use for Mr. Newlandsmith and his gospel of art as 'the greatest of all links between heaven and earth, between God and man.' Yet it is a faith that has been not too fantastic for many of the world's greatest creative geniuses in every department of art. It has moved the author to give up a career as a violinist—a career in the ordinary professional sense, that is, for he still plays, but as a wandering minstrel, in the open air as often as may be, with the countryside folk for listeners, his fee (it seems) such gifts in kind as are necessary to maintain existence. Not many of us can do that, so shackled have we allowed ourselves to become; but the next best thing is beyond nobody. A mere grain of the faith that speaks in this book would serve to check the materialism that is the worst threat to the artist to-day. Here, then, is a courageous evangelist, a voice in the wilderness. Most grown-ups are too busy to listen; but a stray one or two may hear, and will work the better for being helped to recapture some dimmed ideals.

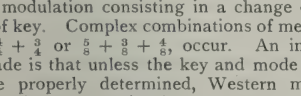
H. G.

'Mélodies populaires Serbes (Serbie du Sud).' Recueillies par Vlad. R. Georgevitch. Introduction par Ernest Closson.

[Skoplje, 1927.]

A very useful book, containing four hundred and twenty-eight folk-songs, most of which were unpublished so far, and some of which are very beautiful. There is a Preface (in Serbian) by M. Georgevitch, and an interesting technical Introduction by M. Ernest Closson, in which the modes, modulations, rhythms, and metres are tabulated and discussed.

Among the peculiarities to which M. Closson draws attention, one of the most remarkable is that form of modulation consisting in a change of mode but not of key. Complex combinations of metre, such as $\frac{2}{4}+\frac{4}{4}+\frac{3}{4}$ or $\frac{5}{8}+\frac{3}{8}+\frac{4}{8}$, occur. An important point made is that unless the key and mode of these tunes be properly determined, Western musicians will instinctively harmonize them wrongly—*e.g.*, given the following (No. 318 in the book):




they would be led to harmonize it in E minor, whereas it really is in D major with final on the second note of the scale. It should therefore be supported, from beginning to end, on the chord of the dominant of D major. M.-D. C.

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'Leo Ornstein: the man, his ideas, his work.' By Frederick H. Martens.

[Edward Organ, Acocks Green, Birmingham, *7s. 6d.*]

This book, published in 1918 in New York, is virtually new so far so England is concerned. It makes good reading, partly because Ornstein's life story is one of unusual vividness and incident, and also by virtue of its quality as a critical study. A good deal in Ornstein's music, and not less his attitude towards the art, is due to his experiences as a ten-year-old in his native Russia. The revolution of 1905 was in progress, and on his way daily to the Conservatoire at Petrograd he had to dodge fierce street-fighting. He was witness of a massacre in Admiralty Square, and on one occasion, hurrying along, music under arm, was thrust into a shop just as a horde of Cossacks came thundering down the street. Fourteen hours passed before it was safe to venture out again. The odd thing is not that his later works are such terrific conglomerations of dissonance, but that his early ones should have been so tame and unoriginal. The Russian Suite, for example, though its opus number is 12, is very ordinary work indeed. His 'Prélude Tragique' in C sharp minor is strongly reminiscent of Rachmaninov's piece. Yet when we reach 'Poems of 1917'—evoked by the war—we find music that cuts itself adrift from all that preceded it. The resources of player and instrument are strained to the uttermost—in one instance ('The wrath of the despoiled') the laying-out is on six staves! No. 8, 'The Battle,' must be seen to be believed—as recitalists avoid it, and the domestic player is helpless, we are not likely to get beyond the seeing stage. These pieces should be 'cut' for player-piano, if not already made available in that way. Perhaps the composer may be induced to visit England again. Those of us who heard his recital in March, 1914, still have vivid recollections of his fine playing—not least in some Bach. He should come and play these 'Poems of 1917,' even at the risk of exciting the derision that greeted his 'Wild Men's Dance' fourteen years ago. (But our ears have had so many shocks since then, from Bellona as well as from Apollo, that we should probably not turn a hair!) Anyway, Ornstein, as player, composer, and man, is clearly a striking figure, and we ought to know more of him. The music mentioned in this review is stocked, like the book, by Mr. Organ. H. G.

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'En Marge de "Boris Godunof"' (Vol. 2). By Robert Godet.

[J. & W. Chester, *5s.*]

This second volume is devoted partly to miscellaneous topics, ranging from an historical survey of the times of Tsar Boris and after, to short biographies of Moussorgsky's friends, partly to remarks on Moussorgsky's style and to a merciless criticism of Rimsky-Korsakov's arrangement of 'Boris Godunof.' Like the first volume, it contains a considerable amount of useful information (most of it compiled from the best Russian sources) rather loosely strung together—or, perhaps one should say, distributed. M.-D. C.

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'La Décoration Artistique des Buffets d'Orgues.' Par Georges Sevières.

[Les Édition G. van Oest: Paris et Bruxelles.]

This work, published at the subscription of a hundred and fifty francs, is a sheer delight to organ-lovers and all who have an eye for fine craftsmanship in wood and stone. M. Sevières is primarily a writer on music, it seems; here he leaves his usual field, and is concerned solely with the organ as a constituent in the architectural and decorative aspect of the building in which it is installed. The volume is 11½-in. × 9-in., with two hundred and forty pages of text and forty-eight plates of about seventy of the most beautiful organ-cases in France. The author made tours of inspection in England and elsewhere, but confined his detailed descriptions and examples to his own country. We have seen nothing to approach this work, either in research, plan, or (above all) in beauty of illustration.

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'Feuillets d'Histoire du Violon.' By Marc Pincherle.

[Paris: Legouix, 15 fr.]

Under its unassuming title, this little book contains a wealth of first-rate substance; it throws light upon many an obscure point of old history and on many a modern topic. There are seventeen essays, of which five are devoted to the Czecho-Slovakian school. The one on ornaments in Corelli's Sonatas is of particular interest to players. There is a good deal of wisdom, and not a little wit, in that on Kreisler's arrangements. Brief, but remarkably fine, is that on Ysaye; and the one on the origins of the String Quartet is a really capital piece of work.

M.-D. C.

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Prof. Sanford Terry has completed a biography of Bach, which will be published shortly by the Oxford University Press. The work (the author tells us) is 'a record of Bach's career, not a critical appreciation of his music.' Illustrations will be an important feature; they will number over seventy, and will consist largely of reproductions of photographs of Bach localities taken by the author himself. The book will be issued simultaneously in a German edition.

The handy series of booklets issued by the Oxford University Press under the general title of 'The Musical Pilgrim' continues to grow. Four further numbers lately received for notice are 'Tchaikovsky's Orchestral Works,' by Eric Blom; 'Schubert II.: Quartet in D minor and Octet,' by Alexander Brent-Smith; 'Mendelssohn,' by Cyril Winn; and 'Schumann's Pianoforte Works,' by J. A. Fuller-Maitland. Mr. Blom treats of four of Tchaikovsky's works—the 'Romeo and Juliet' Overture, the Pianoforte Concerto, the fourth Symphony, and the 'Casse-Noisette' Suite. There is real criticism here, clearly written, and admirable in tone. Schubert is apparently a composer with a special appeal to Mr. Brent-Smith, if we may judge from the author's evident enjoyment of his intensive study of the two chamber works. Readers will enjoy making it with him. Mr. Winn is disappointing. His method is too much that of the dry dissector. He discusses the 'Midsummer Night's Dream' music, the Violin Concerto, the 'Hebrides' Overture, and the Prelude and Fugue in E minor for pianoforte—the finer of the two works bearing that title. By the way, Mr. Winn says that 'Mendelssohn's compositions for pianoforte alone are few, considering his mastery of the instrument.' Is 'few' the word, seeing that the pieces number round about a hundred, including a good many works of large scale, such as the three sets of variations? One of the best of the 'Pilgrim' lot is Mr. Fuller-Maitland's essay. The practised hand is shown in the ease with which the whole of Schumann's pianoforte output is dealt with in about fifty pages—a triumph for the old brigade! There is even space for an occasional hint on fingering or phrasing. The booklets make liberal use of music-type illustrations.

Two handy pocket guides are 'The Art of Violin Playing,' by Melsa, and 'The Art of Pianoforte Playing,' by Percival Garratt. Each a little less than a hundred small pages in length, they contain a great deal of practical information. Melsa confines himself to the exposition of technical and interpretative matter; Mr. Garratt adds a lot of valuable pointers as to the purchase of studies and other material (Foulsham).

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BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Notes on the Church Cantatas of J. S. Bach.' By William S. Hannam. Pp. 128. Oxford University Press, 7*s.* 6*d.*

Roll of the Union of Graduates in Music (Incorporated), 1928.'. Pp. 110. Murdoch, Murdoch, 3*s.*

Les Ancêtres Flamands de Beethoven.' Par Raymond van Aerde. Preface by E. Closson. Pp. 137. Malines: W. Godenne.

'King Arthur.' A Dramatick Opera by John Dryden. Libretto. Pp. 80. Cambridge University Press, 2*s.*

'Byrd.' By Frank Howes. ('Masters of Music' series.) Pp. 267. Kegan Paul, 7*s.* 6*d.*

'Money for Art.' (How to Establish a National Fund for all Arts.) By Gunn Gwennet. R. W. Simpson, 70, Sheen Road, Richmond, Surrey, 1*s.*

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Mrs. J. A. Fuller-Maitland has given £1,000 for the foundation at Cambridge University of a prize for Antiquarian Research in Music.

# Points from Lectures

Schubert is the popular subject of the month's lectures, and doubtless his star will be in the ascendant during the centenary year.

Speaking of both Beethoven and Schubert, at the Sussex University College Lectureship at Brighton, Sir Henry Hadow said that Goethe and Schiller were one day discussing the fact that the Germans were always quarrelling with each other as to who was the greater. 'It would be very much better,' said Goethe, 'if they thanked God for both of us.' That is the attitude which should be adopted in regard to the two great composers. Schubert wrote at a tremendous rate. It is, of course, well known that one of his most famous songs, 'Hark, hark the lark!' was written in a restaurant on the back of a menu, and the same evening he wrote 'Who is Sylvia?' He was the clairvoyant of music, as Keats was the clairvoyant of poetry. The lecturer suggested that the centenary enthusiasts who are advocating that the 'Unfinished' Symphony should be finished this year, would do better to turn their attention to the poetry of 'Rosamunde,' which so ill-fits the music Schubert wrote for it. He particularly appealed to those who do not yet appreciate the great significance of Beethoven's music, and especially that of his third period, to go on studying. They would be rewarded later on with a great insight into this most magnificent music which had yet been given to the world.

Great music may lose in appreciation, said Mr. Arthur Hirst, at the Heaton Chapel Literary and Philosophical Society, even in the case of its creator himself, if technical interest, or, in the case of a musical performer, the danger of endless repetitions in the name of practice, should so deaden the soul that it become permanently atrophied. It had been said that an artist was a man who could acquire the technique of an art without losing his soul. And this was profoundly true. The two instincts which were in evidence in every living being, and which never die, however much outward circumstances seemed bent upon their destruction, were the instinct for beauty and the instinct for intercommunication or expression. Plotinus, in the 3rd century, wrote, 'The admiration and awe of beauty mark the upward path to God,' and his words embodied an irrefutable truth.

Mr. M. Baritz, addressing a Halifax Society about Hector Berlioz, pointed out that it was entirely due to the Hallé Orchestra and its associations that Berlioz was so well known at the present time in England. Berlioz, who for originality out-Wagnered Richard himself, was a composer with immense ideas. Revolutionary in every way, no one had endeavoured to manipulate an orchestra as he had, and he was gifted with a fearlessness that only came through genius.

Always fresh and informative in manner, Mr. Thomas Henderson, of Darlington, reviewed 'The Composer and his Work' before the West Hartlepool Lecture Society. Many people, he said, thought that composers did not work, but that they simply sat down and wrote, perhaps not even knowing what they had written until they had finished. The fallacy of this idea was shown by analogy. Does a painter sit down and daub away until something happens? No, obviously no. He starts off with a definite intention to paint a portrait or a particular scene; admittedly the idea develops as the execution

proceeds, but nevertheless the germ is there when the painter starts. Similarly, the composer's general idea was there before he started.

'Some aspects of organ playing' were discussed by Mr. W. H. Vipond Barry, of Dublin, before the local Society of Organists and Choirmasters. Much of the present elaboration of the organ to produce orchestral effects was, he said, undesirable. In the organ they wanted standardisation. If it were a domestic instrument like the pianoforte it would have been standardised long ago. As it was, they were at the mercy of experimenters, and organists never had the slightest idea of the type of instrument they would have to play away from home. A feature of modern technique was the increasing use of the heels. As to Swell pedals, some people had the same craze for these as others had for vibrato. The majority of organists spoiled their playing by doing something silly. His advice to students of the organ was: (1) sit still; (2) be sparing in the use of the Swell pedal; (3) be careful not to use the pedals incessantly. In modern playing there was too much of the organ and too little of the composer and his music.

At Ilford, Mr. Rutland Boughton, having reviewed 'Six Centuries of Song,' asked Where did they find themselves in the 20th century? That they lived in an age of much strong feeling and a large incapacity for expression was shown in the arts. Cubist, futurist, and other strange expressions were a sign of loss of great mass feeling and of a sense of unity among the great body of people. They could never stop the degeneration of music until they ceased to turn to the critics, ceased to ask composers to lecture to them—until they got back the sense that they belonged to each other—and the arts belonged to all to use.

Diocesan conferences rarely give music a 'show.' Sheffield is an exception, and, at a meeting at Doncaster, Sir Henry Hadow asked for a census of hymns with a view to cut out half of the six-hundred hymns in a book. Further, he appealed for simplicity in the services. Small churches tried to do music which was too difficult for them. 'I love the elaborations in the great places like York Minster,' he went on, 'and I love the beautiful stained glass. But it does not follow that I like the bad glass which I see in large quantities in the small churches. In the same way I do not want village churches to attempt to rival elaborate music which is done in the great churches.'

Royal Institution lectures demand a high intellectual standard, and Mr. H. C. Colles was appropriately the lecturer to treat 'Musical London from the Restoration to Handel.' His first of three lectures was concerned with domestic instrumental music. He held that the importance of the French influence, due to the taste of Charles II., had been much overrated, and he showed how strenuously it was resisted by English composers, especially Locke and Purcell. The visits of foreign virtuosi to England and the rise of the public concert in London had been much more important. John Banister founded daily concerts in London, in 1672, and the difference between the string Suites of Locke and the Sonatas of Purcell was largely due to the fact that the latter had to take into account what might be called the concert-room attitude of mind.

'Vocal Music, Old and New' was attractive, both as a subject and in illustration, to large audiences of Royal Dublin Society members. Dr. James E. Wallace said that when they examined the technique of choral writing they would find that it had not, during the three hundred years reviewed, made progress to the extent that might have been expected, and to nothing like the extent of the advancement of orchestral technique. The fact was that in those old days composers were experts in writing for voices. Their part-writing was excellent, although they had not learnt to write chords, and were given to the introduction of arpeggios and runs which really were meaningless and led nowhere. Madrigal singing in the old times was not only a pleasure to listen to, but most of all a pleasure to take part in. Being an affair of the home it was on intimate terms. Speaking for himself, Dr. Wallace said that he had played many works by composers of all periods, and he could frankly say that for sheer light-hearted enjoyment there was nothing that could take the place of the old English madrigal.

Dr. George Dyson, in the Cramb Music Lecture series of Glasgow University, has had under consideration 'Music in Social History.' Popular choice to-day, he said, was typical of what existed in the 17th century. Three centuries ago people went after what was odd, pleasant to the ear, and entertaining, and that was why there were so many star performers in opera then and in the 18th century. These artists were out merely to show off their voice and technique, and it was impossible to exaggerate the depths to which they descended. In that sense the present was really improved. To this day, however, we listened to the most appalling trash from people who enjoyed reputations for music but who in reality were not musical.

J. G.

## Gramophone Notes

By 'Discus'

H.M.V.

The day seems to be coming when we shall take our opera, like so much other music, at home. The broadcasting of opera is proving far more satisfactory than was expected; and the gramophone, which has already scored with a very substantial version of 'Parsifal,' now goes even farther with 'The Valkyrie.' This latest enterprise of H.M.V. is, all in all, the high-water mark of operatic recording. There are twenty-eight sides—in other words, over two hours of the opera. Such joining of flats as is needed by those who don't know the work well is done by the ample notes issued with the Album. These notes include also music-type quotations of thirteen of the representative motives used in the work, and (for the benefit of those who wish to follow the records with score in hand) an outline of the music covered by the records, with bar and page references to the Schott pianoforte and voice edition.

The performances were shared between London and Berlin. London provides the London Symphony Orchestra and Albert Coates, with Florence Austral, Walter Widdop, and Howard Fry; Berlin, the orchestra of the State Opera, conducted by Leo Blech, with Frida Leider, Gota Ljungberg, Friedrich Schorr, and the eight Valkyries, drawn from the State Opera Chorus. It will be seen at once that Berlin holds a hand of trumps in the solo line—in fact, the records made in Germany beat ours mainly because of this. Schorr can hardly be overpraised for his Wotan. The English soloists

sing well, but heard turn and turn about with the Berliners, they show, in comparison, a touch of stiffness. Orchestrally there is little to choose, for what Coates loses at times by his impetuosity he more than makes up by the same quality. The opening scene, for example, which falls to him, is the most thrilling bit of orchestral recording known to me. I have had it on again and again, and the climax of brass (the *Donner* motive), and the thundering drums that follow, give me a thrill that I should like to experience more often in the opera house. The record of the Ride of the Valkyries is less exciting orchestrally than a former recording, but it is far better as a whole because of the fine singing of the Valkyries. If the rest of the State Opera Chorus can play up to these women, Berlin opera-goers are lucky in a department that is too often disappointing. This set of Wagner records leaves room for a few fault-findings in detail, just as even a first-hand performance of a big work must do; but it is remarkably successful in giving us the sweep and the size of the music. After all, these are the essential qualities. Some readers may wish to buy only the pick of the basket. Here is my choice: D1320 (The Prelude and opening scene); D1329 (The Ride); and D1330 ('Wotan explains his decree': thus the label, prosaically, but this record gives us Schorr at his best, besides being fine orchestrally). After these three, I waver overmuch to commit myself. The whole set is numbered D1320-33.

The rest of this month's large output must be run over briefly.

Two of Elgar's 'Bavarian Dances' are played by the London Symphony Orchestra, conducted by the composer. This is early Elgar, but characteristic and very attractive. It records well, too (D1367). One of these dances (that known as 'Lullaby' in its choral form) is also played as a violin solo by Marjorie Hayward, with, for companion piece, Hubay's Intermezzo 'Le Luthier de Crémone' (B2511).

The records of Brahms's 'Variations on a Theme of Haydn,' played by the London Symphony Orchestra, conducted by Pablo Casals, are not of the first rank. The tone is less good than usual, but the chief fault is the occasional going askew of the ensemble. For the sake of Brahms's reputation, it is well that we know this fine set of variations to be a good deal less dull than Casals makes them out to be (D1376-78).

Here is Schorr again, this time in a very fine record of Sach's Monologue, with the Berlin State Opera Orchestra under Blech. Schorr makes the average 'world famous' Italian baritones and basses seem mere vulgar noise-mongers (D1351).

Evelyn Scotney sings Saint-Saëns's 'Song of the Nightingale' with too opulent a tone (here is a nightingale ready for the table); and Wolf's 'Song of the Elf,' with a similar fault, for the elf seems quite a big boy (E481).

A couple of excerpts from 'Carmen' are very vividly sung by Maartje Offers, a contralto who is free from the besetting sins of that type of voice (DA824).

Paul Robeson has a magnificent voice, and it is heard to advantage in the 'spiritual,' 'I'm goin' to tell God all o' my troubles.' In 'Deep river' he is too consistently loud, and his top notes are not well produced (B2619).

It is interesting to speculate as to the verdict of the purists had the Bach-Gounod 'Meditation' been an original work by the Frenchman instead of a clever piece of joinery. Could they have denied its beauty? If not, is Gounod justified? The arrangement in its 'Ave Maria' form is sung by Rosa Ponselle, with the harp playing Bach's share, and a violin obbligato. The voice is glorious, but a more intimate style would have improved the performance. Still, it is so effective an affair as to prompt the speculation above. Without blushing, I confess my enjoyment. The fellow song is Massenet's 'Elegie,' which is no less successful, mainly because of the luscious voice (DB1052).

Elsie Suddaby gets the clarity in 'Let the bright Seraphim,' but not all the size; a touch of excitement seems to be the cause. Something of the same fault shows itself in the companion song, Handel's lovely 'O Sleep, why dost thou leave me,' from 'Semele.' She draws some beautiful lines here, but the power is laid on too unevenly for the song. However, this is perhaps a matter of taste. Not so the accompaniment, which is far too vague. Remembering the perfect effect, at the Cambridge revival of 'Semele,' of this air accompanied only by harpsichord and violoncello, I suggest that the scheme be tried for a few old songs of this type (C1437).

I am moved to suggest this partly because of the improvement in harpsichord recording. Hitherto I have found it disappointing; but here is one that is wholly satisfying. It is of Wanda Landowska playing the 'Harmonious Blacksmith' Variations and the Turkish March of Mozart. The latter I have always detested as a pianoforte solo; it had nothing to do with the Turk, and not much to do with music. But this harpsichord version is another matter. There is a barbaric clash that takes it clean out of the drawing-room and school-room. Certainly Landowska knows how to make these bones live (DA860).

Liszt is represented twice. Mischa Levitzki gives a brilliant performance of the sixth Hungarian Rhapsody (D1383); and Arthur de Greef is in his usual good form with the Polonaise in E (D1364). Tonally, however, both records have a strong flavour of tin-kettle.

Rachmaninov has arranged Kreisler's 'Liebesfreud' as a pianoforte solo, and plays it himself with brilliance, plus a good deal of bad tone (DA786).

Organ students (and some ex-students) who wish to hear what can be done in the way of rhythmic flow on their instrument should get the record of Dr. Alcock playing (on the Salisbury Cathedral organ) Guilmant's Interlude in F, Faulkes's Idyll in D flat, and Lemare's Reverie. Much as one would prefer to hear Dr. Alcock in music of more moment, there can be no denying the pleasure this record gives by reason of his delightful playing (C1376).

I hope all the fine organ music won't be given to Dupré, and the light things to English organists. Here is a capital record of Bach's C minor Fantasia and Fugue (the one orchestrated by Elgar) played by the brilliant Frenchman on the Queen's Hall organ. The texture is unusually clear; the Fugue is taken at the right swinging pace, and well worked up to the end. A fat pedal is forthcoming for the long bass notes. Registration is on the reedy side, but there is solidity as well (D1356).

### COLUMBIA

How many times has the 'Lohengrin' Prelude been recorded? Anyway, here it is again, played by 'Willem Mengelberg and his Concertgebouw

Orchestra' (to quote the label). The record was made in the Amsterdam Concert Hall, and is a good one—above the average so far as this music is concerned, for the large proportion of delicate high string work touches the gramophone on its weak side. By the way, has anybody ever yet heard the opening and closing passages sound as ethereal as they look on paper? Invariably there seems to be a sense of anxiety and a slight scratchiness, which would almost certainly be absent if these bits could be left to a few players. The climax in the middle lacks a trifle of body. It is duly loud, but lean (L1941).

A brilliant bit of playing and recording is that of Dvorák's 'Carnival' Overture, by the Hallé Orchestra, under Sir Hamilton Harty. (The piccolo has a particularly fine innings.) This is one of the best of recent orchestral records (L2036).

Hardly less good is the 'Ruy Blas' Overture, played by the Wireless Symphony Orchestra, conducted by Percy Pitt. As in the records mentioned above, however, more foundation is needed when the whole band is turned on. The need is for more bass in the brass. The playing is very spirited (9278).

A good omen is the revival of interest in the old-time waltz. We may not all agree as to the purely musical value of the innumerable specimens turned out by Johann Strauss; personally, I find all the 'Blue Danube' family too naïve and tum-tum-y. The present is a suitable moment for a few of our composers to show that a waltz may have more claims than a graceful rhythm. Johann Strauss—number three of his line—is recorded in 'Kunstlerleben' and 'Geschichten aus dem Wiener Wald' waltzes, by Johann Strauss the first. His was a busy pen; the Opus numbers of these waltzes are respectively 316 and 325! (9280).

Mandoline bands are not for everybody. But much depends on their choice of work, and the Circolo Mandolinistico Giuseppe Verdi, of Leghorn (a resounding title for such a combination of tinklers, even when they number sixty-five), is admirably suited with the Intermezzo from Act 4 of 'Carmen,' and makes a very effective series of noises with it. The companion piece is the ubiquitous Serenade, 'Les Millions d'Arlequin,' by Drigo (4639).

By now the 'cellist Antoni Sala is (or ought to be) an established favourite among gramophonists. His latest record—a capital Sonata by the old Italian, Porpora—is well up to the high standard we have come to expect (9281).

For brilliancy and clearness it would be hard to beat the record of Joseph Szigeti playing the 'Tambourin Chinois' of Kreisler. Less good (being vigorous and rather shrill where we want delicacy and grace) is his performance of Debussy's Menuet—the charming piece from the early Petite Suite for pianoforte duet (L2037).

The Salisbury Quartet have excellent voices 'well sorted' (to use an old expression), and they record remarkably well. They sing 'Robin Adair' in an arrangement which tempts them to some sentimental dallying with the time; many of us would prefer a more straightforward style; and Horsley's 'By Celia's Arbour,' which is better in every way. I fancy that such a quartet as this would find it well worth while to draw on the best of our old glees—a form peculiarly English and at its best a very pleasant one. The second bass of these singers has a particularly good gramophone voice (4644).

The Choir of St. George's Chapel, Windsor, directed by Dr. E. H. Fellowes, sings 'The King of Love my Shepherd is,' to the Irish traditional tune 'St. Columba,' and Psalms 122 and 123 to Anglican chants. The hymn is a little on the slow side, I feel, but is good otherwise; the chanting is excellent, the words being very clear and the rhythm far more free than is usual in Anglican chanting. The label curiously ascribes the hymn tune to 'G. M. Stanford,' a composer hitherto unknown. Somebody in charge ought to be aware that the tune is an old one, harmonized by Villiers Stanford. The two Anglican chants, whose composers could easily be ascertained, are described as 'Traditional.' There is no reason why a record-label should not be as accurate and informative as a catalogue (4647).

A couple of duets from 'Aïda' are sung by G. Arangi-Lombardi and Francesco Merli. The dramatic style will (unfortunately) make many hearers unconscious of the consistently unsteady tone, and (in the case of the soprano especially) a good deal of slightly out-of-tune singing (L2039).

Norman Allin's voice is hardly the one for Schubert's 'Erl King'; he lightens it when the characterisation demands, but it is still too big and dark. The orchestral accompaniment is questionable; the original is so pianistic that it cannot well be dispensed with. The singer is heard to advantage in Koeneman's 'When the king went forth to war.' Here the orchestra is effective (L2038).

Bells are notably good for recording purposes, but I recall nothing better in this way than the latest sample—St. Paul's Cathedral bells rung by the Ancient Society of College Youths on Armistice Day. They ring, half muffled, 'Stedman's Cinques,' whatever that may be. The best effect is got by listening in an adjoining room; the effect is thrilling and a trifle uncanny (4660).

The 'Two Black Crows,' Moran and Mack, are as funny as ever in a couple of duologues. But I suggest that the constant background of pianoforte is no help. These unctuous funniosities need no kind of musical or other bolstering (4686).

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### NATIONAL GRAMOPHONIC SOCIETY

One is surprised to find Haydn's 'London' Symphony recorded by a Society whose object is the recording of works which, for commercial reasons, are outside the scope of the various companies. I turned up the 1928 H.M.V. catalogue, and was astonished to see that the symphonic side of Haydn is quite unrepresented! The players for the N.G.S. records are the Chamber Orchestra of the Society, conducted by John Barbirolli. Performance is excellent and recording good, except that there is more scratch than we expect nowadays. The Symphony is on seven sides, the eighth being given to the Andante from Mozart's second Cassation.

It is time Boccherini had fair play. He has been too lightly dismissed as an 'also ran' who did nothing that was not done infinitely better by Haydn and Mozart. For myself, I confess to a sneaking liking for the overshadowed second-raters, who at their best are often better than the bigwigs when below par. The N.G.S. has done a valuable bit of salvage work in recording Boccherini's E flat Quartet, played by the Poltronieri String Quartet. Here is fluent music, always capitally written. I have heard quartets by bigger men that pleased me less. The Minuet is as good in its different way as the well-worn one on which Boccherini's fame has hung so long.

# Player-Piano Notes

ÆOLIAN

*Duo-Art.*—The outstanding roll is Chopin's Ballade in A flat played by Paderewski—a performance that scarcely calls for comment. The clarity of the pedalling—there is not a smudge—is an object-lesson; and pianists (not only of the amateur brigade!) will do well to note that although the time is free and the rhythm flowing, there is none of the exaggerated *rubato* from which Chopin is so often made to suffer (6832).

The same composer's Polonaise in C minor is played by Harold Bauer. This also is good, though the repeated chords in the right hand at the opening are over-emphatic (7148).

Another example of clear, well-managed pedalling is by Lawrence Goodman, in Rachmaninov's 'Humoreske,' Op. 10, No. 5. He enters thoroughly into the varying moods of this delightful piece, in which there is much real humour. The dynamic variety is a notable merit (3161).

Leonid Kreutzer gives a warm, sympathetic performance of 'Romance,' from Schumann's 'Viennese Carnival Pranks'; the Scherzo from the same set suits him even better (0298).

Fresh and charming is Hummel's 'Favourite Rondo,' in E flat, Op. 11. The pellucid quality of Emil Sauer's playing is a joy, and makes this capital old piece something to turn to for refreshment after a stiff dose of modernity (0299).

After Hummel, Chaminade's 'Elévation' seems overladen and artificial. It is redeemed as far as possible by the first-rate performance of the composer (0297).

*Hand-played.*—This section is disappointing musically, though the playing leaves nothing to be desired. The best example is Ilgenfritz's 'Glide Waltz,' played by himself (A1041*e*). There are also Nevin's 'In my neighbour's garden,' from 'May in Tuscany,' played by Josef Martin (A1043*a*); Lincke's 'The Glow-worm' (A1047*d*) and Drdla's 'Souvenir' (A1045*e*), both played by Erno Rapee.

*Metrostyle.*—Grieg's delightful Scherzo (Lyric Pieces, Op. 54) calls for neat management of delicate effects. It is very well cut, and not difficult (T30356*b*). There is a good four-hand arrangement of Scharwenka's 'Southern Pictures,' Nos. 1 and 2, Op. 39. The first has a decidedly Spanish flavour, and No. 2 is good fun for the player-pianist ready to let himself go for a few minutes (T30357*c*).

The third roll of Beethoven's 'Thirty-three Variations on a Theme of Diabelli' is now available. This covers Nos. 14 to 21. The editing is first-rate; only at one or two points in Variation 14 is the pedalling a trifle blurred. The roll calls for good management on the part of the player. A few of the slow passages may bore the average listener, but in bulk this music is some of the finest Beethoven ever wrote for the pianoforte. Inevitably the trained musician, who is able to follow the composer in his astounding developments of the simple—almost banal—theme, will get the most enjoyment from it. But even the lay ear can hardly fail to respond to the vital energy of the quick variations. In some ways the piecemeal issue of the work is to be regretted. Its immense scope and fertility can be appreciated only by hearing it complete (L30347*c*).

Eric Coates's 'Summer Days' Suite is on three rolls (T3038-60*b*), the third being the most attractive.

*Song-Rolls.*—Among these are Parry's 'Jerusalem,' rather mechanically produced by Carl Monteith (26836); 'Widdicombe Fair' (26838), and Eric Coates's 'A Dinder Courtship' (26835), both played by Charles Blackmore.

There is much dance music, of which the following three are the least boring (incidentally, they make a remarkable array of names and titles): 'Tenderly think of me,' Pascoe-Dulmage-Whiting, played by Muriel Pollack (0833); 'Blue baby, why are you blue,' Klages-Green-Haid, played by Pauline Alpert (0830); and 'Just another day wasted away,' C. Tobias and R. Turk, played by Freddie Rich (0832).

BLÜTHNER

The selection this month is varied and interesting, without a dull item. At the top of the list must come a four-hand arrangement of Beethoven's Quartet in C sharp minor, on four rolls. These are *Ordinary*, and make a very fine set (58782-85). It is difficult to say which movements would prove most attractive, as they are all so fine. They are not easy to play, and call for intelligent management. Such splendid stuff is, however, worth any amount of trouble.

There are two Chopin studies, both played by Francis Planté. In the 'Revolutionary' (58768), the artist's time is so erratic as to destroy the rhythm in many places, but in Op. 25, No. 1 (56333), he allows himself freedom without distortion, with excellent results.

Maria Cervantes is heard in a sympathetic performance of 'Sevilla,' from Albeniz's 'Suite Espagnol.' It is good musically, though it hangs a little just before the end. Its slightness hardly justifies the length (55487).

There is not much scope left for originality in the waltz form, but Gabrilowitsch, in his 'Valse Lente,' Op. 1, No. 3, is successful in avoiding the commonplace. His playing is brilliant (55933).

Pierné gives us a delightful 'Humoreske,' Op. 17, of his own. Its unusual rhythm has a charming effect, and the unexpected changes and varying moods are highly effective (57116).

A selection from 'Madame Butterfly' (59456), played by Alf. Szendrei, is good. As usual, the arrangement is very satisfactory.

Ludwig Wambold's performance of Schumann's 'Novelette,' Op. 21, No. 1, is an example of good, firm, purposeful playing. There is plenty of variety in tone, and the rhythm is excellent (57350).

D. G.

# Wireless Notes

By 'Ariel'

Some of the difficulties experienced in the arrangement of programmes for the studio are increased when the concert is given in a public hall. Several of the National Symphony concert schemes have been unsatisfactory in that they seem to have been drafted with two publics in view. It was an early complaint in connection with Studio fare that those of us who wished for decent music had to keep dodging to and from our earphones in order to pick up the good and escape the bad. At Queen's Hall it is not so much a question of good and bad as of new and threadbare. The policy of mixing familiar and unfamiliar is wise, but there are degrees of familiar, ranging from the fine standard work which practically everybody is glad to hear, down to the

threadbare one which only a few care about. As an instance, the Bridal Procession from 'Lohengrin' was a bad choice for a programme containing several important novelties, for two reasons: it is hackneyed, and it is not representative of its composer. At the National Symphony concert on February 10, the ear so unsophisticated as to enjoy it had little use for the Janacek and Mitchell novelties; and *vice versâ*. At home we can switch off when we want to miss a work; at Queen's Hall we have to sit things out. It is not impossible to choose a programme free from a sudden decline in interest. There is an abundance of excellent short standard works that will appeal to both the blasé and the novice, and the programme-builder's job is to make good use of them. These concerts, being in a sense subsidised, give unique opportunities for extending the répertoire. The chestnuts of music will never lack a show; we look to the B.B.C. to do in its National Symphony concerts salvage work similar to that it is already doing in the Studio with such excellent results. The Queen's Hall concerts, in fact, ought to be an improvement in every way on the various series of symphony concerts that have been given in London in the past under other auspices. At present they are not, because the aim seems to be uncertain and the playing very unequal.

As an example of a poor scheme for a symphony concert I mention the Verdi programme given at the People's Palace on February 17. Presumably this was a sop to the Orient; and as such it may be defended. But why call it a 'symphony concert'? I found very little of it go a long way, containing, as it did, so large a proportion of early Verdi—music which may be effective in the opera-house, but is not of sufficient value *qua* music for concert use save in very small doses. Moreover, if the Corporation is as confident of the appeal of great music as the long trumpet solo in the programme books makes it out to be, it must trust Bach and Beethoven in the East End no less than in the West. A complete scheme of Verdi extracts is really little better fare than a third-rate seaside resort, with a band of a dozen, gives its patrons in the holidays. This bad relapse is followed by a really excellent programme for Queen's Hall on February 24, with a good bit of rescue work in the choice of a Stanford Symphony. Let the B.B.C. work out a policy in regard to its public orchestral concerts, and it will do much towards solving more than one of our musical problems.

But (after duly returning thanks) we want no more lavish splashes of the 'Gurrelieder' type. Let us make acquaintance with outstanding works, by all means, no matter where they hail from—some may even be found here at home. But these are hard times, and a composer who makes such fantastic and uneconomic demands as Schönberg does in this work should be left alone till he develops a bit of horse sense. When the vivid attractiveness of a good deal of the latter half of the 'Gurrelieder' is admitted, can anybody pretend that as a whole it gave a fair return for all the labour, cost, and time spent on it? For the bulk of us who sat it out I imagine the two and a half hours yielded at the outside about sixty minutes of really vital musical experience. And the resources demanded by the composer proved to be largely window-dressing. There were five soloists, three male choirs, a mixed choir (eight-part), and a huge orchestra, including (as the papers all announced in gleeful headlines) some 'large iron chains'—which I, for one, didn't hear. The three male choirs were on for a comparatively short time (and even then sounded like one ordinary choir, not like three), and the mixed chorus was not heard till a few minutes before the close. The tonal mountain of which so much had been written beforehand produced—I won't say a mouse, but a rabbit. The 'Gurrelieder' goes back to the shelf, the Schönberg bubble suffers a bad puncture, and the musical world shakes its head over the unwisdom of putting too many eggs—in this case about £2,000, I believe—into one basket.

I gave 'Charlot's Hour' another trial on February 16, and, after sitting through it all, see no reason to alter the opinion I expressed last month concerning this feature. The most I can say is that this 'Hour' was less feeble than its predecessor. We had a bit less of Mr. Charlot himself, but very little worth hearing in its place. My heart sank when Mr. Charlot announced, with quiet but justifiable triumph, that the approbation with which the 'Hour' had been received had led the B.B.C. to arrange for another series of a dozen. Either a good many thousands of people are very easily amused, or I don't know what humour is. Anyway, I hope the B.B.C. will 'explore the avenues' (as the jargon goes) and find some humour of a type more suitable for a few dozen of us who don't frequent revues and so have not acquired a taste for the puerile. I suppose the Corporation is right in catering for the devotees of the Charlots, Whispering Baritones, and various brands of Syncopated Harmonizers (who always give us the same kind of syncopation, and *such* harmony: the only funny thing about their shows is that the performers seem to be under the impression that they have discovered not only syncopation but harmony too!). But the rest of us want to be amused as well, and there must surely be a few more really witty entertainers knocking about than the B.B.C. has so far unearthed. So we shall go on hoping and grousing.

The feature announced to begin on February 21, 'New Friends in Music,' promises to be very useful as well as enjoyable. When the introduction of new music fails, it is usually because the novelty is shot at us (often without preparation), and then heard no more—or, at all events, not for a long time. A work that is discussed and explained *briefly* (this word is important) at its first hearing, and then given again a week or so later, may be counted upon to hit the mark if it is anything of a mark-hitter at all. The combined efforts of Mrs. Norman O'Neill and Mr. Scholes on behalf of some unfamiliar pianoforte works by Debussy and John Ireland ought to be valuable, not only directly, but also in suggesting analogous methods in other departments of music.

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A reader points out that as the B.B.C. is now taking the nation's pronunciation in hand, it might spare a little attention to its announcers. We should then escape hearing *cantabile* pronounced (as it was the other evening) *canta-béelay*. I agree; such a lapse is poorly compensated by the meticulousness with which *allegret-to* has both its 't's' crossed.

# Occasional Notes

The correspondence on 'The Ethics of Borrowing,' which began in our January number, and ends this month, calls for editorial comment on more than one ground. First, we must express our conviction that in opening the discussion Mr. Scholes had no other motive than the desire to ventilate a matter that is (or ought to be) of public interest; certainly it is of great importance to authors. Mr. Scholes is, in fact, to be praised for his courage in taking a step that at first sight might appear to be a mere personal attack on a brother author. In publishing his letters we run a similar danger of being misunderstood. Without making any claim for ourselves in the matter of courage, we will only say that, Mr. Scholes's first letter having convinced us of his good faith, and of the importance of the subject, we felt there was no other course open to us than the one we have taken. As we shall show, there are issues involved that must be cleared up sooner or later, and the process is one that lies within the province of a musical journal and must not be shirked.

A complete justification of the writing and publication of Mr. Scholes's letters is provided by the weakness of Dr. Eaglefield Hull's defence. In fact, he makes no defence, his final word amounting to little more than 'I can't be bothered!' Of Mr. Pring's letter he airily says that 'it clears up many of the points raised.' It does indeed, but in doing so makes Dr. Hull's position even worse than it was before.

Dr. Hull has had ample time and opportunity for disproving or admitting the charge brought against him. Had he taken either course, we should have been glad to keep silence. His policy of not meeting the charge squarely compels us, in fairness both to Mr. Scholes and ourselves, to discuss the affair frankly, much as we dislike doing so. It is not a case of 'much ado about nothing,' as Dr. Hull implies, and as some readers may think.

Dr. Hull charges Mr. Scholes with 'many inexactitudes, mauled quotations, mis-spellings, and curious claims to Russian rights.' As this is merely a repetition of charges which Mr. Scholes has invited Dr. Hull to substantiate, but in vain, we do not think it necessary to give Mr. Scholes an opportunity for replying.

Here is the case in a nutshell: Did Dr. Hull, without adequate acknowledgment and without any kind of indication that he was quoting, incorporate into his recent book a considerable amount of material from the typescript of a still unpublished work by another author? The correspondence proves that he did so.

Manifestly here is a matter of vital importance. As Mr. Pring, the owner of the typescript, says in his letter, 'the practice [of an author borrowing, for purposes of his own, matter from a typescript submitted to him in his capacity as publisher's reader] might be indulged in to such an extent as seriously to prejudice an author's property in his manuscript.'

Let us put an imaginary case in order to demonstrate this: Dr. Hull's 'Music: Classical, Romantic, and Modern' was published last year. In it were numerous passages from the typescript of an unpublished translation of a work by Sabaneev, fitted into the text in such a way that they appeared to be Dr. Hull's own original work. The English version of Mr. Sabaneev's book may yet be published: if ever it is, it will contain a good deal of material that has already appeared in Dr. Hull's book. We can conceive such a Gilbertian incident as the potential British publishers of Mr. Sabaneev being sued by Dr. Hull's publishers for infringement of copyright! And some future reviewer may accuse Mr. Sabaneev's translator of 'lifting' from Dr. Hull, whereas . . . . !

We do not think that Dr. Hull realised, or still realises, the seriousness of his action. After all, there is a property in ideas, as in tangible things, and one would expect an author, above all, to remember the fact. A man who applied to material goods the easy-going methods of appropriation avowed by Dr. Hull in the Preface to his book, would have an unpleasant shock; and a plea of 'I can't be bothered' would be followed by 'laughter in court.'

We feel bound to say, in conclusion, that as Dr. Hull cannot deny having made extensive and unauthorised use of another writer's work, he would have done well to make a frank admission of the fact. Mr. Scholes has earned the thanks of authors for his public-spirited performance of a very unpleasant duty.

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The death of the Reverend William Boyd, at the age of eighty-three, brings to mind the fact that the immense vogue of his hymn-tune 'Pentecost' was mainly due to a happy thought of Sullivan's. The tune was written at the request of Baring Gould (who had been Boyd's tutor at Hurstpierpoint) for use at a service for Yorkshire colliers at Whitsuntide—hence its name. It became popular at once, but remained in manuscript for some years, when it appeared, with other tunes by Boyd, in a collection called 'Thirty-two hymn-tunes, composed by members of the University of Oxford.' A little later, Sullivan, who was then editing 'Church Hymns,' met Boyd in the street, and said, 'My dear Billy, I've seen a tune of yours which I must have.' Boyd thought no more about it until 'Church Hymns' appeared, with 'Pentecost' set to 'Fight the good fight,' instead of to the 'Veni Creator,' for which it had been composed. He rebelled at first, but later admitted that Sullivan's judgment was right. Words and music have since become indissolubly connected, and are now among the most widely-sung of hymns, not only in this country, but throughout the Empire. The copyright of the tune, by the by, has recently been acquired by Messrs. Novello.

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Believing that Bachites among our readers will be interested in the start made by the Bach Cantata Club of New York, we give a few particulars kindly sent to us from the office of the parent body in London. The first concert took place in St. Thomas's Episcopal Church (where, it will be remembered, Dr. Tertius Noble is musical director). The programme consisted of the Sinfonia to the Cantata, 'My spirit was in heaviness,' for strings and oboe, the Cantatas, 'Lord, enter not into wrath' and 'Sing for joy, ye ransomed band,' and an organ solo.

The executive seems to have been surprised to find an audience of nearly seven hundred, and there was a general air of enthusiasm. Lawrence Gilman, writing in the *New York Herald and Tribune*, said:

> Sometimes even the prayers of music critics are answered. For years we have been publicly lamenting that most of the music of the Greater Bach is virtually unknown. . . . And now, behold the Bach Cantata Club. . . . The performance last night was earnest and devoted, and much of the beauty and character of the music was conveyed.

*(Continued on page 247)*

# To Blossoms

FOUR-PART SONG

Words by HERRICK Music by W. G. ALCOCK

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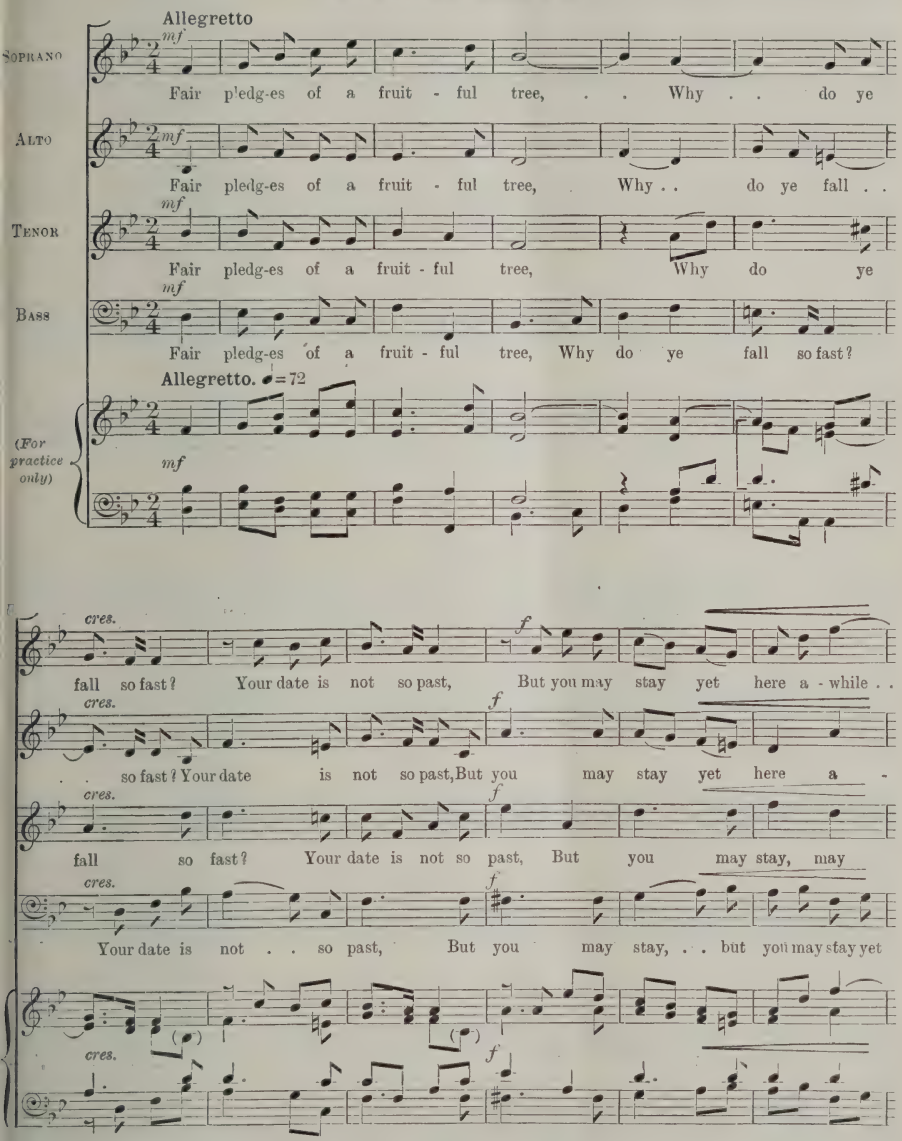
Allegretto
SOPRANO
mf
Fair pledg-es of a fruit - ful tree, . . Why . . do ye
ALTO
mf
Fair pledg-es of a fruit - ful tree, Why . . do ye fall . .
TENOR
mf
Fair pledg-es of a fruit - ful tree, Why do ye
BASS
mf
Fair pledg-es of a fruit - ful tree, Why do ye fall so fast?
Allegretto. ♩ = 72
(For practice only)
mf
cres.
f
fall so fast? Your date is not so past, But you may stay yet here a - while . .
cres.
f
. . so fast? Your date is not so past, But you may stay yet here a -
cres.
f
fall so fast? Your date is not so past, But you may stay, may
cres.
f
Your date is not . . so past, But you may stay, . . but you may stay yet
cres.
f

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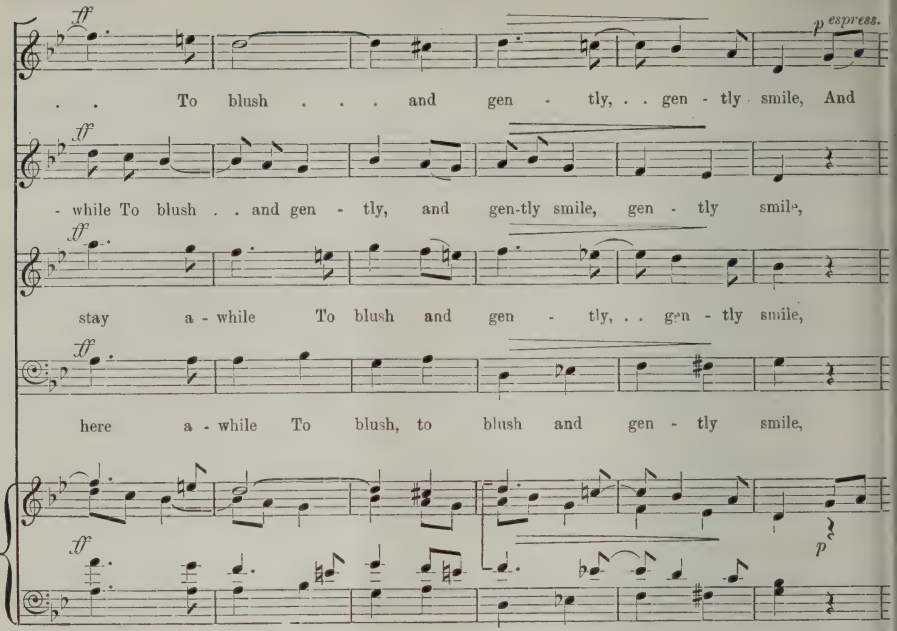
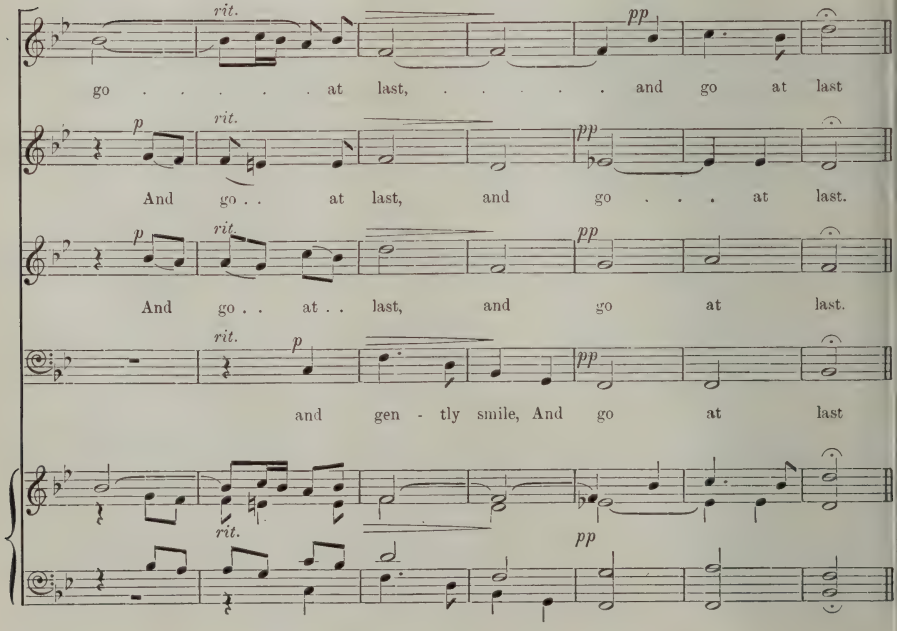
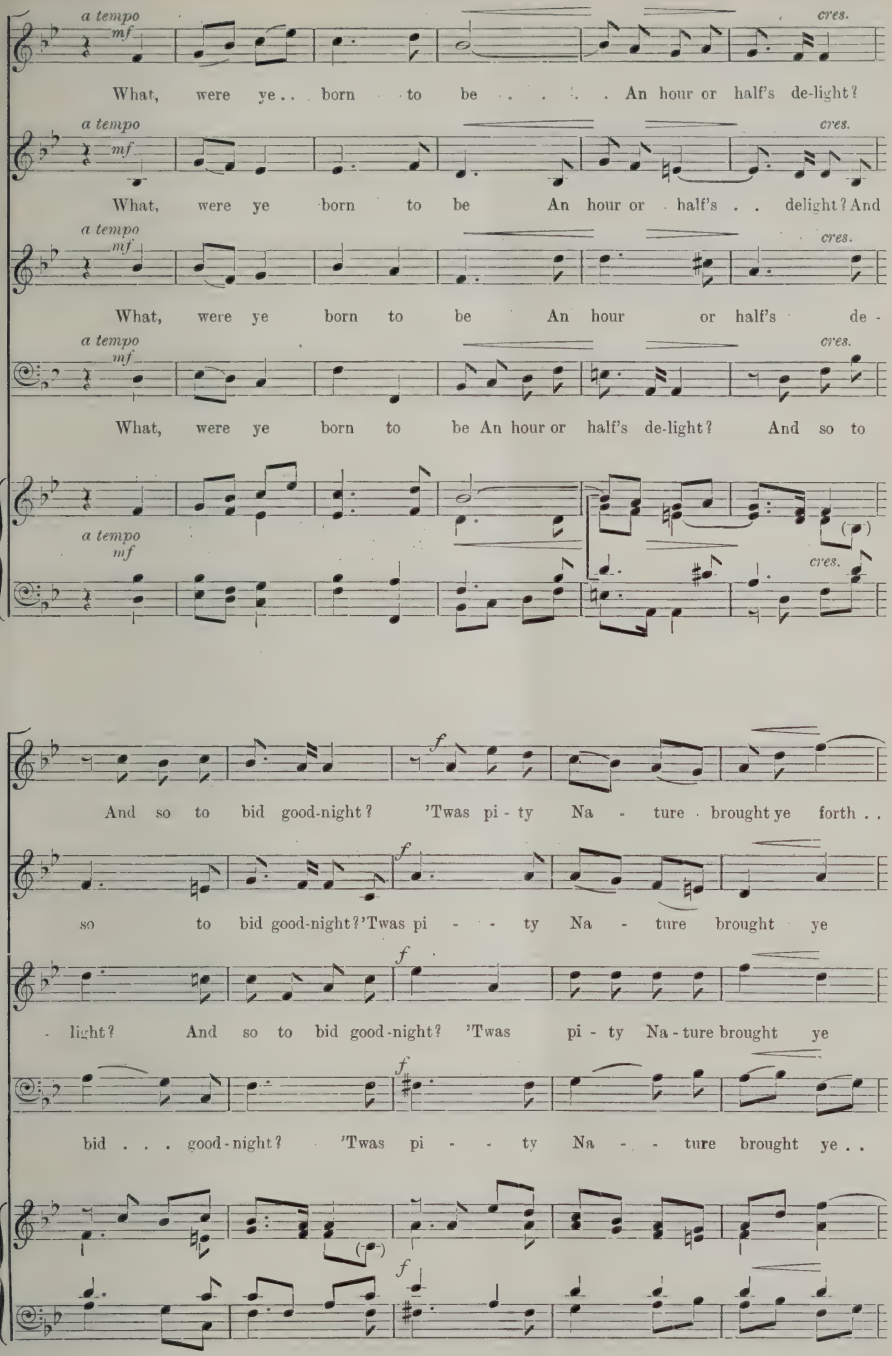
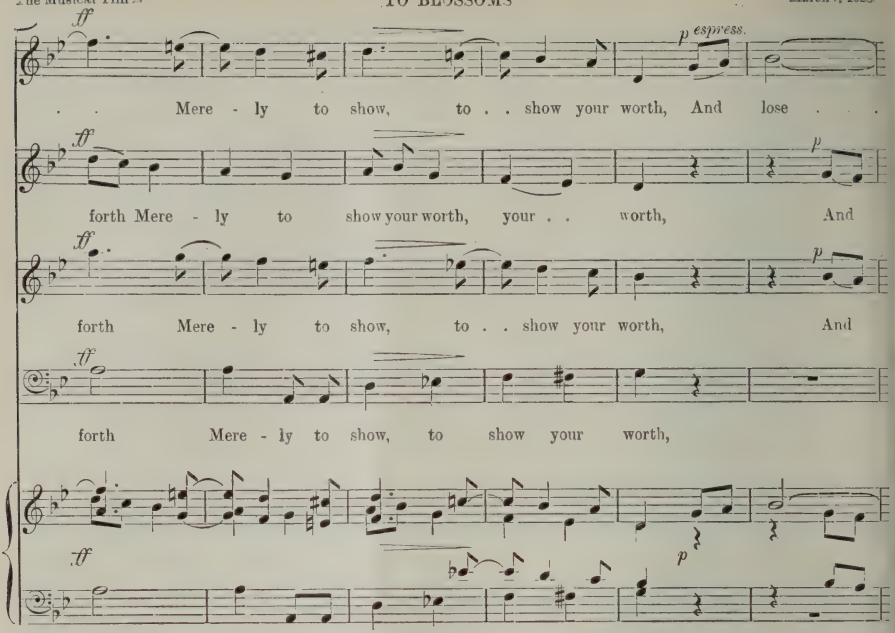
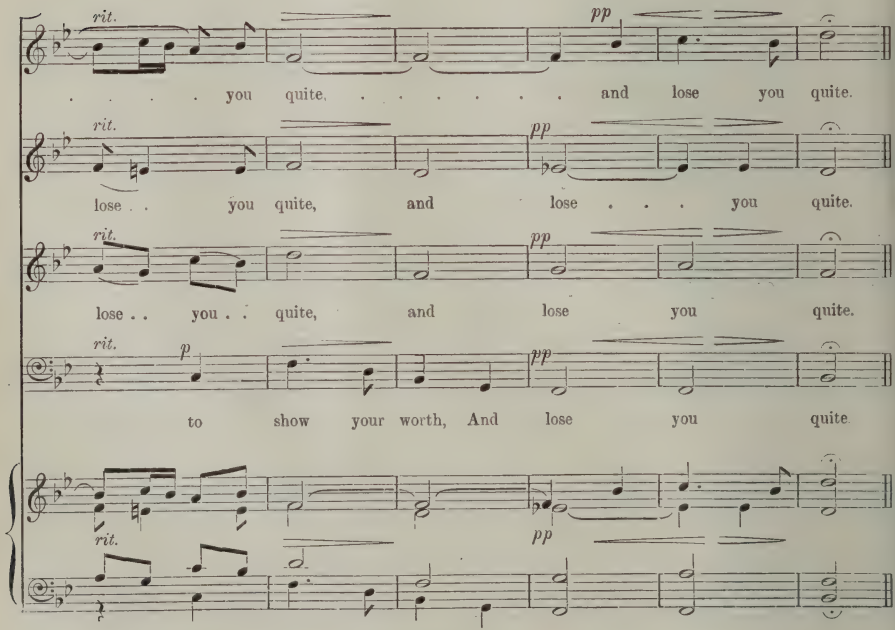
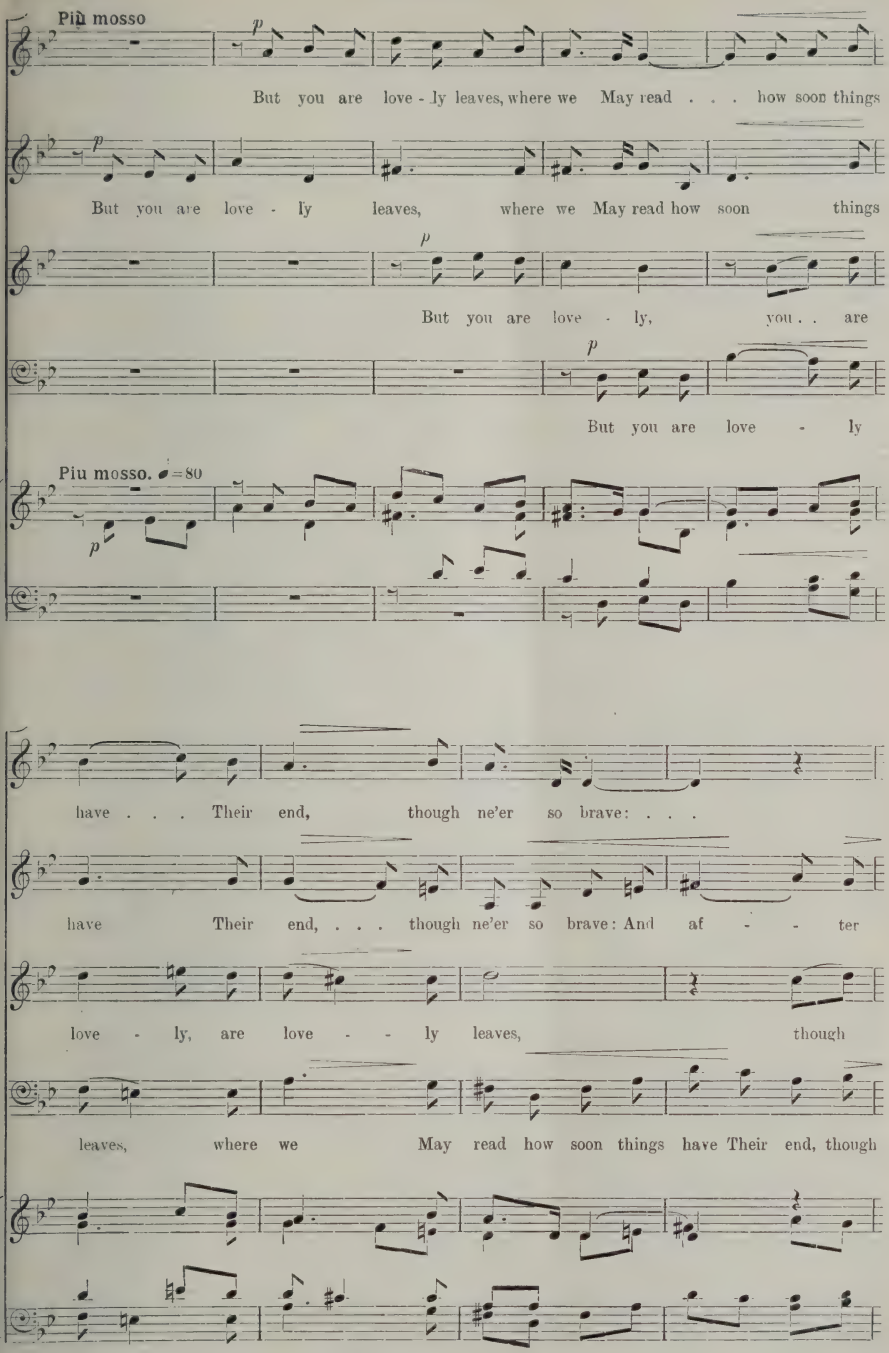

ff
p espress.
. . To blush . . . and gen - tly, . . gen - tly smile, And
ff
- while To blush . . and gen - tly, and gen-tly smile, gen - tly smile,
ff
stay a - while To blush and gen - tly, . . gen - tly smile,
ff
here a - while To blush, to blush and gen - tly smile,
ff
p

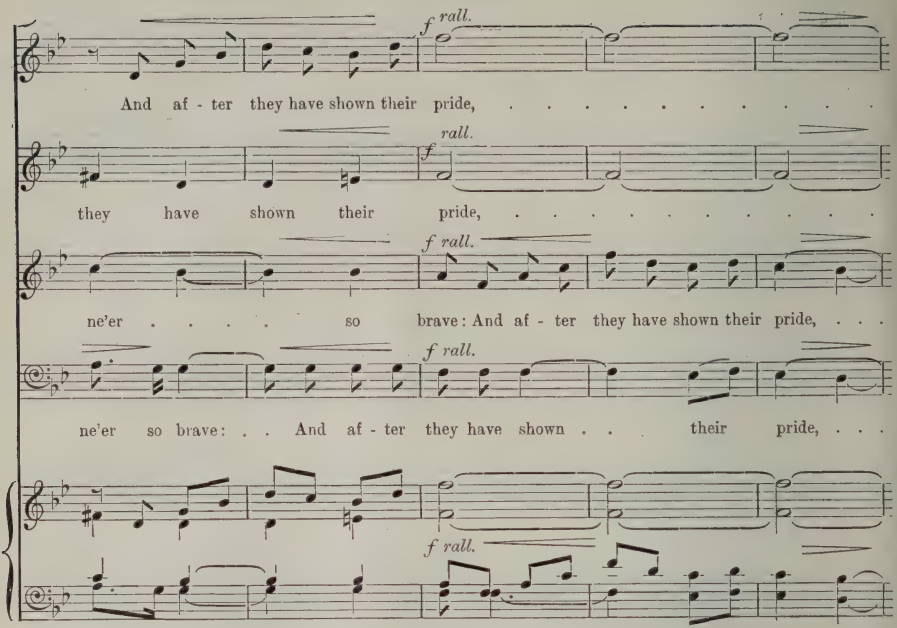

rit.
pp
go . . . . . at last, . . . . . and go at last
p
rit.
pp
And go . . at last, and go . . . at last.
p
rit.
pp
And go . . at . . last, and go at last.
rit.
p
pp
and gen - tly smile, And go at last
rit.
pp

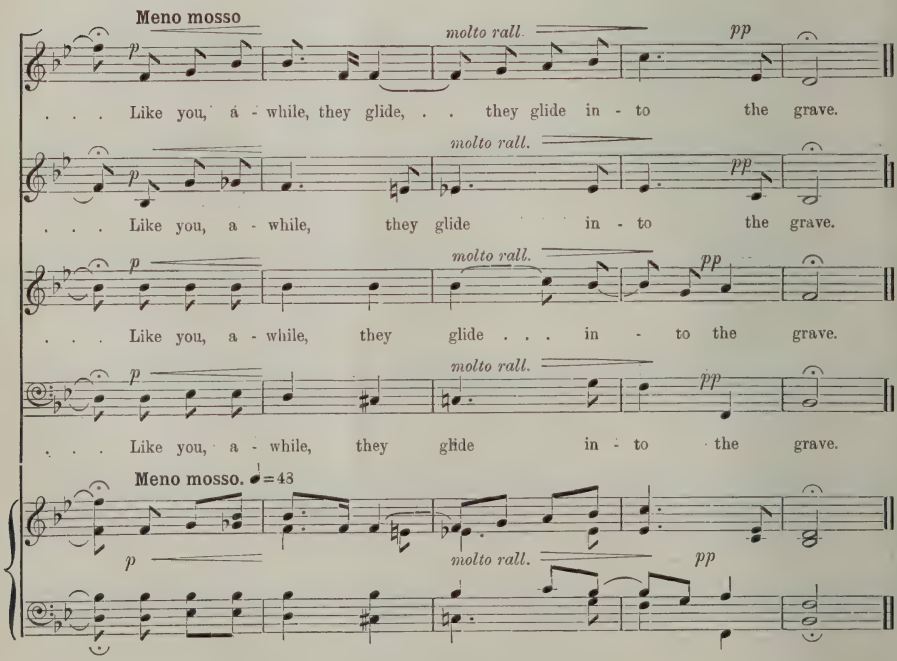

a tempo
mf
cres.
What, were ye . . born to be . . . . An hour or half's de-light?
What, were ye born to be An hour or half's . . delight? And
What, were ye born to be An hour or half's de -
What, were ye born to be An hour or half's de-light? And so to
a tempo
mf
cres.
And so to bid good-night? 'Twas pi - ty Na - ture brought ye forth . .
so to bid good-night? 'Twas pi - - - ty Na - ture brought ye
- light? And so to bid good-night? 'Twas pi - ty Na - ture brought ye
bid . . . good-night? 'Twas pi - - - ty Na - - ture brought ye . .
f


ff
p espress.
. . Mere - ly to show, to . . show your worth, And lose . .
ff
p
forth Mere - ly to show your worth, your . . worth, And
ff
p
forth Mere - ly to show, to . . show your worth, And
ff
forth Mere - ly to show, to show your worth,
ff
p


rit.
pp
. . . . you quite. . . . . and lose you quite.
rit.
pp
lose . . you quite, and lose . . . you quite.
rit.
pp
lose . . you . . quite, and lose you quite.
rit.
p
pp
to show your worth, And lose you quite
rit.
pp


Più mosso
But you are love - ly leaves, where we May read . . . how soon things
But you are love - ly leaves, where we May read how soon things
But you are love - ly, you . . are
But you are love - ly
Più mosso. ♩=80
have . . . Their end, though ne'er so brave: . . .
have Their end, . . . though ne'er so brave: And af - - ter
love - ly, are love - - ly leaves, though
leaves, where we May read how soon things have Their end, though


f rall.
And af - ter they have shown their pride,
they have shown their pride,
ne'er so brave: And af - ter they have shown their pride,
ne'er so brave: And af - ter they have shown their pride,


Meno mosso
molto rall.
pp
. . . Like you, á - while, they glide, . . they glide in - to the grave.
. . . Like you, a - while, they glide in - to the grave.
. . . Like you, a - while, they glide . . . in - to the grave.
. . . Like you, a - while, they glide in - to the grave.
Meno mosso. ♩=43

(*Continued from page 240.*)

The *New York Post* critic wrote:

> The thing that counts is the music that this Club has undertaken, and here it must be granted that last night's concert was an important event.

Noel Straus said in the *New York Evening World*:

> Its efforts should prove of inestimable value. . . . The Club's choir and orchestra proved that much can be gained in elasticity and detail by the employment of a small body of participants.

Four further concerts have been arranged, the chief works being the fifth 'Brandenburg' Concerto, a Sonata for flute, violin, and pianoforte, from 'The Musical Offering,' the Motet, 'Jesu, Joy and Treasure,' and the B minor Mass. One of the concerts will take the form of an organ recital by Lynnwood Farnam, assisted by Felix Salmond, who will play a violoncello sonata. The choir in the B minor Mass will be the New York Oratorio Society. An enterprise backed, as this is, by a committee drawn from the most distinguished musicians in America, seems certain of success. Its progress will be watched with cordial interest by musicians on this side of the water.

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The London College of Music has lately been busy at Accrington, and the advertisement of a local teacher that we quoted from the *Accrington Observer* some months ago has a good second. The eight successful examinees are paraded in large capitals, each with appropriate comment; or, rather, seven are thus honoured. No. 1, Robert Riley, of Blackpool, apparently just scraped through, for even his enthusiastic teacher can do no more than tamely add young Bob's address. Thereafter, however, he becomes almost lyrical:

ARTHUR KENNEDY, ALTHAM,
A FINE CARD FOR MARKS GAINED.

FLORRY WIGGLESWORTH,
NORA BUCKETT,
TWO LOCAL PUPILS. THIS COUPLE GENERALLY ENTER AT THE SAME TIME.

ELLEN DOBSON, CLAYTON-LE-MOORS,
WHO WAS QUITE OVERJOYED WITH HER RESULT.

ELSIE BAINES,
WHO GAINED THE HIGHEST NUMBER OF MARKS FOR THE CHRISTMAS EXAMINATION.
SHE IS THE YOUNGER SISTER OF

MISS JENNIE BAINES,
WHO IS PREPARING FOR A VERY HIGH EXAM.

BERTHA CLEGG,
DAUGHTER OF MR. FRED CLEGG, THE POPULAR BARITONE. A CERTIFICATE GAINED IN THE QUICKEST TIME.

—— PIANOS ARE UNDOUBTEDLY PLAYING A PROMINENT PART. WEEKLY INSTALMENTS. KEEP YOUR MONEY IN THE BANK.

---

Once more we admire the ingenuity with which Mr.———, the teacher, contrives to work in an advertisement of a local singer and a brand of pianoforte. And we like the nice distinction between Elsie and her grown-up sister Jennie, who is a Miss, with a Very High Exam. round the corner. The teachers in the Accrington district who prepare pupils for examinations that are worth passing must feel (like little Ellen) 'quite overjoyed' when they see that Mr.——— finds this L.C.M. certificate business so profitable that he is able to take advertising space equal to about a page of the *Musical Times*. Are they doing anything to open the eyes of the parents of the Florries and Jennies, and to persuade them to keep even more of their money in the bank?

---

Cyril Scott's ballet, 'The Dream of the Piper in the Desert,' has been produced with great success at Vienna. The work was first heard in London in 'Charlot's Revue,' under the title of 'Karma.'

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Dr. R. S. Thatcher has been appointed music-master of Harrow School, in succession to Dr. Percy Buck, who retired recently. Dr. Thatcher has for some years held a similar post at Charterhouse.

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We are constantly being asked by would-be composers as to suitable courses of self-instruction and correspondence lessons. The method modestly hinted at in the following advertisement from a Los Angeles newspaper is so comprehensive that we bring it to the notice of aspirants:

PIANO JAZZ

By Note or Ear. With or without music. Short Course. Adult beginners taught by mail. No teacher required. Self-instruction Course for Advanced Pianists. Learn 259 styles of Bass, 684 Syncopated Effects, Blue Harmony, Oriental, Chime, Movie and Café Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Obligato, and 247 other Subjects, including Ear Playing. 133 pages of REAL Jazz, 25,000 words. A Postal brings our FREE Special Offer.

We are astonished to hear that jazz composers have at their disposal no fewer than six hundred and eighty-four syncopated effects. The fact leads us to hope that some day we may hear the other six hundred and eighty-three.

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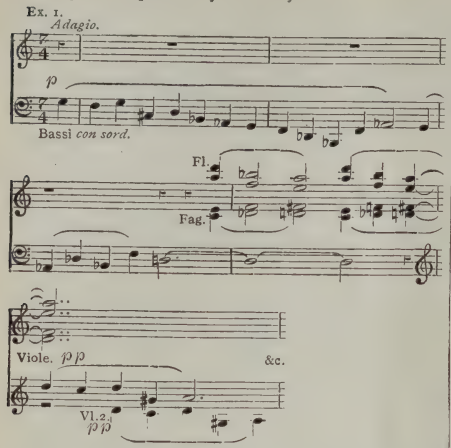
## New Music

'Egdon Heath' (Homage to Thomas Hardy). By Gustav Holst. Op. 47. (Full Score.) Novello.

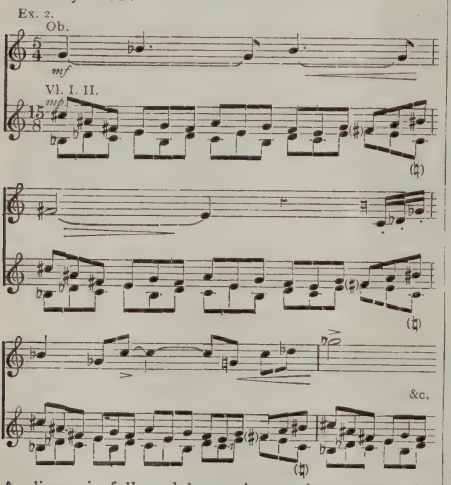
The choice of subject is characteristic of the Holst of to-day. It is a type of heath that has probably never before attracted composers. With a Blasted Heath much may be done; a Hampstead Heath almost takes charge of a composer's pen; and a heath, a-quiver with summer and alive with bird-song and bees, is easy game. Egdon Heath sets a problem: 'A place . . . . neither ghastly, hateful, nor ugly . . . . like man, slighted and enduring . . . colossal and mysterious in its swarthy monotony.' Little call for shattering climaxes here, so the orchestra is merely normal, with four of the eleven brass instruments cued in and dispensable. A large body of strings is asked for, however—not for power, but for *divisi* purposes. A heavily-underlined note points out that the difference between *p* and *pp* should be clearly marked; and there is a further injunction that 'the muted brass are not to accent any notes or force the tone.'

The piece steps out mysteriously:

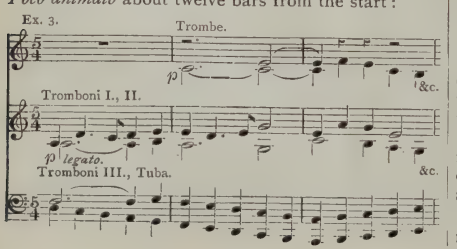
Ex. 1.



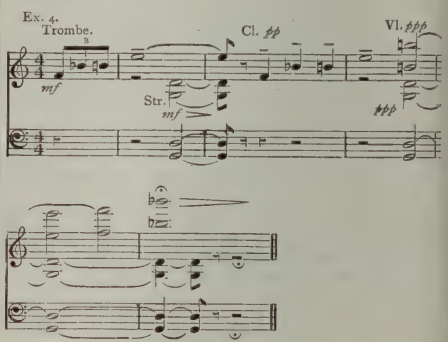

The double-bass phrase is treated by all the strings in nine parts, *p* and *pp*. A quickening of pace leads to a *Poco allegro* section, which opens with a passage for violins, wavering in movement and vague in harmony. This forms a persistent undercurrent to development, by the wind, of the theme stated by oboe:

Ex. 2.

A climax is followed by an impressive passage for trumpets, trombones, and tuba, foreshadowed in the *Poco animato* about twelve bars from the start:

Ex. 3.




The opening two bars of the first trombone part play an important rôle subsequently. There are some typical Holstian pedal points—long-held string notes, against which *pp* wood-wind fourths in remote keys impinge, quiet but remorseless. A very striking moment is that in which a long ascending whispered scale by the strings leads to a resumption of the opening double-bass phrase, with the strings divided into ten parts. The piece ends in the atmosphere of mystery with which it began, the double augmentation of the little trumpet figure (first heard in semiquavers in bar 2 of Ex. 2), with tone reduced to vanishing point on a single high note, suggesting a final glance over the waste to the horizon—a good example of musical perspective, which will not be missed by those who can see as well as hear with their ears:

Ex. 4.

This review is written before there has been an opportunity of hearing the work. Its effect cannot well be realised mentally, or on the keyboard, so dependent is it on a delicate adjustment of quiet orchestral timbres. But even a study of the printed page gives one an impression of space and remoteness not often attained by musical means. The aspect of nature with which it deals is more usually and easily depicted by the painter or writer than by the musician.

A work that so faithfully reflects the 'slighted and enduring' may take no audience by storm. But it evokes, with singular success, an unusual mood; it is a fitting tribute to Hardy (made, *nota bene*, not since Hardy's death, but many months ago, as the result of a visit to the author); and it gives us the essence of Holst. On these three grounds it will, we think, be prized. It is not everybody's music; but, then, Egdon Heath is not everybody's terrain. There will always be more passengers for Hampstead.

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Last month we drew attention to what appeared to be an error on the part of our reviewer, W.R.A., in saying that Alec Rowley's unison song 'The Policeman' was published by Winthrop Rogers. W.R.A. was right after all. There are *two* songs called 'The Policeman' by Alec Rowley, one for trebles in unison published by Winthrop Rogers, and the other for two-part treble chorus issued by Novello. If the composer intends to add still further to the force we hope he will reduce the chance of confusion by giving the divisional letter and number.

[We are obliged to hold over other reviews of new music.—EDITOR].

# Church and Organ Music

## THE ROYAL COLLEGE OF ORGANISTS

Lectures will be given at the College, on Tuesday, May 15, as follows: At 3 p.m., by Dr. W. H. Harriss, M.A., F.R.C.O. (organist of New College, Oxford), on 'General Points to be observed in Choir Training'; at 6.30 p.m., by Dr. Ernest Bullock, F.R.C.O. (organist of Westminster Abbey), on 'Anglican Chanting.' Admission free. The Choir Training Examination will be held on Wednesday, May 16.

CARDIFF.—An organ recital will be given in the Windsor Place Presbyterian Church on Tuesday, March 27, by Dr. Henry G. Ley, M.A. (Precentor of Eton College). Full particulars may be obtained of Mr. Joseph Morgan, M.Mus., F.R.C.O., University College, Cathay's Park, Cardiff. Admission free; no tickets required.

H. A. HARDING (*Hon. Secretary*).

### SOUTHWARK CATHEDRAL

The organ is in need of repair and improvement, the cost being estimated at about £4,000. Southwark Cathedral has for some years played a prominent part in the musical life of London, and it is hoped that the many who attend the excellent Special Music Services there will repay a little of their debt by sending a contribution, however small, to the Precentor, The Rectory, Sumner Street, S.E.1. At the Special Music Service on March 17 the 'St. Matthew' Passion will be given.

### LONDON SOCIETY OF ORGANISTS

At the annual general meeting the five vacancies on the Council were filled by the election of Miss Lilian Coombes, Mr. G. H. Heath Gracie, Dr. George Oldroyd, Mr. Albert Orton, and Mr. Edward Watson. There were eleven candidates. The President for 1928 is Mr. Percy Baker. The meeting was preceded by an organ recital at St. John's Church, Wilton Road, by Mr. W. Wolstenholme.

Dr. Alfred Hollins gave his sixteenth annual recital at Clapton Park Congregational Church, on February 7, when his programme included two duets for pianoforte and organ (a Liszt Hungarian Fantasia and Mendelssohn's Capriccio Brillante), in which Mr. H. L. Balfour played the organ. His organ solos included a Bach Prelude and Fugue and his own Cantilène and 'Maytime' Gavotte. Mr. Roy Henderson sang songs by Parry, Bairstow, Henschel, &c.

Bach's cantata 'Sing we the Birth' received what was probably its first performance in Canada at St. Paul's Eastern United Church, Ottawa, on January 8, and attracted a large audience. It was preceded by a Bach recital given by the organist and choirmaster, Mr. F. D. Wellington, whose programme included a group of Chorale Preludes. Report speaks well of the performances all round.

Dr. Alfred Hollins gave a recital at Victoria Hall, Hanley, a few weeks ago, playing the 'St. Anne' Fugue (with the 'great' G minor as an encore), his own 'Maytime' Gavotte and Toccata, the 'Tannhäuser' Overture, and an improvisation on 'Three Blind Mice' ('Loch Lomond' and 'Auld Lang Syne' being worked in). Mr. Leon Forrester joined Dr. Hollins in pianoforte and organ duets—an early Capriccio of Mendelssohn's and the recitalist's own Polonaise.

'Israel in Egypt' was performed by the City Temple Choral Society on February 18, conducted by Mr. Allan Brown, with Mr. G. D. Cunningham at the organ. The soloists were Miss Dorothy Robson, Miss Beatrice Ashton, and Mr. Ben Morgan. The Society will sing 'The Dream of Gerontius' on March 17, at 3 (soloists, Miss Margaret Balfour, Mr. Andrew Clayton, and Mr. Samuel Dyson).

The sixth annual Barclay's Bank service was announced to take place at St. Michael's, Cornhill, on February 23, when the music was to include Bach's 'Sleepers, wake!' and Charles Wood's Motet for double choir, 'Great Lord of Lords,' sung by the Barclay's Bank Choir, under the direction of the honorary conductor, Mr. Herbert Pierce, with Dr. Harold Darke at the organ.

Messrs. Harrison & Harrison have recently built an organ for Tamworth Parish Church, at a cost of £4,500. The new instrument (a three-manual of thirty-two speaking stops) replaces that built by Green in 1792. Mr. G. D. Cunningham gave the first of a series of recitals. The choir and local choral society sang 'The Hymn of Praise.'

Preparations for the Free Church Choir Union Festival (Crystal Palace, June 30) are well in hand. The secretary, Mr. Arthur Berridge (151, Chamberlayne Road, N.W.10), will be glad to hear from choirmasters who have not yet arranged to participate.

Bach's cantatas 'My spirit was in heaviness' and 'The Lord is my Shepherd' were sung by All Saints', Bradford, Choir at its fifth Bach concert on February 15, Mr. Charles Stott conducting, and Mr. Norman Strafford accompanying.

Mr. Edwin H. Lemare is about to pay a long visit to England, and will be available for recital engagements during July, August, and September. Letters may be sent to him, c/o Messrs. Novello, 160, Wardour Street, W.1.

A special choir of a hundred has been formed from the congregation of Holy Trinity Church, Tulse Hill, for the purpose of singing the 'St. Matthew' Passion in Holy Week.

Messrs. J. W. Walker are building new organs for St. Michael's, Eastbourne, and Christ Church, North Finchley—both three-manuals.

Mr. Herbert Hodge will give a recital of the test-pieces for the R.C.O. July examination at St. Stephen's Walbrook, on March 9, at 1.10.

The annual performance of the 'St. Matthew' Passion at St. Paul's Cathedral will take place on April 3, at 6.

### RECITALS

Mr. Reginald Moore, St. Saviour's, Leeds—Prelude and Fugue in G minor, *Bach*; Choral in A minor, *Franck*; Passacaglia, *West*; Prelude in G, *Bairstow*.

Miss Lilian Frost, Wallasey Town Hall—'Festival March,' *Lemare*; Toccata in F, *Bach*; Rondino, *Wolstenholme*; Finale, Symphony No. 1, *Vierne*.

Mr. E. J. Duckett, St. Mary's, Slough—'St. Anne' Fugue, *Bach*; Sonata No. 5, *Rheinberger*; Concerto No. 5, *Handel*.

Mr. H. W. Jones, All Saints', Peckham—Prelude and Fugue in C minor, *Bach*; Allegretto Grazioso, *Hollins*; Two Chorale Preludes, *Karg-Elert*.

Dr. Thomas Keighley, Whitworth Hall, Manchester—Sonata No. 3, *Mendelssohn*; Final in B flat, *Franck*; Toccata in A minor, *Reger*; Mass for organ and 'Evocation à la Chapelle Sixtine,' *Liszt*; 'Versets des Psaumes,' *Dupré*.

Mr. W. A. Roberts, St. Luke's, Southport—Toccata and Fugue in D minor, *Bach*; Variations Poètiques, *Eaglefield Hull*; Fantasia, 'In Varying Moods,' *Roberts*.

Mr. George C. Gray, St. Mary-le-Tower, Ipswich—Sonata No. 2, *Mendelssohn*; Adagio, *Widor*; Prelude, 'Bryn Calfaria,' *Vaughan Williams*.

Dr. Henry Ley, Eton College—Fantasia and Fugue in G, *Parry*; Fugue on B A C H (No. 5), *Schumann*: Finale, *Franck*; Toccata-Prelude on 'Pange Lingua,' *Bairstow*; Concerto in G minor, *Handel*; Fantasia on 'Aberystwyth,' *Ley*.

Mr. W. Wale, St. Mary-the-Virgin, S. Benfleet—Pastorale, *Franck*; Toccata and Fugue in D minor and Pastorale, *Bach*.

Mr. F. C. J. Swanton, SS. Philip & James, Booterstown—Prelude and Fugue on BACH, *Liszt;* Grave (Symphony No. 5), *Widor;* Grand Fantasia in F minor, *Mozart.*

Mr. J. A. Shaw, St. Luke's, Southport—Sonata No. 3, *Mendelssohn;* Communion, *Vierne;* Symphony No. 4, *Widor.*

Mr. F. J. C. Dalrymple, Canton Parish Church, Cardiff—Passacaglia, *Bach;* Fantasia in E, *Wolstenholme;* Finale, Symphony No. 6, *Widor.*

Dr. G. S. Holmes, St. John's, Upper Norwood—Phantasie (Sonata No. 13), *Rheinberger;* Scherzo in A flat, *Bairstow;* 'The East Wind' and 'The West Wind,' *Rowley;* 'Scenes on the Wye,' *Frederic H. Wood.*

Miss Edna Howard, Wallasey Town Hall—Prelude and Fugue in G, *Bach;* Concert Fantasia on 'Hanover,' *Lemare;* Sposalizio, *Liszt-Lemare;* Carillon, *Vierne.*

Mr. C. S. Richards, Hexham Abbey—Toccata in C, *Bach;* Overture to 'The Magic Flute,' *Mozart;* Choral Improvisation, 'Der Holle Pforten sind zerstort,' *Karg-Elert.*

Mr. Francis W. Sutton, St. Michael's, Cornhill—Sonata No. 1, *Mendelssohn;* Andante (Sonata No. 4), *Bach;* Marche Héroïque, *Saint-Saëns.*

Mr. H. Percy Richardson, Town Hall, Leeds—Chorale Prelude, 'Jesu, Joy of man's desiring,' and Fantasia and Fugue in C minor, *Bach;* Marche Héroïque, *Saint-Saëns.*

Mr. J. Harold Makinson, Wesleyan Church, Ambleside—Pastorale, *Franck;* Sonata No. 6, *Rheinberger;* Fantasy on two Christmas Carols, *John E. West.*

Mr. P. Ratcliffe, St. James's, New Mills—Cradle Song, *Harvey Grace;* Fantasia and Fugue in G minor, *Bach;* Evening Song, *Bairstow;* Prelude and Fugue in F sharp minor, *Buxtehude;* Introduction and Fugue from Sonata, *Reubke.*

Mr. Frank Wright, St. Botolph's, Aldersgate, E.C.—Sonata No. 14, *Rheinberger;* Pastorale in F, *Bach;* Finale (Symphony No. 6), *Widor.*

Mr. Arthur E. Watts, St. Clement, Near Eastcheap—Sonata No. 2, *Mendelssohn;* Pastorale, *Franck;* Chorale Prelude on 'Christe Redemptor Omnium,' *Parry.*

Mr. L. M. Jones, St. Lawrence Jewry—Prelude and Fugue in G, *Bach;* Carillon, *Sowerbutts;* Pæan, *Harwood.*

Mr. Eric Brough, Lewisham Congregational Church—Idyll, 'The Sea,' *H. Arnold Smith;* Pièce Héroïque, *Franck;* Prelude and Fugue in G minor, *Dupré;* Four Chorale Preludes, *Bach.*

Mr. Mervyn Williams, Stephenson Street Congregational Church, N. Shields—Prelude and Fugue in F minor, *Bach;* Prelude on 'St. Mary,' *Charles Wood;* 'Chorus Magnus,' *Dubois;* Psalm-Prelude No. 3, *Howells.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—'Deuxième Légende,' *Bonnet;* Overture to 'Admeto,' *Handel;* Prelude and Fugue in D minor, *Bach;* Three Pieces, *Niels W. Gade;* Allegro (Symphony No. 6), *Widor.*

Mr. C. Spencer Heap, at St. Ann's, Manchester—Overture to 'Saul'; Sonata in F sharp minor, *Rheinberger;* Chorale, 'Jesu, Joy of man's desiring,' *Bach;* Allegro Fugato, *Stanley.*

Mr. Arthur E. Watts, St. Dunstan-in-the-East, E.C.—Preludio (Sonata No. 7), *Rheinberger;* Pastorale, *Franck;* Introduction and Toccata, *Walond;* March on a Theme of Handel, *Guilmant.*

APPOINTMENTS

Mr. Allanson G. Y. Brown, organist, St. Oswald's Parish Church, West Hartlepool.

Mr. A. B. Church, organist, St. Mary's, Stratford-le-Bow.

Mr. Harold E. Marriott, choirmaster and organist, Hope Parish Church, Derbyshire.

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The League of Arts fixtures for the five Saturdays in March will be (in the order named) a song recital by Bertha Steventon and Keith Falkner; a chamber concert by the Pirani Trio; a song and pianoforte recital by Sybil Cropper and Reginald Paul; a concert by the Audrey Chapman Orchestra, conducted by Frank Bridge; and a song and pianoforte recital by Sumner Austin and Harold Craxton. Admission is free, but you are expected to buy a sixpenny programme.

# Letters to the Editor

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## THE ETHICS OF BORROWING

SIR,—Lest this correspondence should become unintelligible to any of your readers who have not followed it closely in its earlier stages, I will, if you will allow me, return to the complaint of my letter which initiated the correspondence.

The complaint is a double one—against a principle and against the practice of that principle.

The principle is that one may take the work of a brother author without acknowledgment; it is laid down in the Preface to Dr. Eaglefield Hull's 'Music: Classical, Romantic, and Modern,' in the following words:

> 'This book I have made for my own pleasure; I have taken stones for my walls, and tiles for my floors, wherever good material came to hand, without always troubling to acknowledge it when the lifting is as apparent as the use of the stones and columns from Hadrian's Wall by the church-builders of Northumberland. Such an adaptation of warlike material to peaceful ends I hold entirely justifiable.'

This seems explicit enough, but Dr. Hull has, in answer to my complaint of it, given a surprising interpretation. This is, he says, merely 'a playful introduction,' and is 'intended to cover any omissions of acknowledgments that may have occurred *unintentionally*.' Your readers must judge for themselves whether it will bear such an interpretation. I myself have never yet been able to grasp the meaning in such a connection of 'adaptation of warlike material to peaceful ends,' but the words 'without always troubling to acknowledge it' have seemed to me quite unambiguous—very novel, and very objectionable.

(You will recall that in your January issue Dr. Hull said of the extract given above, 'Mr. Scholes has deliberately omitted the qualifying phrase. In the same issue I stated that in my copy of the book there *was* no qualifying phrase. To this Dr. Hull has not troubled to reply, so we may, I think, assume that this was just one of his little slips. But he should be careful before making charges of ill faith. The words 'deliberately omitted' are very brutal, and should, I feel, either be substantiated or withdrawn.)

The first example that I offered of taking 'good material . . . . without always troubling to acknowledge it' was a very important passage from Mr. Frank Rutter's 'Evolution in Modern Art,' a passage that one may call 'epoch making,' since in it Mr. Rutter was the first (as he claims, I think rightly) to reveal the underlying 'concrete' basis of some of the modern 'abstract' Expressionist painting. I gave the passages in parallel columns, and your readers must have formed their own opinions as to the origin of Dr. Hull's passage. Mr. Rutter's own view was expressed in a letter in your last issue, and it will have been noticed that he emphatically desires to be credited with the authorship of the passage in question — apparently obstinately refusing to accept the convenient *new* principle that one may quote 'good material . . . . without always troubling to acknowledge it,' so clearly laid down in Dr. Hull's now famous Preface.

I really think Dr. Hull will have to reconsider that principle. Authors who have spoken to me seem to hold a very conventional view on the practice 'taking' and 'lifting.' It is sad, but they *will not* accept this Early Christian idea of 'having all things in common.' Indeed, Dr. Hull is, so far as I know, literature's only Early Christian—and even of that I am in a little doubt, since it is not made quite definite in his Preface that he freely throws his own book into the common stock.

I now pass momentarily to a tiny point. In your January issue Dr. Hull referred to Sir Michael Sadler's 'Spiritual Harmony.' In your February issue I pointed out that he must mean *Kandinsky's* 'Spiritual Harmony,' translated by Sir Michael Sadler's son. To this, in the same issue, Dr. Hull replies:

'In my reply last month, my confusion of the Sadlers (father and son, despite the pen-name change) was a "pen-slip" due to haste. The father possesses the picture and the son wrote the long and brilliant preface for the English translation of Kandinsky's book.'

That pen-slip is, however, obviously more than a confusion of 'the Sadlers, father and son.' It credits the foundational work on Expressionist painting, written by the greatest exponent of that type of painting, to an English translator. How does it strike your readers? Is Dr. Hull very candid about these little matters? The impression I get is that when he spoke of 'Sir Michael Sadler's "Spiritual Harmony"' he certainly meant *some* Sadler and had forgotten Kandinsky. But he ignores that point. However, the last thing I want in this letter is to appear severe.

I now approach the great Sabanief-Pring question! I have abundantly shown, by the use again of parallel columns, that Dr. Hull has drawn a very large part of his Scriabin matter direct from Mr. Pring's unpublished translation of Sabanief's book on Scriabin, which book Mr. Pring translated at my own request (I have not stated this before, but now do so), and of which I have a typescript on my files. In explaining my knowledge of the existence and character of this translation, I stated, 'For many years I have had a friendly business arrangement with Mr. Pring, whereby he should give me the benefit of his abundant and scholarly translations from the Russian.'

To this Dr. Hull replies, 'Splendid! I also have had, for many years, "a friendly business arrangement with Mr. Pring, whereby he should give me the benefit of his abundant and scholarly translations from the Russian."'

To that statement I should imagine Mr. Pring will himself wish to reply, as also to the statement 'I told Mr. Pring that I was quoting from Sabanief's work,' but any reader may test for himself my statement that Mr. Pring's name is nowhere mentioned in Dr. Hull's book.

I do not know what Dr. Hull means by the assertion 'Mr. Scholes does not even quote me correctly,' but no doubt you will offer him an opportunity of justifying this charge. It may be that some little word has gone astray in my writing, or my typist's copying, or your printing, but if so I am unaware of it, and I can at least say that I have striven to do Dr. Hull the justice of repeating him, not merely amply, but also accurately. However, we cannot all be masters of the art of quotation.

As for the charge that I 'must know it is not "a matter of public interest," but of private business,' it has been pointed out to me that this may possibly be a touch of that 'playfulness' which Dr. Hull says inspires his Preface, and may have reference to the fact that I am myself an author. If this is so, I would remind Dr. Hull that I was applying my parallel column method to his work at a date when nothing the two of us had ever published could, by any stretch of the imagination, be described as competing—in a review of his translation of Mr. Calvocoressi's 'Moussorgsky' which appeared in the *Music Student* for February, 1920.

Strange as it may appear to Dr. Hull, there are some of us who do consider the Ethics of Book-Making a subject of 'public interest,' and who would (to quote the conclusion of my last letter to you) like to see 'the never-resting activity of Dr. Hull as author, translator, and editor, directed in the best possible way.'

The fact that Dr. Hull's 'sales went up perceptibly' after last month's letter in the *Musical Times* does not surprise me. I can readily imagine that after the appearance of my two letters members of the Authors' Society have rushed to Messrs. Dent's sales counter, muttering the anxious question, 'Where do I come in?'

And now, out of pure friendship for Dr. Hull, I have fallen in with the wish that closes his last letter—'I hope that he will keep the ball rolling for me.' But how long is it to roll? It would save my time and relieve your columns if Dr. Hull would frankly say, 'Peccavi.'—Yours, &c.,

PERCY A. SCHOLES.

SIR,—As a peaceable man whose only desire is to 'cultivate his garden' (or allotment), I am very loth to join in the fray, but can hardly look on idly whilst Mr. Scholes does battle on my behalf.

Dr. Eaglefield Hull's reply to Mr. Scholes's letter in your February issue is not altogether in accordance with the facts, and is liable to give a wrong impression of the state of affairs.

Briefly, this is what happened: Dr. Hull had occasion to write to me in February, 1927, on another matter, and in the course of his letter he remarked: 'Some time ago I think you sent me a MS. of Sabanief's book on Scriabin. I tried one or two publishers for you then with little success, but I certainly think this book ought to appear in English and that we might have another try to get it published somewhere or other. I used some of the matter from the chapter on "The Orphic Path" in a forthcoming book of mine on Music (which I will let you see), in the hope it would recreate some interest in Scriabin again.'

I replied that I could not understand how he came to see the MS., as, to the best of my belief, it had been submitted to the Oxford University Press only. (In this I was wrong, as will appear later on.)

Dr. Hull's next letter informed me that he could not remember just where the MS. came from, but that he was very much taken with the work, and tried one or two publishers with it. He went on to say: 'I know that I took a few notes of a chapter which specially attracted me, called "The Orphic Path."' He suggested further that some one else might possibly have sent him another translation, though he thought it very unlikely. On this point Mr. Scholes's quotations in your February issue seem conclusive.

The subject was then allowed to drop, and was not mentioned again until an advance copy of Mr. Scholes's letter resurrected it.

It will be noted that Dr. Hull did not say, 'I am using' or 'May I use?' but 'I used' and 'I will let you see the book.' I therefore assumed that it was already in the press, and that it would contain the customary acknowledgment of the source of the author's quotations; and as I had no objection to being quoted, subject to the usual conditions, I did not refer to the matter in writing to Dr. Hull.

Through an oversight the book was not sent to me, and when I did see a copy after publication I was surprised to find that it contained no reference to the translator, and that instead of 'a few notes,' extensive use was made in the Scriabin chapter of my version of Prof. Sabanief's book. Much of the material did not appear in the form of quotations, but was so woven into the text as to make it impossible to say, without collation, what proportion of it belonged to Dr. Hull and what to Prof. Sabanief.

In a letter to me, dated January 18, Dr. Hull has suggested two explanations of his lapse: (*a*) 'Had I given the matter a moment's thought, of course I should have been only too glad to have mentioned your name'; and, a few lines lower down, (*b*) 'The omission of your name was probably due to my doubt as to where the MS. came from.'

With regard to publishers my memory played me false. Not long ago I unearthed the following letter from Messrs. Dent, dated July 1, 1925: 'Acting on the advice of our musical adviser, we have decided not to make an offer for the publication of "Scryabin."'

In Dr. Hull's reply to Mr. Scholes's letter he says: 'I have already approached six publishers on Messrs. Sabanief's and Pring's behalf.' I can account for two—the Oxford University Press and Messrs. Dent—and it would be interesting and useful to me to know the names of the other four. Dr. Hull's efforts on my behalf, for which I am grateful, were made without my knowledge and, as already stated, I do not understand how the MS. came into his hands. He himself has forgotten who sent it to him originally, but 'thinks it may have been some literary agent, but Mr. Foss sometimes hands things on.' In any event I cannot suppose that a publisher who submitted a MS. for an expert's opinion would approve of his borrowing from it for purposes of his own. In my case, except as a question of principle, it is of small consequence, but the practice

might be indulged in to such an extent as seriously to prejudice an author's property in his manuscript.

Whilst my business relations with Dr. Hull have always been pleasant, they are of a comparatively recent date and cannot be compared with my long and intimate friendship with Mr. Scholes, whom I have known for upwards of fifteen years. I have not even had the pleasure of meeting Dr. Hull, and our intercourse has been confined to occasional correspondence concerning articles and books submitted for his editorial consideration. In this respect I take it that I am on an equal footing with other translators, which is a very different thing from my understanding with Mr. Scholes.

In justice to Dr. Hull I must add, that with his letter of January 18 he sent me an inscribed copy of 'Music,' 'as the best atonement I can make of my lateness in letting you see what passages I was using,' and also undertook that my name should appear in the third edition.—Yours, &c.,

S. W. PRING.

287, Onslow Drive, Glasgow, E.

SIR,—You have kindly sent me a proof of Mr. Pring's letter. My only comments are: (1) The MS. of Sabanief's 'Skryabin,' translated by Mr. Pring, was submitted to the Oxford University Press on his behalf by Mr. Percy Scholes, but was not accepted for publication; (2) it was never sent either by me or by my office to Dr. Hull.—Yours, &c.,

HUBERT J. FOSS

*(Musical Editor, Oxford University Press).*

[Dr. Eaglefield Hull writes: 'Thank you for letting me see the proofs of Mr. Scholes's and Mr. Pring's letters. The latter clears up many of the points raised. I should merely like to emphasise the fact that the Sabaneev MS., like many others (alas! about two a week), did not reach me from a publisher's, but from a private source; that it was of my own goodwill that I endeavoured to find a publisher for Mr. Pring (he was doing other work for me at the time); and that Messrs. Dent's letter was merely their formal declining of the work, after discussing costs, possible sales, &c. Mr. Scholes has now fallen back on merely repeating himself; and life is too short and too valuable for me to spend any more time in correcting his many inexactitudes, mauled quotations, mis-spellings, and curious claims to Russian rights. I must leave that to my friend Mr. Sabaneev, if he thinks it worth while. Or I am afraid that poor Mr. Scholes must now keep the ball rolling all by himself.']

[We comment on this correspondence in 'Occasional Notes.'—EDITOR.]

### A QUESTION OF AGENT

SIR,—On p. 62 of your issue dated January, 1928, you publish a letter from the hon. general secretary of the Royal National Eisteddfod of Wales, the wording of which is calculated to cause misapprehension in the minds of your readers, and we draw attention to the fact that the mention of our name, in the list of subjects, as being agents for the firm of Breitkopf & Härtel, was made without our knowledge.

We have never represented ourselves as being agents for the firm in question.

Trusting you will give equal prominence to this letter.—Yours, &c.,

J. & W. CHESTER, LTD.

11, Great Marlborough Street, W.1.

### GOUNOD'S 'PETITE SYMPHONIE'

SIR,—Your critic 'F. B.' does me a grave injustice when he suggests that I included Gounod's 'Petite Symphonie' in the programme of my first chamber concert, simply on account of the composer's 'name.' I did nothing of the sort. I never choose for performance works I do not know, and in this case my choice must be attributed to my bad taste rather than to my ignorance. But then my admiration for Gounod does not begin and end with 'Faust'; nor does my knowledge of his works.—Yours, &c., GERALD M. COOPER.

18, Upper Cheyne Row, S.W.3.

[Many Letters are held over.—EDITOR.]

Will the correspondent, 'Sans Diplome,' kindly forward his address? A letter awaits him.

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Amateur pianist (lady) wishes to meet violinist for mutual practice. S.W. district.—H. C., c/o *Musical Times.*

Vocalist (lady) wishes to meet lady pianist for mutual practice. One evening a week. Must be a good sight-reader.—Miss D. BARNETT, 13, Venetia Road, Finsbury Park, N.4.

Pianist and 'cellist wish to meet violinist for mutual practice. Good library.—C. N., 'Whittlesey,' Sutton Lane, Heston, Hounslow.

Amateur contralto wishes to meet accompanist for mutual practice. Hackney district or near.—L., c/o *Musical Times.*

'Cellist (lady) wishes to join trio or quartet for mutual practice. Amateur.—T., 31, Maxilla Gardens, N. Kensington, W.10.

Violinist wishes to meet accompanist for mutual practice. Walthamstow district.—C. R., 26, Ulverston Road, E.17.

Pianist (lady) wishes to meet singer (or violinist) for accompanying and practice. Walthamstow.—K. L. M., c/o *Musical Times.*

Pianist (lady) wishes to meet lady violinist for mutual practice. S.W. district.—M. B., c/o *Musical Times.*

Pianist and 'cellist wish to meet capable violinist with a view to forming a trio. Croydon and Thornton Heath districts.—ALBERT STEEL, 13, Wharfedale Gardens, Thornton Heath, Surrey.

Young lady, taking L.R.A.M. at Easter, wishes to meet another lady with view to practice in 'touch' questions and other practical work. N.W. London.—W. O. S., c/o *Musical Times.*

'Cellist and pianist (amateurs) wanted to complete small orchestra. Excellent ensemble practice.—C. Y. F., 113, Gospatrick Road, N.17.

Violinist (young lady or gentleman) wanted for mutual practice of standard works. Also 'cellist for pianoforte trio. W. London.—ARCO, c/o *Musical Times.*

Contralto used to part-singing wishes to join a quartet for mutual practice. Good sight-reader.—A.L.C.M., c/o *Musical Times.*

Young lady wishes to meet another student taking L.R.A.M. for pianoforte, with whom she may talk and exchange notes on the 'Form and Teaching' paper.—M. E. C., c/o *Musical Times.*

Lady pianist, recent L.R.A.M., wishes to meet other instrumentalists for further study and practice in accompaniment. London or N.W. district.—M. C., c/o *Musical Times.*

Flautist, expert orchestral player, wishes to join good small amateur orchestra. London district. — CLEF, c/o *Musical Times.*

## Sixty Years Ago

From the *Musical Times* of March, 1868:

### CORRESPONDENCE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Several paragraphs having appeared in the public papers announcing that the Royal Academy of Music is about to close, I beg to state that the Institution will open its summer session, as usual, on the 9th March, with an increase in the number of its students. May I request that you will insert this in your valuable paper, and oblige,

Your obedient servant,

WILLIAM STERNDALE BENNETT, *Principal.*

Royal Academy of Music,
17th February, 1868.

# Sharps and Flats

For goodness sake, when I am off the stage do not think of me as a tenor! . . .—*Rudolf Laubenthal.*

I am looking for the contralto singer who will be my successor. She must be *the* contralto . . .—*Ernestine Schumann-Heink.*

British audiences are the most faithful in the world. Once they have acclaimed you a favourite, you are made. They never change. Old age does not cool their ardour or their fidelity. They clap an artist when he is old just as did their fathers when he was young.—*Ignaz Friedman.*

When Honegger imitates a locomotive, as in his 'Pacific 231,' he leaves art aside. To hear a locomotive I go to a railway station.—*Vincent d'Indy.*

If d'Indy's idea were widely applied, one could go down to the beach and hear the sea without listening to it depicted tonally by well-known composers, including d'Indy himself. No locomotive ever sounded like Honegger's imitation. Take any engineer to hear 'Pacific 231,' and ask him. Honegger seems to have given d'Indy a cinder in his eye.—*Leonard Liebling.*

In a song of Schubert or Brahms the accompanist does half the work; in some modern songs the singer may be thankful if he can get a word in edgeways.—*E. J. Dent.*

The question is constantly being asked, 'Are we a musical nation?' My answer to that is, 'Yes; but ——.' —*H. C. Colles.*

[After hearing Prof. Theremin's music from the ether], 'Well, the violin is still a good instrument.'—*Rachmaninov.*

Our sense of delicacy prompts us to print this in small type: The eminent Sir Thomas Beecham, guest-conductor from London, had a horrible accident on the Carnegie Hall stand during his debut appearance . . this gentleman is exceptionally animated in all his gestures . . and just before the intermission By Jove if one of his braces didn't break . . the titled Bond Street raiment lost its classic lines for a few moments while Sir Thomas retired gracefully sidewise from the scene.—*Musical America.*

I felt rather uncomfortable for a few minutes, but everything passed off all right, and I saved my trousers.—*Sir Thomas Beecham.*

## ROYAL ACADEMY OF MUSIC

One of the features of the students' organ recital in the Duke's Hall on January 30, was the accompanying. Only the organ was used, and the various songs and especially two 'cello pieces, which were interspersed among the solos, provided a searching test of the artistic merits of the performers. Generally speaking a high level was maintained during the afternoon. Mr. Colin Hampton-Smith is a promising 'cellist, and he played an Adagio by Tartini and a Bourrée of Handel's. The organ accompaniment by Mr. Owen le P. Franklin was ideal, the two tones blending with quite extraordinary charm. Mr. Leonard Tanner played Bach's Prelude in C in excellent fashion, and the Allegretto from Elgar's only contribution to organ music, the Sonata in G, Op. 7, was well given by Mr. Yelland Richards, although a little more weight in this scherzo-like movement would have added materially to the effect. Miss Valetta Jacopi sang the air, 'Thou, Lord, alone dost crown' (from the Cantata, 'Es wartet Alles auf dich'), in good style. She has a big voice, but uses it with restraint; she will be well advised, however, to watch very carefully her inclination to excessive vibrato. Like other vices it is easy to acquire and difficult to cure.

At the chamber concert on February 13 there were two or three features worth mentioning. Mr. Richard V. Aldridge is a blind student, but nothing daunted by his handicap is on a fair way to becoming a competent musician. He played Four Preludes—Scherzo, Reflections, Mazurka, and Finale—of his own composition. If I say he is a better composer than a pianist, it is not meant as disparagement of his playing, but praise for his Preludes, the fourth of which is distinctly an ambitious effort. Miss Dorothy Haigh, who comes from Bradford, and earned high encomiums at the Blackpool Competitive Festival last autumn, sang two Bantock songs. She has a good voice, and is, in the best sense of the saying, a very promising young vocalist. Another singer, Miss Gwendolene Embley, from Blackburn, sang Bach's aria, 'O think on us with Thy compassion.' She was accompanied by pianoforte, two violins, viola, 'cello, double-bass, and oboe, and the performance was a good all-round effort. Miss Josephine Harrison (Liszt Scholar), a daughter of Mr. Evlyn Howard-Jones, the well-known pianist, played Bach's pianoforte Chromatic Fantasia and Fugue with much skill. This exceptionally good programme concluded with the Moderato and Tempo di Valse movements from John B. McEwen's 'The Jocund Dance,' which were appropriately played and greatly appreciated.

Our latest musical knight, Sir Edward German, is an old student of the Academy. It is a pleasure to announce that the R.A.M. Club is associating with the Music Club, and the two institutions will give a complimentary banquet at the Mayfair Hall on Thursday, March 29, to Sir Edward, to mark the honour conferred on him and on English music. The chairman on this interesting occasion will be Sir Edward's old friend, the late principal of the Academy, Sir Alexander Mackenzie.

The biennial competition for the Sterndale Bennett Scholarship, founded by subscription in 1872 as a testimonial to Sir William Sterndale Bennett, principal of the Academy from 1866 to 1875, will be held in April. This scholarship is open for competition in any branch of music, by male candidates who must be British-born subjects between the ages of fourteen and twenty-one years on the date of the competition, on or about Friday, April 27. The last day for receiving entries is Friday, April 13. F.

## ROYAL COLLEGE OF MUSIC

Of the numerous concerts and recitals given during the month, two orchestral concerts may be specially noticed. At one of these the whole programme, with the exception of Mozart's 'Jupiter' Symphony, conducted by Dr. Malcolm Sargent, was in the hands of senior members of the Conducting Class, and included Bizet's 'Jeux d'Enfants,' Brahms's 'Academic' Overture, Beethoven's C minor Pianoforte Concerto, and Haydn's 'Cello Concerto in D. The other concert, given by the First Orchestra, was under the direction of Dr. Adrian C. Boult, newly restored to health and once more working at full speed. The chief items in the programme were Schubert's 'Unfinished' Symphony, de Falla's 'Nights in the Gardens of Spain,' and Debussy's Three Nocturnes (with female chorus). Both audience and orchestra were delighted to welcome Dr. Boult on his return, and excellent performances celebrated the happy occasion.

During the past month a new lecture scheme of considerable importance was successfully launched. It takes the form of a course of eight Saturday morning lectures for music teachers engaged during the week in the London County Council schools. The course aims at something more practical than is usually implied in the term 'lecture,' for it encourages those attending the lectures to make music for themselves as well as to listen to it. The scheme includes Psychology (Prof. Percy Buck), Aural Training (Mr. Basil Allchin), History of Music and Appreciation (Mr. H. C. Colles), the Organizing of Concerts for Children (Dr. Malcolm Sargent), and Class Singing (Sir Hugh Allen). In addition, short concerts with explanatory notes have been arranged, and also a choral and orchestral concert in which the members of the course will take part. At the opening lectures, parts of movements of Schubert's Quintet in C were played, and selections from Bach's 'Sleepers, wake' and Vaughan Williams's Fantasia on Christmas Carols were sung.

The first Patron's Fund rehearsal of the term, under Dr. Malcolm Sargent, was devoted to artists and conductors. By invitation of the Director, four past and present students of the Royal Academy of Music (two singers, a pianist, and a conductor) provided the programme. A crowded audience enjoyed the performances, which reached a high level, both actual and

potential, the most conspicuous being perhaps that of Mr. Arthur Fear, in the Credo from Verdi's 'Otello.'

The following awards have been made during the month: Violin Scholarship: Remo Lauricella. Operatic Exhibition: M. Vivian Lewis. Hopkinson Medals—Gold Medal: Leonard Isaacs; Silver Medal: Fredericka Hartnell; commended: Teresa Walters. George Carter Scholarships for organ and composition: J. P. Somers-Cocks, William H. Gabb, B. N. Mayer, E. H. Warr.

## TRINITY COLLEGE OF MUSIC

The sudden death of Mr. Millward Hughes, chairman of the Birkenhead centre, is recorded with much regret. Mr. Hughes was elected an honorary member of the College in 1920, as a recognition of his services.

His many friends will learn with regret that Dr. Creser, the veteran examiner for the College, has now decided to retire from active work. Dr. Creser has been connected with the College for over thirty-six years. His work in the Colonies and in India made his name world-known as a most capable and genial examiner. It is interesting to record that Dr. Creser paid no less than fourteen visits to India, where he was able to establish the College examinations on the sound foundation they now enjoy. He has also conducted examinations in Australia, New Zealand, and South Africa. Dr. Creser has been for many years vice-chairman of the College Corporation and also a member of the Board. That he may be spared to enjoy his well-earned rest for a long time to come is the wish of all who knew him.

The annual dinner of the Corporation was held on February 16, under the chairmanship of Mr. W. W. Cobbett. An enjoyable evening was spent, musical items being provided by the scholars. The Rt. Hon. Sir A. Spicer proposed the toast of the College, to which Prof. J. C. Bridge (Chairman of the Board) replied. Among those present were Sir Wilfred Collet (an old student), Mr. Carte de Lafontaine, and others. The annual meeting of the College Corporation will be held on March 16.

Rehearsals are in active progress for the performance of 'Madame Favart' at the Scala Theatre on July 19, 20, and 21.

The following is the list of Colonial examiners for the current year: Mr. Adolph Mann, Australia; Mr. Albert Mallinson, China, Straits, Ceylon, and Australia; Dr. Vaughan Thomas, Australia and Tasmania; Mr. C. Egerton Lowe, Canada and New Zealand (N.I.); Dr. J. E. Borland, New Zealand (S.I.); Dr. C. Edgar Ford, South Africa; Mr. Anderson Tyrer, South Africa; and Dr. Alfred Mistowski, India, Egypt, and Palestine.

The usual orchestral concert will be held at Queen's Hall on March 17. The Grotrian Hall chamber music and choir concert takes place on March 29.

A pianoforte recital to students was given recently by Mr. Archy Rosenthal, and was highly appreciated.

## THE OLD VIC. REOPENED

The Old Vic., made cleaner and more comfortable, but still retaining its early 19th-century look, reopened its doors on February 6. The refurbishing had taken some months. The chief alteration is the new sloping floor of the stalls and pit, which gives every one a good view. Nearly £30,000 has been spent.

The happiest spirit reigned at the reopening. Miss Lilian Baylis, the indomitable, had one of the nights of her life. The Old Vic. is her work. She is to be felicitated on it. There is a supposition that the Old Vic., with its 5*d.* gallery, is exclusively the house of entertainment of the 'masses.' Its supporters in great part belong probably to a certain modest and intelligent section of the middle classes who have no use for the inordinately dear and inordinately silly entertainments of most of the West-End theatres.

Shakespeare is of course the mainstay of the Old Vic. Miss Baylis's Shakespearean productions are a cause for proper pride. The Old Vic.'s opera asks for rather more allowances. Opera is such a tall order, and the O.V. opera company sometimes attempts the impossible. It is rather a question whether it would not be better advised to cultivate more light opera. The O.V. is the only London scene where Donizetti's 'Daughter of the Regiment' is ever to be witnessed. What a jolly piece it is, and what a success the company makes of it! And there are many neglected operas of that calibre.

Still, the policy being what it is—to present as well as possible every sort of opera, including the 'grandest' and most exacting—we will not quarrel with it. There is plenty to be said on that side.

'Carmen,' which opened the season, is a lightish kind of opera with special and formidable difficulties of its own. It is usually called a masterpiece. The critical spectator marvels at its occasional overwhelming masterliness, and laments that its authors had not the conscience and the skill to make of it truly and indeed the masterpiece it might have been. The unqualifiable stupidity of certain things! The way in which that poor marionette of a Micaela is dragged on and off the stage as though she were on wires! The inverisimilitude of the Toreador's comings and goings!

Great is the magic that makes the world oblivious of such childishness. And to all the ineptitude of the libretto and the music's inequalities is added an English translation that seems designed to impress this on the spectator: 'These people are not meant to be believed in! Opera is a form of Punch-and-Judy show, and should never have contact with human life. Nothing is to be expressed naturally, for opera is no relation of nature's.'

In the Waterloo Road the story of a soft-hearted young soldier who comes to grief through falling to a vixen's fascination might be credible enough. It is removed to a queer pinchbeck-and-sawdust world by an English such as has never been spoken by anyone and never written by anyone but libretto-translators. The lines simply bristle with artificialities and inversions.

'Come back' and 'go back' are banned colloquialisms. It is always, 'return.' 'I soon shall return,' coos Micaela. 'Return' is a word which in real life we address to nobody but the ticket clerk at the station. Carmen, the vixen of the gutter and the hedgerow, wants to say to José, 'What are you staring at now?' She has to sacrifice half the effect she has been at pains to make with her pretty wickedness by coming out with: 'At what dost thou now gaze?'

The Old Vic. audience is so keen on opera that it does not mind such things too much. But it is certain that the translation used by the B.N.O.C. is a great handicap to their 'Carmen.' The Puccini operas, likewise, are translated in this stilted fashion, which has all along been an obstacle to opera in English—for an English audience, if quick in nothing else, is quick to see absurdity.

The Carmen who was so clever as to make an effect in spite of this unnatural diction was Miss Enid Cruickshank. She gave a lively and engaging performance. One of her merits was to make no pretence that Carmen was a fine lady gone to the bad. Some of the Carmens one sees should be told to go home and read Mérimée. The more Mérimée were to shock them the better.

Miss Cruickshank knows a good deal about singing. She has not a very powerful voice, and is perhaps too aware of this. To spread the smaller vowels in the interests of volume is not a good method. Miss Cruickshank inclined to this in her more thoughtful moments, but when she threw herself into the drama and meant her words to be telling she was excellent. Grander scenes have often witnessed Carmens less effective than hers.

The best voice in the company was undoubtedly the tenor. Mr. Edward Leer has been appearing at the Old Vic. for some few years. We have our eye on him as a coming singer. If his José did not show all the advance that might have been expected, it is fair to remember that in the altered theatre the orchestra, which remains a small one, is deeper and less audible than formerly, and Mr. Charles Corri was, it seems, out of sight of the singers at times.

Mr. Leer has learnt a good deal about soft singing. It was a pleasure to observe his easy demeanour. No upper-chest breathing! His best tone, large and yet not loud, as grateful to the ear. He does not possess the art of

maintaining quality while increasing intensity. Often as he went up he pinched his tone. There was probably tremendous effort behind some of his higher *forte* notes, which for all that were not telling in the fullest way.

Such strictures are expressed because this José is a singer who may, if all goes well, become distinguished. He has many qualities, and the O.V. audience very naturally delights in him. Though a gigantic fellow, he has an easy stage manner. He never overdoes gesture, and yet with discreet facial play he never fails to maintain contact with the drama. In fact, some of the reality of the disastrous pair was truly expressed by this Carmen and José.

The chorus of women was excellent, notably in Act 1; the men were less adequate. In the small parts were singers who had established friendship with the audience before—Miss Winifred Brady, Miss Nono, and Mr. Arnold Beauvais (who was a little too much like Don Quixote for this particular Spanish piece). Mr. Sumner Austin, who must have put in as much hard work in a variety of parts as anyone in the last few years, was the Toreador. Unfortunately, he still allowed an unruly tongue to muffle his tone. In the course of a page he would try half-a-dozen methods of production. He showed so willing that one felt one might expect him any day to discover the way to keep the tongue in its place, and so to release a fine voice. Mr. S. Harrison, a singer who is invaluable in the smaller comic parts (no one can match him as the gardener in 'Figaro'), was the smugglers' chieftain.

At the end of the opera, in a scene of high cordiality, Miss Baylis was presented on the stage with a portrait of herself, which is to hang in the theatre she has made famous. Unfortunately a jarring note was struck by Mr. Ben Greet, who not once but about twenty times appealed for an American millionaire to pay off the Old Vic.'s debts. It is detestable thus to go, hat in hand, begging from well-to-do neighbours. One Englishman, at least, felt humiliated during this long, repetitive, and undignified appeal. Miss Baylis's speech was delightful—femininely inconsecutive and sensible as you like. C.

## HOLST'S 'EGDON HEATH'

CHELTENHAM, FEBRUARY 13

Gustav Holst's native town is now (whatever it was not a few years ago) thoroughly awake to the distinction it has won through the composer of 'The Planets.' It brought off a good stroke by staging the first performance in England here, on February 13, of 'Egdon Heath,' which New York had heard the day before, and which London is to hear at the end of the month.

The concert was one of a new series organized by some of the leading musicians and citizens. The City of Birmingham Orchestra has been engaged for the series. Mr. Holst came down to conduct the new work. Dr. Adrian Boult conducted Schubert's C major Symphony.

'A place perfectly accordant with man's nature—neither ghastly, hateful, nor ugly; neither commonplace, unmeaning, nor tame; but, like man, slighted and enduring; and withal singularly colossal and mysterious in its swarthy monotony.' So runs the quotation from 'The Return of the Native' on the score of 'Egdon Heath.' The world must not expect a symphonic poem with musical indications of Eustacia, the Reddleman, and the rest. Nor even a highly coloured landscape with storm and sunrise. Even Hardy's bonfires have been of no use to the musician. The piece is in fact not in the least literal.

It is a fairly brief piece of music, very spare, very concentrated, very quiet. Once again we have 'sensations rather than descriptions.' Holst has stared long over the Dorset scene, and has thought, as he stared, of the poet of the scene—Hardy, the simple, the deep, the disillusioned, the mystic. 'Egdon Heath' is the music in which his thoughts took shape.

The style of its expression is extraordinarily rarefied. It is to such a comparable work of an earlier period as 'Saturn' what Vaughan Williams's 'Pastoral' is to his 'London' Symphony. It will perhaps suggest a line drawing with a wash of colour. The certainty of the least touch is absolute. The mood of it is severe—neither dispirited, nor exuberant, but steady, attentive, stoical.

It will take time for this music to sink into the English musical public's consciousness. There is nothing in it to arrest an idle ear. For practical purposes it will be wise to associate it in concert-programmes with the irresistible Fugal Overture, as was done here. The Fugal Overture has hitherto not had justice done to it, owing to the lack of a suitable partner for it in a programme.

The performance here had good points, but the playing by the double-basses of the opening theme was not one of these. The Birmingham Orchestra contains some good players, and others less good. It needs more strings. Of course it is much that Birmingham should have a subsidized orchestra. The fact remains that the mighty and affluent city still has not a first-rate orchestra. Cannot Birmingham manage this? C.

## PURCELL'S 'KING ARTHUR' AT CAMBRIDGE

On February 14 and during the following days 'King Arthur, or The British Worthy,' described by its author as a dramatic opera by John Dryden and Henry Purcell, was produced at the New Theatre, Cambridge, by a company consisting entirely of dons and undergraduates and other residents of Cambridge. This was, it is claimed, the first real performance of the work since its original production in 1691, at the Dorset Garden Theatre, with Mr. Betterton and Mrs. Bracegirdle in the two principal parts. Many will remember the performance of the music at the Birmingham Festival of 1897.*

Its description as an opera is in a way misleading to 20th-century hearers. It is more in the nature of a Masque, and might without disrespect be called a revue. The dramatic and the musical parts are practically separate. There is a large supernatural element in the plot, and there is Merlin, who seems to have, as well as the heathen magician Osmond, a good deal of power over the spirits who also appear. And a good many of the episodes, as the final scene of the Pageant of the British Ocean and the famous scene of 'Winter in Frozen Countries,' have very little to do with the struggle between King Arthur and the heathen Saxons. The blindness of Princess Emmeline (a curious name for a serious opera) is also irrelevant. The scene, however, in which she recovers her sight shows that Dryden at least did not consider a certain amount of not too high comedy out of place in an opera.

Every musician knows that 'King Arthur' contains some of Purcell's most glorious music, but its full effect cannot be made when it is given on the concert platform divorced from the context. In dramatic appropriateness no less than in melodic beauty, 'Come, if you dare' and 'Fairest Isle, all isles excelling' are not inferior to any later operatic music, and the modernity of the Frost music is astounding, when we consider that it was written when Bach and Handel were six years old. Incidentally, it may be mentioned that the desired effect was—if I am not mistaken—produced on this occasion by causing half the strings to play without a *tremolando* and the other half with. These are, of course, the best known musical numbers in the work, but the passacaglias at the end and some of the choruses, especially 'Hither, this way,' deserve almost equal fame. Indeed, the whole score well merited the eulogy passed on it by Dryden himself, who said in his letter to the Marquis of Halifax, prefixed to the opera: 'There is nothing better than what I intended, but the music, which has since arrived in greater perfection in England than ever formerly, especially passing through the artful hands of Mr. Purcell who has composed it with so great a genius that he has nothing to fear but an ignorant, ill-judging audience.'

For the performance itself there can be nothing but praise. It was hardly to be expected that the undergraduate soloists could do justice to the great airs, but they worked manfully, and the singing of the chorus, trained by Dr. Cyril Rootham, who also conducted, was excellent.

The production by Mr. Dennis Arundell, who also edited the score, is masterly in the way in which it preserved the 17th-century spirit, and the scenery and dresses with their

* *See Musical Times*, 1897, p. 746.

harmonious colour-schemes, designed by Mr. Humphrey Jennings, and made by the ladies of Cambridge, would have done honour to any opera house in Europe, or the United States. It would be a pity if the talents of these two gentlemen are not some day given the fullest scope in a large theatre. I would specially mention the many-coloured plumes of the helmets of the various soldiers, and the beautiful scene in which the effective final Pageant pastoral ballet took place.

Criticism of the soloists is perhaps out of place, but the excellent singing in the Frost Scene of Miss Margaret Field-Hyde and Mr. Cyril Franklin should not be passed over. Among the actors, Mr. Beves, the Dean of King's, terrible in huge black head-dress and with a most ferocious black beard, showed a fine sense of 'penny plain and tuppence coloured' comedy.

A. K.

# London Concerts

SCHÖNBERG'S 'GURRELIEDER'

The B.B.C.'s production of this work (January 27) occurred too late for notice in last month's *Musical Times*, and already seems too stale as news for the present issue. Indeed, there is significance in the suddenness and promptitude of the silence that followed a performance so eagerly anticipated and so industriously written-up beforehand. One felt that the B.B.C. was doing well in giving us a chance of hearing a work that seemed likely to establish itself as a masterpiece taken on trust because nobody could afford to perform it; but before the evening was over doubts began to arise as to whether, after all, so costly an enterprise had been worth while—for, to be frank, the first twenty minutes proved boring, and even at the interval nothing had been heard that justified so vast an assemblage of performers. Mr. Newman has soundly berated critics who pointed out that the music of this first part was reminiscent of Wagner. 'Why not tell us that Queen Anne is dead?' he asks. Well, it is not difficult to conceive a set of circumstances in which the affirmation of so familiar an historical fact may be necessary; and, similarly, one cannot discuss the 'Gurrelieder' without pointing out that the weakness of the early portion is due to the Wagnerian reminiscences. They pop up in a way that prevents one from taking the early Schönberg seriously. The likeness is even amusing at times; and the lamentable history of Waldemar and Tova can make no impression on hearers who, with the best will in the world, find themselves settling down into a game of spotting old friends. (The 'Tannhäuser' 'Pilgrims' Chorus' did capital service.) So the interval found us disappointedly reporting Queen Anne's death. The Schönberg of the remainder of the work, however, was a horse of another colour. Even when allowance is made for the later date of the music, and for the fact that the 'book' gives greater opportunities—incident instead of interminable love duets—the superiority of the later portion is remarkable.

The composer is losing Wagner and finding himself. True, he is finding Strauss as well, but his touch is so sure that such influences are assimilated instead of being thrown up like the Wagnerian derivatives earlier on. So the evening ended on a top note of enthusiasm. The performance was unequal. It was clear that the early part suffered from the fact that both Miss Stiles-Allen and Mr. Parry Jones (Tova and Waldemar) were ill at ease. The composer was partly to blame here, for the tenor had frequently to contend against such a welter of sound that he was often seen but not heard. The first bit of live vocal work came from Mr. Frank Phillips, as the Peasant, who bravely stepped forward, copyless, and woke us up with some capital free singing. The remaining soloists—Miss Gladys Palmer and Mr. John Perry—also did well. Mr. Arthur Wynne undertook the speaker's part, and is not to be blamed for proving once more that the speaking voice cannot well be combined with instrumental music. The mammoth chorus had far too little to do. The male voices were first heard in what was supposed to be a shriek of horror, behind the scenes. Instead they stood up as one man, and shouted. (The home team, it appeared, had scored a goal!) No blood was curdled. Like the shout in Delius's 'Eventyr,' it disconcertingly amused, instead of thrilled. The full mixed chorus was not used until the close (about 10.30), when the women singers, who had been on duty since 8, were awakened for the purpose of singing a brief epilogue that lasted about five minutes. What a waste! The production is reported to have cost £2,000. What couldn't be done for neglected English works—not one, but a dozen—for that sum! Will the B.B.C. do it? The 'Gurrelieder' as a whole is not likely to be heard again. But cannot the vivid Part 3 be salvaged, and used as an orchestral symphonic poem?

By the way, preliminary press notes made much of the fact that the score included a part for 'heavy iron chains.' I didn't hear them, and have met nobody who did. Did the player miss his cue? Or were they muted?

H. G.

'HERCULES'

Handel is one of the composers who needs saving from his interpreters; fidelity and loyalty to him need to be replaced by more iconoclastic virtues. It is not merely a question of tempo, which conductors can and do vary, but of the dogged style of the choralist grown old in the service of the master. The Handel Society of recent years has suffered many changes of conductor, but it breaks the spirit of all of them by sheer enthusiasm for its own long and now outworn tradition. The instrumental section of the Society is more efficient and much more responsive to the will of a conductor who wishes not merely to resurrect but to revive Handel. Mr. Douglas Hopkins, the assistant-organist of St. Paul's, has now taken over the conductorship of the Handel Society, and appeared with them for the first time in a performance of 'Hercules,' given at the Palladium on January 29, for the National Sunday League. He showed that he perceived the fundamentally dramatic nature of Handel's writing, but he could not convince his choir, especially the men, that it was drama, not sermons, which they were delivering. The orchestra, however, did well with two orchestral interludes which are among the vital things in a work that on the whole merits its neglect. The music is much too machine-made, and is only redeemed by the soprano arias, the big descriptive aria of Dejanira, and a charming duet for tenor and soprano at the end of the oratorio.

The soloists were Miss Flora Woodman, who spoiled a good afternoon's work by an unwarrantable attempt to dictate the tempo in the final duet, Miss Millicent Russell, who warmed to Dejanira's big air in truly dramatic style, Mr. Henry Wendon, who is somewhat impassive but has a beautifully pure tenor tone, and Mr. Stuart Robertson, who sang the music of Hercules with the intelligence and fervour on which we can always gratefully rely in him.

It is a good thing to take out these forgotten works of Handel's from time to time and have a look at them, and it is the main function of the Handel Society to do that for us. It implies, therefore, no ingratitude to the Society when we find, as we did in the case of 'Hercules,' that we need not lament that we hear it only so rarely.

F. S. H.

BACH CHOIR

Bach was represented in the Bach Choir's concert at Queen's Hall on February 1, by the duet Cantata No. 32, 'Liebster Jesu.' The singers, Miss Dorothy Silk and Mr. Harold Williams, were admirable. Two young R.C.M. composers, Mr. Robin Milford and Mr. Gerald Finzi, were admitted into the programme and justified themselves. The former's Double Fugue struck no excessive gestures, and was modest in the time it occupied the stage—a time in which interest did not flag. Mr. Gerald Finzi's Violin Concerto had its engaging moments. The 'Introit' (slow movement) was an abnormally long introit. The composer is a young hand. There are marks that are missed. But his is a name to remember.

The Choir had clearly screwed themselves up to do justice to the 'Sea Symphony,' whose composer is shortly retiring from his long captaining of them. Noble

music! We left, wondering that such a gift can ever have been received grudgingly (but it has!). The Bach Choir are not the sort of people who are grudging in such a case. The willingness of spirit in their singing made up for a deal. The same two soloists were, if anything, better than in the cantata. Mr. Williams has come on. He is a really fine singer. C.

FRANCK'S 'BEATITUDES'

It is a puzzle why Franck's 'Beatitudes' did not capture the English public of a generation ago. It would seem to have been the very music for audiences that liked Mendelssohn, Spohr, and Gounod.

A hint towards an explanation was to be found in the programme of the London Choral Society's performance at Queen's Hall on February 15, in a plaintive remark about the expense of copies of the music and the errors in the parts. Handled by a business-like publisher in the 1880's, 'The Beatitudes' would surely not so completely have missed the English public's ear. Worse music has often been taken up by the choral societies of our land. The principal objection which might have been reasonably raised would have been against the feeble and diffuse paraphrases of Biblical texts which are put into the mouth of Jesus. To-day it looks as though 'The Beatitudes' has missed its moment so far as England is concerned. The music languished at the Queen's Hall performance, and this was not wholly to be put down to the dismally insufficient execution.

Franck's expression of Christian sentiment is—like 19th-century religious painting, from Ary Scheffer to Bouguereau, and like the devotional verse of Mrs. Hemans, Longfellow, and Miss Procter—tiresomely sweet and nerveless. Franck is indeed a Longfellow of music: amiable, felicitous often, and irreproachable in his intentions, but lacking a virile strain. After half an hour or so, these 'Beatitudes' began to seem unctuous—sanctimonious. That was not the spirit of the religion that conquered the world.

The performance, we have said, was bad, and to this must in part be put down our lack of desire at the evening's end ever to hear the work again. But not to this only, but also to a monotonous style of choral writing and ineffective scoring. The music contains undeniable beauties, curiously suggestive of Elgar. These occur at the most intimate and reflective moments. Mr. Arthur Fagge, who conducted, would probably have been more at home in livelier and more superficial music. As conductor he must bear the blame for the lack of that right fineness, sympathy, and poetry—in fact, for nearly everything that makes such a performance worth giving. For whatever reason, the orchestral playing was deplorable. Blunders by the score could have been forgiven if the general spirit had been more elevated.

The soprano soloist sang accurately but coldly. The contralto had the beginnings of a good voice, but she must learn to produce a steady tone. Mr. Hubert Eisdell's light and rather dry tenor was not of the right quality for the music. There were good points in Mr. W. R. Allen's singing of the words of Jesus; his tone had quality, but he was inclined to mouth. The Satan (Mr. Frank Sale), though an immature singer, was one who may be expected to have a future. His broad singing was really distinguished at times, but he pecked at important words. C.

SOUTHWARK CATHEDRAL

The Southwark Saturdays go bravely on, in spite of heavy expenses and smallish collections. The latest news is that the organ needs repair at the cost of £4,000, only a tenth of which is in the coffers. A benefactor paid the expenses of the music on February 11, on condition that the collection went to the organ fund. Are there any other benefactors who read the *Musical Times?* Southwark is worth supporting. Mr. Cook and his men and boys (about fifty of them, on this day) put in a tremendous amount of work, and give us some very sound, sober singing (with a particularly easy, natural, healthy tone from the boys).

E

We had Elgar's second Symphony, Walford Davies's 'Five Sayings of Jesus,' Bainton's 'Hymn to God the Father,' Vaughan Williams's 'O vos omnes,' and Verdi's 'Stabat Mater,' that odd little concentration of suave southern melody, pathos, and drama.

Both the Davies and Bainton works were written for the Worcester Festival (1911 and 1926 respectively). The former has moments of happy winsomeness, but sometimes moves a little self-consciously, lacking ease of modulation, and falling nearly into banality—in such places as p. 11 (the tenor solo, 'Grant me to rest'). It is possible for modesty to o'erleap simplicity, and fall on the other side. Bainton's piece (it is about eight minutes long) has some angularities, but it comes off better than the score (Oxford University Press) suggests. The composer seems to me to have got a grasp of something of the spiritual bluffness that Donne here displays in the poem. There is a tang in both words and music.

The Elgar generates ample power whatever the 'reading.' Mr. Cook and the L.S.O. wisely gave it air and space (a little too much, in the Scherzo, which never quite came up into focus, for me). A cathedral is the spiritual home of music so deep and true as that slow movement. To hear it there, without the noise of applause to dispel our dreams, is a rich benediction.

Many will like to note these events at Southwark: Saturday, March 17, the 'St. Matthew' Passion; April 14, Easter carols, with other choral music by Anerio, Byrd, and Charles Wood, and String Quartets by Mozart and Brahms.

W. R. A.

BASIL CAMERON

For years Mr. Cameron has been of repute as a conductor in the provinces—Torquay, Hastings, Harrogate; but never London. The stigma was at last lifted from him by the Philharmonic Society on January 26. Mr. Cameron bore the operation well. The provincial conductor, as a rule, conforms to type. He conducts week in, week out; his acquaintance with the underworld of musical masterpieces is extensive and peculiar; he is a thorough man of the orchestra; he is one of the hardest workers in the profession, and has more friends in it than enemies. But place him in the larger limelight, and his shadow quickly grows less. This is where Mr. Cameron broke from his type, for his shadow remained of good size all the evening. He handled a big orchestra and big works on a big occasion like one who was at home with all three.

The works were a handful for a conductor: Joachim's 'Overture to a Comedy by Gozzi,' Elgar's Introduction and Allegro, Bax's Symphonic Variations for pianoforte (Miss Harriet Cohen), Delius's 'Dance Rhapsody,' a new work by Malipiero, and Beethoven's eighth Symphony. Conductor and pianist made a brave show of Bax's music, which is one of the most continuously interesting works of its kind—works, that is, in which a composer fills out a large canvas with coloured imaginings, using the pianoforte as his prevailing light. Such works are not to be confused with concertos; one looks back to César Franck for their progenitor.

Mr. Cameron's dealing with Beethoven was clear and apt and refreshing after the many strains of the earlier music.

Malipiero's work was a set of 'Symphonic Fragments' for a musical 'mystery' dealing with the life of St. Francis of Assisi. Very good journeyman's music, of no importance, it needed the rest of the mystery to make its bearings and merits clear. M.

B.B.C. NATIONAL SYMPHONY CONCERT

It is often alleged that nowadays—thanks partly to the development of the music-publishing business, partly to that of the Press, and most of all to the eagerness of would-be pioneers who are ever prowling in quest of new composers to extol before any one else gets hold of them—there is no likelihood of a composer of any merit remaining overlooked. I do not remember whether I ever wrote as much, but I am sure I have thought so more than once. I remembered it quite remorsefully while listening to Janácek's Sinfonietta. To quote from the programme

notice (from the pen of Mrs. Rosa Newmarch, who nowadays is exploring Czecho-Slovakian music as sedulously as she was exploring, at an earlier period, Russian music): 'Janácek, born in June, 1854, was scarcely known in his own country until his opera "Jenufa" was produced at Prague in 1916.' He was certainly not better known abroad. During the past four years or so we have been given opportunities to hear a few specimens of his work. He is a most genially imaginative, clever, straightforward composer; and it might be added, considering the fact that the delightful Sinfonietta under notice was written in 1925, one whose mind seems endowed with the privilege of never-fading youth. Whether he is as successful in earnest moods as in moods of mere play, I cannot say at present; but for lightness and sheer joy in banter his music belongs to the most attractive I know. Its success was not quite so great as I should have expected it to be—perhaps because many of those who are constantly clamouring for good music of the lighter kind are not quite so eager for more of it as they think they are.

The other novelty at this concert was Edward Mitchell's Fantasy Overture, for which I cannot find a single good word to say, despite the fact that the judges who recommended this work for inclusion in the Carnegie Trust collection described it as—so the programme notice informs us—'a striking and original work of great force and character . . . full of interest.' M.-D. C.

### MEDTNER IN LONDON

Nicolas Medtner is a name that has for years cropped up sporadically on London concert programmes, but it was necessary to go out of one's way to obtain a general view of his art. Seeing the crowd at his first London concert (Æolian Hall, February 16), one guessed that Medtner is better known to those who make music domestically than his public fame indicates. He was received with exceptional cordiality—one might say affectionateness. And the audience appeared to know these pianoforte pieces—Sonata in C, Novelle, Fairy-tales—and songs.

It was a pleasant but not an exciting concert. Medtner has no strange originality to display, no exceptional personality. His idiom is no more surprising than Anthony Trollope's. But all those things which we have come to expect when a new composer gives a concert of his works are nothing to the domestic music-maker, who asks that a new composition shall be accessible to average fingers; that it shall turn up with, so to speak, letters of introduction: that it shall have possibilities of friendliness rather than of revolutionary upheavals. Medtner composes in a homely German 19th-century way. His style is that of a cultivated man whose best friends are the great authors. Any page of his works shows what a good, classic taste he has. His pianoforte playing was beautifully mellow. Altogether, a first-class musician, if not a great composer.

The songs were sung by Madame Makushina, who unfortunately stifled half the music in her voice by her faulty breathing. Only one phrase did we notice that seemed to be easily produced—the first line of 'Einsamkeit,' which was a charming song. Other songs might possibly have been as much enjoyed if the singer had not conveyed so much discomfort. C.

### LÉNER QUARTET

The Léner Quartet began a new series of Beethoven recitals on February 8, and Queen's Hall held a good audience at the opening concert, the proceeds of which were devoted to Sir Thomas Beecham's opera scheme. The playing of M. Jeno Léner and his colleagues is pretty well-known, and there was nothing in the programme—C minor, Op. 18, No. 4; E flat major, Op. 74; C sharp minor, Op. 131—to reveal any new aspect of their art. Nevertheless the more one hears this Quartet the greater becomes one's respect and admiration for the care devoted to the minutest detail. The ease of the performance, the sweetness of the leader's tone, suggest at times a care-free improvisation. As a matter of fact I know of no other quartet the readings of which depend for their excellence so much on perfect measure and understanding of minutiæ. These players have evolved a technique which is that of all great interpreters—as opposed to virtuosi—and may be said to consist in reading correctly the indications of the composer and in the realisation that music is sometimes written not as it must be played but as it must sound. This is the *pons asinorum* of music. It is the test by which you can tell goats from sheep. The Léner Quartet passes the test with greater honours than any other quartet I know, except perhaps the Flonzaley.

B. V.

### FIFTH GERALD COOPER CHAMBER CONCERT

Janácek's Concertino for pianoforte, two violins, viola, clarinet, horn, and bassoon, is as pleasing as his Sinfonietta, and in the same way. With this, Herbert Howells's Rhapsodic Quintet, for clarinet and strings, and Beethoven's Septet in E flat, the variety and interest of the concert were as great as could be wished. The performances by the International String Quartet and Messrs. F. Thurston, A. Brain, R. Newton, C. Hobday, and Angus Morrison were excellent throughout. M.-D. C.

### LEON ZIGHERA

Greek met Greek when Leon Zighera tackled the Lalo 'Symphonie Espagnole' at the recital he gave at Æolian Hall. A highly emotional piece of music in the hands of a highly emotional player is not a desirable affair. Sweetness added to sweetness becomes intolerable; vehemence on the top of vehemence degenerates into unsupportable violence. Yet even in Lalo's piece Zighera commanded respect for impeccable intonation and quickness of bow and finger. When he came to Elgar's Sonata for pianoforte and violin it was possible, however, to appreciate far rarer qualifications. His reading was intelligent, faultless, warm, and the 'Romance' has never been better played in our experience. What is still more notable, this excellent performance of the violinist's owed nothing to the pianist, whose playing was dull and haphazard. One would much like to hear this violinist again, but it is devoutly to be wished that his programme will then differ from the one under review. Our interest in old music does not extend as far as the Porpora-Salmon Sonata in F major, nor can we imagine the town fired by the prospect of hearing one more performance of Beethoven's Romance in F. F. B.

### ORREA PERNEL

There is perhaps something to be said for an education which embraces foreign studies and foreign experiences. But that such an education should not be lightly undertaken was shown, in my opinion, by the recital of Miss Orrea Pernel, a gifted young English violinist, who has just completed her studies at Paris. On the Continent, as in England, teachers are to be found in great numbers, some of whom possess the gift of imparting knowledge, and others who do not. Moreover, there are students who will do exceedingly well under one system, and will gain nothing from the discipline of another. Miss Pernel played most things well, and some very well; but one was under the impression that her method was not likely to produce the best possible results. She appears to have an innate talent for tone of much suavity, and her left hand was equal to all the demands of Vaughan Williams's 'The lark ascending' and Mozart's Concerto in E flat major. The Bach Concerto in E major, on the other hand, lacked authority and grandeur—failings which I am inclined to ascribe to imperfection of style. F. B.

### KUBELIK

Kubelik gave a farewell recital at the Albert Hall before returning to his fat acres in Hungary, from which he will no doubt depart again next year bound for the yearly musical pilgrimage. The most satisfactory thing about this last recital was that he forbore from playing one of his own concertos. The next point to be noted was a considerable improvement in technique since last year—greater assurance, better intonation and tone, which often had much of the old sweetness. If Kubelik will devote the next few months to steady violin practice instead of composition, he may

yet win back some of his early glories. I say 'some' because the merit of the Sevcik method (of which he is the chief exponent) is all in the left hand. Kubelik's bowing, now that the player can no longer count on the suppleness of young nerves and muscles, tends to reveal deficiencies of method. There were laid bare in the Coda of Saint-Saëns's Concerto (last movement), which failed utterly to attain technical adequacy in spite of a lamentably slow tempo.

B. V.

RAYA GARBOUSOVA

Bach is the best food for infant musicians. 'Cellists and violinists will profit by the study of Bach as much as, if not more than, pianists and organists. But before a Bach reading is ripe for public performance the student must have assimilated not only every outward feature, but the inner significance of his music. Mlle. Raya Garbousova showed herself a brilliant and, indeed, most promising 'cellist at Wigmore Hall. Yet her dexterity and her buoyant temperament were not enough to sustain the listener's interest in the Suite in G for 'cello, unaccompanied. Warmth of tone and the very tactful support she received from Mr. Harold Craxton, gave much attraction to the Brahms Sonata in F major, which marked the highest point in the achievements of the evening. One felt convinced the Mlle. Garbousova must in time win for herself a position of distinction. She will shorten very considerably her apprenticeship if she pays more attention to the strict control of rhythm and emotion.

B. V.

SOME SINGERS OF THE MONTH

Leo Slezak, the Czech tenor, sang at Wigmore Hall on February 7. This gigantic fellow did hardly anything else so well as Schumann's little 'Nussbaum.' He was equally good in nearly all the 'Mondnacht,' but unhappily he was impelled at one point to let fly. When Slezak lets fly he throws all consideration overboard, and forces shamelessly. It is not that his tone is too big in *fortissimo*, but that it is wrongly produced—tight, clenched, and quite alarmingly unpleasant. It is astounding that so reckless a singer should have pursued a long career of glory in the most musical countries of Europe. Still, his *mezza-voce* is entrancing.

Madame Claire Croiza sang Fauré and Debussy at Mr. Gerald Cooper's concert, accompanied by Mr. George Reeves, on January 24. Her choice included part of 'La Bonne Chanson,' but excluded three of the songs. She made the effect of a keenly intelligent, if rather cold, person. Her French was beautifully clear and precise to the point of sounding almost like a demonstration. 'This is how French should be sung,' was the moral of her performance, rather than the poetical sentiments of Verlaine. She was a cultivated singer, and after a few songs one could guess how the rest would come out.

Madame Jarmila Novotna, at Wigmore Hall, on February 2, rather surprisingly sang Schubert in Czech. There are two languages in which a song may be appropriately sung—that of the original composition and that understood by the audience. Madame Novotna's voice was imperfectly trained. There were some agreeable stretches of soft singing, but the higher and louder tones were helplessly uncovered and uncontrolled—mere squawks, in fact. From this performance one could not tell whether or no she would come to any good.

Sir Thomas Beecham, who was warmly welcomed home after his American adventures, gave a concert at the Albert Hall, on February 19, with four singers. Four at such a concert is too much to allow of any orchestral music more than mere interludes; but an extract from Berlioz's 'Trojans' was the most distinguished piece in the programme. The first singer, Enrico di Mazzei (tenor), stood on the platform in a position of utter impassiveness—'at attention,' in fact—and this was felt to hamper his production. The middle of his voice was resonant. His upper tone would have been better for a wider stretching of the throat. He was no mean singer, for all that. The soprano, Madame Guglielmetti, has the makings of a pretty singer, but she attempted to work with the most superficial tone. Except for the lightest of head notes, her breathing was inadequate. The result was the least possible variety—except that which was caused by incertainty. The ice was too thin.

Madame Maartje Offers, a Dutch contralto (or, rather, mezzo-soprano of the Amneris type), came with a great reputation. She sang Verdi and Gounod, whereas her highly emotional style seemed better fitted for Wagner. One realised, if one had not realised it before, how Latin and classic Verdi was, when one heard Madame Offers overdoing the sentiment of the great song from 'Don Carlos' at the expense of solid and dignified tone. She has a very beautiful and majestic voice, but not (so far as could be gathered that afternoon) an adequate style. The bass, M. Laporejetz, was best at the very bottom of his range. Below the bass stave he is not rivalled among the singers we know.

C.

LIVERPOOL REPERTORY OPERA

Blow's Masque 'Venus and Adonis' and the one-Act opera 'Markheim,' by W. P. Napier Miles, formed the subject-matter of the Liverpool Repertory Opera Company's fourth production of this season. From motives of economy an orchestra was dispensed with, and both works were accompanied by pianoforte only. This was a pity, for the score of 'Markheim' is nothing without its instrumentation, and the dramatic strokes are in several places merely grotesque when rendered on the keyboard. Mr. John Tobin had dressed up the score for two pianofortes, and valiantly as he and his partner played, the effect was inevitably that of a makeshift. Still it was a quite honest makeshift, and for amateurs it had the advantage that the performance was more articulate than usual. The production was a sound piece of work, and dramatically one of the best things the company has done. Mr. Tobin's singers have 'come on' enormously of late.

Blow's Masque just missed being completely charming for the same reason—the pianoforte was totally out of the picture. As a production, however, it was very pleasant to the eye, and had a shapeliness of design and a consistency of mood above the average. Blow never touches the heights of Purcell in his chorus-writing, but the ensembles in 'Venus and Adonis' have a dignity and appropriateness of their own. The music was taken, perhaps, too much on conventional operatic lines, and the singing might have had more formality. But there was a genuine and in many ways successful attempt to produce a decorative scheme in the groupings and movement of the figures.

A. K. H.

NEW WORKS AT MANCHESTER

The Overture to Respighi's latest opera, 'Belfagor,' received its first English performance at the January 19 Hallé concert, a week after the introduction to this country of his Violin Concerto. We were told the story underlying it was 'the old fable of the devil who comes to earth to make experiment of matrimony, and who is cheated by even the most simple people.' Candida (the girl) and her lover were disturbed by the old arch-fiend disguised as a swaggering cavalier who cuts a ridiculous figure—literally and musically. The 'Candida' theme is of Straussian beauty, and its treatment lights up the closing pages of the score in the most brilliant fashion. This Overture has value both in æsthetic and utility; if it is at all a fair epitome of the opera, then modern Italian opera of the ancient sentimental type is left behind. The audacious writing is a blend of the manner of 'L'apprenti sorcier' and 'Coq d'or,' and its orchestration is of the most dazzling order. In the orchestral England of to-day, with its strictly-imposed limitations on rehearsal opportunity, none but a virtuoso orchestra could 'bring it off,' and here its utility value was discovered in the convincing playing of the Hallé men and their conductor. Its grotesque passages sounded thoroughly legitimate; the laughable extravagances of the 'Belfagor' music had the graphic pertinence of the composer whose vivid style serves a highly-imaginative genius with perfect fidelity. If all 'novelties' in our orchestral concerts justified their inclusion as well as this, there would be the less need for revivals of the Méhul 'Le jeune Henri' order (February 9), which had not been

played for over a quarter of a century, and did not deserve the good-natured tolerant reception bestowed upon it. The short work of eight or ten minutes' length, possessing quality and character, is still a major problem of our orchestral conductors, and in attempts at a solution we seem to record 'outers' (and even 'missed target') oftener than 'bull's eyes': but the 'Belfagor' will surely go into permanent repertory. C. H.

## Music in the Provinces

Birmingham.—The Choral and Orchestral Union, under Mr. Joseph Adams, gave 'The Golden Legend,' and the City of Birmingham Choir was heard at its best in a performance of the 'Christmas Oratorio,' under Mr. G. D. Cunningham.——Madame Gell's Ladies' Choir took part in a popular concert at the Town Hall, contributing part-songs and the first performance at Birmingham of Rutland Boughton's 'The Cloud.'——Dr. Adrian Boult returned to his duties on January 22, when he conducted the City Orchestra in a familiar programme at the West End Cinema. The programme given a week later included a Suite on Flemish Folk-Tunes by de Greef.——At a City Orchestra Town Hall concert three Concertos were played by Misses May and Beatrice Harrison (a new Violin Concerto by Cyril Scott, the Violoncello Concerto of Delius, and the Double Concerto of Brahms). Cyril Scott's work (writes our Birmingham correspondent) 'adds nothing new to the range of the composer's style. The idiom is familiar, and most of it genuine Cyril Scott, and the rest of it not too derivative. Those who are indifferent to the more personal expression of the composer may still admire the refinement, the individual colouring, and the craftsmanship of the work as a whole.'——The programme for February 9, excellently performed under Dr. Boult's direction, consisted of Delius's 'Paris,' d'Erlanger's Pianoforte Concerto (played by M. Pouishnov), and a Haydn Symphony.——At a Sunday concert the 'Farewell' Symphony of Haydn was given with appropriate action.——In the course of the excellent concerts at Queen's College, the Philharmonic Quartet has taken part in Brahms's Sextet and Mozart's Oboe Quartet. Mendelssohn's D minor and Tchaikovsky's 'Elegiac' were well played by the Beatrice Hewitt Trio. The Cathedral Quartet was heard in a Beethoven programme, including Op. 131.——Ireland's A minor Sonata was played by Miss Isolde Menges and Miss Betty Humby at a Mossel concert.

Bognor.—The Bognor Philharmonic Society, assisted by members of the Arundel Choral Society, performed Part 1 of Vaughan Williams's 'Sea Symphony' as the concluding item of a programme that included 'A Tale of Old Japan,' Ethel Smyth's 'Chrysilla' (sung by Miss Gladys Gosling, with orchestral accompaniment), and two movements from Holbrooke's Symphony, 'Les Hommages.' In the interval, Mr. Norman Demuth, the conductor, spoke on the subject of the proposed Bognor Musical Festival, a non-competitive event which may possibly be held at Bognor on the lines of those at Margate, Eastbourne, Hastings, and Bournemouth.

Bolton.—The chief choral scenes in 'Aida' were sung by the Choral Union during a programme which Sir Hamilton Harty conducted with the Hallé Orchestra. The chief orchestral works were the 'Symphonie Fantastique' of Berlioz and the Lament and Scherzo from the conductor's 'Irish' Symphony.——A concert was given by the McCullagh Quartet, who played Beethoven in E flat, Op. 74, and Schumann in A minor, Op. 41.

Bournemouth.—The Introduction to Act 5 of Reinecke's 'Manfred' was played at one of the Symphony concerts.——Miss Juliette Folville has completed a series of three pianoforte concerto recitals given with the assistance of Sir Dan Godfrey and the Municipal Orchestra. Six familiar concertos were performed, with preliminary spoken annotations.

Bradford.—The first movement of Elgar's Violin Concerto, played by Mr. Louis Godowsky, was the chief work in a 20th-century programme given by the B.M.S. Mr. Percival Garratt played his own 'London Fantasia' for pianoforte.——The A. W. Kaye Orchestra, from Huddersfield, paid its first visit to Bradford with a popular programme that included Bantock's 'Scenes from the Scottish Highlands.'——Misses Beatrice, May, and Margaret Harrison played at a concert of the Philharmonic Society, the chief items of interest in the programme being the unaccompanied 'Cello Sonata by Kodály and Ravel's Sonata for violin and 'cello.——Messrs. Albert Sammons, Lionel Tertis, Cedric Sharpe, and William Murdoch played Pianoforte Quartets, and Miss Megan Foster sang, at a Subscription concert on the evening when the B.N.O.C. performed 'Götterdämmerung' at the Alhambra.——Miss Dorothy Manley played the C minor Pianoforte Concerto of Delius at a Philharmonic concert. Mr. Julius Harrison conducted the Leeds Symphony Orchestra, which also played the 'Enigma' Variations.

Brighton.—At a recital by Miss Eveline Petherick (viola) and Miss Ella Simeon (pianoforte), the programme included Sonatas by Marcello, Ariosti, Handel, Grazioli, and Leclair.

Bristol.—The two important events of the year have been the concerts given by the Choral Society and the Philharmonic Society. The former was conducted by Sir Edward Elgar on January 28 in 'The Music-Makers,' 'The Black Knight,' and the 'Cockaigne' Overture. Two rehearsals under the composer had prepared the way for admirable performances of these works. Sir Herbert Brewer conducted his own 'Sir Patrick Spens' and Wesley's 'In exitu Israel.'——The Philharmonic Society, on February 4, gave only unaccompanied music, but this included three parts of Bantock's Choral Symphony, 'Vanity of Vanities.' In this the choir showed excellent training under the direction of Mr. Arnold Barter.——The Johann Strauss Orchestra played at Colston Hall on February 3.

Carlisle.—The Choral Society, conducted by Dr. F. W. Wadely, gave a performance of 'The Dream of Gerontius' on February 2. The chorus was augmented by contingents from the principal choirs of the city, the music of the semi-chorus being sung by the Cathedral choir. Players from the Leeds Symphony Orchestra, led by Mr. Edward Maude, formed the backbone of the orchestra, and the soloists were Miss Constance Willis, Mr. Trefor Jones, and Mr. Keith Falkner.

Cheltenham.—Ireland's second Violin Sonata was played by Miss Isolde Menges and Miss Betty Humby at a Max Mossel concert.——A well-chosen programme, largely Elizabethan, was given by Miss Olivia Hilder, soprano, and Miss Dorothy Treseder, spinet and pianoforte. The Holst concert is noticed on p. 255.

Chipping Norton.—'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha' were performed by the Chipping Norton Musical Society under the direction of Mr. Edgar Smith. Assistance was given by an orchestra from Oxford.

Derby.—The complete cycle of 'The Song of Hiawatha' was performed with good effect by the Derby Co-operative Choir on January 27, under the direction of Mr. Frederick J. Stevenson.——Sir Hamilton Harty and the Hallé Orchestra gave a concert of well-known works, including Beethoven's seventh Symphony, Strauss's 'Don Juan,' and Debussy's 'L'Après-midi d'un Faune,' at the Drill Hall, on February 3.

Dover.—The first of the season's subscription concerts given by the Choral Union was a great success. The works performed, under the direction of Mr. H. J. Taylor, were 'Hiawatha's Departure' and Robert Chignell's 'The Jackdaw of Rheims.'

Haslemere.—The London Chamber Orchestra paid a visit on January 28, and played, under the direction of Mr. Anthony Bernard, Vaughan Williams's Overture to 'The Wasps,' the 'Siegfried Idyll,' and Beethoven's second Symphony.——A delightful entertainment was given recently by the Dolmetsch Dancers, who performed 16th-century dances in period costume to period music played on period instruments. The scenario into which some of the dances fitted was a wedding festivity in the presence of royalty. The stage management and stage decoration were excellent.

HASTINGS.—Among the works recently performed under Mr. Basil Cameron's direction were Liszt's 'Orpheus,' Litolff's 'Robespierre' Overture, and Dr. W. H. Speer's Nocturne for strings. It was arranged that the programme of the London Philharmonic concert conducted by Mr. Cameron should be reproduced at Hastings, on February 18, with an orchestra especially augmented to fifty-five players.

IPSWICH.—Musical interests have been sustained by the visits of the Pirani Trio and the Virtuoso Quartet, and by the concert of the Ipswich Male-Voice Choir, under Mr. Jonathan Job, at which the soloists were Madame Suggia and Mr. Roy Henderson.

KIDDERMINSTER.—The Choral Society celebrated its fiftieth concert on January 31, by taking the part of listeners while the Birmingham City Orchestra played Beethoven's fifth Symphony and other works under the Society's conductor, Mr. J. Irving Glover.

LEEDS.—At a Saturday concert of the Symphony Orchestra Mr. Julius Harrison conducted Beethoven's second Symphony and other familiar and well-chosen works. The Vice-Chancellor of Leeds University made an appeal for the increased support that is essential for the continuance of these concerts.——Under the same conductor the C minor Pianoforte Concerto of Delius was played at the next concert by Mr. Lloyd Hartley. The Symphony was Brahms's first, and other works were Auber's 'Zanetta' Overture and the 'Burleske' of Strauss.——A song recital was given by Miss Elsie Suddaby with Dr. Bairstow at the pianoforte, the programme being an excellent choice of songs that included Purcell's 'The Blessed Virgin's Expostulation.'

LEIGH.—The Choral Society gave 'Israel in Egypt' at Westcliff Congregational Church under the direction of Mr. Arthur Rose. The choral singing won high praise.

LIVERPOOL.—Max Reger's 'Böcklin' Suite of four movements based upon Böcklin pictures was one of the unfamiliar works in a programme brilliantly conducted by Herr Abendroth at the Philharmonic concert on January 24. The other was Wetzler's 'As you like it' Overture. The Symphony was Schubert's in C.—— At the next concert Sir Henry Wood conducted the sixth Symphony of Glazounov, the Brahms Double Concerto (played by the Misses Harrison), Butterworth's 'English' Rhapsody, and the now familiar 'Five Operatic Choruses' of Handel.——The Catterall String Quartet was joined by Miss Mary Abbott in the second Pianoforte Quintet of Dohnányi.——Mr. Cyril Scott was pianist at a chamber concert of his own works.

LOWESTOFT.—The Male-Voice Choir gave its annual concert on February 1 at the Hippodrome before an audience of twelve hundred. A well-chosen programme included the Alto Rhapsody of Brahms, with Miss Muriel Brunskill as soloist.——'King Olaf' brought out the best qualities of the Musical Society, a well-trained body under Mr. C. J. Coleman.

MANCHESTER.—'Dido and Æneas' was performed by the Vocal Society on January 18, with the assistance of the Fallowfield Orchestral Society, the principals being Miss Lilian Evison and Mr. Harold Spencer, and the conductor Mr. Harold Dawber. The concert ended with Vaughan Williams's 'Fantasia on Christmas Carols.' Under its own conductor, Mr. Maurice Johnstone, the orchestra played the Handel-Elgar Overture in D minor. ——A concert version of 'Fidelio' was performed at the Hallé concert (and broadcast) on January 26. The principal parts were taken by Miss Stiles-Allen, Miss Elsie Suddaby, Mr. Heddle Nash, and Mr. Roy Henderson. Haydn's 'Hunt' Symphony, Delius's 'Paris,' and Strauss's 'Don Juan' were the features of the Hallé concert on February 2. At that of February 9, Madame Suggia played the A minor 'Cello Concerto of Saint-Saëns and the Symphony was Beethoven's second. For February 16, Sir Hamilton Harty chose a programme of special interest: Elgar's Introduction and Allegro for strings, Mozart's Horn Concerto, Strauss's 'Don Quixote,' and Brahms's fourth Symphony.——'The Spectre's Bride' and the 'New World' Symphony were given by the Hallé chorus and orchestra, under Sir Hamilton Harty, at a Municipal concert.——Johann Strauss and his orchestra provided a Brand Lane concert.——The Edith Robinson Quartet concluded a series of Schubert programmes with the G major Quartet, Op. 161, and, with Hallé players, the Octet.——Three of the Tuesday noon programmes included the 'Rasoumovsky' Quartets, played by the Brodsky Quartet.——(Respighi's 'Belfagor' Overture is discussed by our Manchester correspondent on p. 259.)

NEWCASTLE.—The first performance here of Vaughan Williams's 'Sancta Civitas' was given by the Bach Choir on February 4, under Dr. Whittaker, with Mr. Keith Falkner as the baritone soloist. Butterworth's 'A Shropshire Lad,' Delius's 'Cuckoo' piece, and the three Spanish Dances of Granados were included in a Philharmonic programme conducted by Mr. Edgar Bainton.

NEWPORT (ISLE OF WIGHT).—At the Philharmonic Society's first concert of the year, Mr. H. W. Stubbington conducted the chorus of seventy voices in a programme of part-songs and madrigals that included Parry's 'I know my soul,' Stanford's 'Shall we go dance,' and 'The Valley,' Gibbons's 'Dainty, fine bird,' and Wilbye's 'Flora gave me.'

NORWICH.—The Philharmonic Society and the Choral Society joined forces in a performance of 'The Flying Dutchman,' under the direction of Dr. Bates.——Mozart's Pianoforte Quartet in G minor was played twice within a few days, at a concert of the Norwich String Quartet, and again at a concert given by local players with Mr. Cyril Pearce at the pianoforte.——The Léner Quartet played at the Haymarket Picture House on February 9.

NOTTINGHAM.—'The Creation' and 'The Hymn of Praise' were given by the Sacred Harmonic Society on February 1, under Mr. Allen Gill's direction.——The William Woolley Choral Society, at a recent concert, sang Bantock's 'They that go down to the sea in ships,' Bernard Johnson's madrigal 'Sleep' (composed for this choir), Brahms's 'Night watch,' Rachmaninov's 'Hymn of the Cherubim,' Coleridge-Taylor's 'Sea-Drift,' and a selection of madrigals and part-songs.

OXFORD.—At the fourth Subscription concert Dr. Adrian Boult conducted the Birmingham City Orchestra in Schubert's C major Symphony.——'Solomon' was sung by the West Oxford Choral Society, under Mr. Louis Smith, with the orchestral part played on the organ by Mr. T. A. Rushworth.

READING.—Mr. Harold Samuel gave his first recital in England, since returning from America, to a meeting of the Reading Music Club at the small Town Hall. The programme was entirely Bach.

RICHMOND, YORKS.—Haydn's 'Spring' and Vaughan Williams's 'Toward the Unknown Region' were performed by the Richmond Choral Society on February 10, under the direction of Mr. Arthur Fountain. The programme also included Holst's 'Turn back, O man,' and the Yorkshire Quartet played Mozart's Quartet in B flat and McEwen's seven Bagatelles.

RIPON.—An operatic programme was given by the Ripon Choral Society under Mr. P. R. Pfaff, the music chosen being the abridged concert edition of 'Carmen' and a fantasia on 'The Mastersingers.' The principals were Miss Eda Bennie, Miss Dorothy d'Orsay, Mr. John Perry, and Mr. A. Norfolk, a member of the Cathedral Choir.

ST. STEPHEN-IN-BRANNEL.—The Musical Society, a choir of fifty voices drawn from St. Stephen and St. Dennis, gave its second concert on February 1, under the direction of Mr. C. Baker, the first part of the programme being Van Bree's 'St. Cecilia's Day.'

WALSALL.—Mozart's twelfth Mass was the principal work performed at a concert of the Gervase Elwes Choir on February 2. Mr. Charles Harrison conducted.

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What promises to be a very important Conference of clergy, organists and choirmasters, and choir members, will be held at Ostend (the Hotel de Ville and the Kursaal) from May 28 to June 2. The event is under the auspices of the Churchman's Choral Union. The costs will be low; the social side will be made much of; and there will be interesting excursions to Bruges, Ghent, &c. Full particulars are to be had from the hon. secretary, Mr. A. H. Hamilton, 1*a*, The Cloisters, Inner Temple, E.C.4.

# Competition Festival Record

Chesterfield (January 26-28).—The fifth Festival opened with a very successful children's day, in which folk-dances were a great attraction. In the choral classes on the Saturday the test-pieces and winning choirs were: Female-voice, Ethel Smyth's 'Dreaming,' Dronfield Choir; Male-voice, Elgar's 'The Wanderer' and Weelkes's 'Ha, ha, this world doth pass,' Chesterfield and District Choir (Mr. Laurie Hartley); Mixed-voice, Gibbons's 'Drop, drop, slow tears,' and Weelkes's 'Ye that do live in pleasures plenty,' Bolsover Choral Union (Mr. H. Critchlow); Church and Chapel Choirs, Brampton Congregational (Mr. W. Barnes).

Clare (Suffolk).—This Festival (February 3-4) is of the small type that does inestimable service in sparsely populated rural areas. Entries were up to last year's level, and the standard was markedly higher. The improvement in the school classes was especially noteworthy. The Festival has more than justified itself by what it has done for the children in so few years. In the adult choral competitions, Great Yeldham Choral Society showed the best all-round capacity and won the challenge cup for the highest aggregate of marks.

Huddersfield (February 8-11).—The feature of the fortieth 'Mrs. Sunderland' Festival was the contrast between the wealth of support given to the soprano and contralto competition and the poverty of talent which (according to the adjudicator) it brought forth. On the last day there was a gathering of good choirs, among whom Colne Orpheus Glee Union (Mr. Luther Greenwood) and Stockbridge Choral Union (Dr. W. M. Robertshaw) became the chief prize-winners.

Medway Towns.—The Kent Festival is migratory. Feeling that a Festival, in order to exert its influence fully in a district, must be held annually in that district, a few Chatham enthusiasts have started a competitive meeting to cater for the populous neighbourhood that includes the Medway towns of Rochester, Strood, Gillingham, and Chatham. It began with a three-days' meeting—January 28, February 1 and 5. Entries were encouraging, and the standard was high. Capital school-work was shown, and folk-dancing classes were a draw. Given the public support it deserves, this should develop into a very useful event. Choirs conducted by Mr. L. B. Mackay were conspicuously successful, being awarded the first prizes in the female-voice, male-voice, and town mixed-voice classes. The winning Women's Institute choir was that of the Friendly Union of Sailors' Wives, Old Brompton, conducted by Mrs. A. D. Lacy.

Renfrewshire Musical Festival, held at Greenock, ran for seven days and occupied eighteen sessions. Entries were good, and public interest was well maintained. Principal awards — Mixed choirs: Premier, Linthouse Choral Society, Glasgow; Open, Paisley Socialist Choir. Men's choirs: Premier, Glasgow Philharmonic Choir; Open, Ferguslie Mills Choir, Paisley; Industrial, Ferguslie Mills Choir, Paisley. Women's choirs: Premier, Greenock Festival Choir; Industrial, Ferguslie Mills Choir, Paisley. Church choirs: Sherwood U.F. Church, Paisley.

### coming festivals

We have been informed of the following dates and other particulars:

Bedford.—March 5-16 (over two thousand entries have been received).

Croydon.—April 30 to May 5. Entries close on March 31. The Secretary's address is 7, Katharine Street, Croydon.

Folkestone will be the meeting-place for this year's Kent Festival. The syllabus may be obtained from Mr. W. H. Jell, 20, Sandgate Road.

Kendal (The Mary Wakefield Festival).—April 17-20.

Oxford.—The Three Counties Festival will be held here on May 5 (Church Choirs) and May 9-12.

# Music in Scotland

Edinburgh.—The Paterson Orchestral concerts, with Mr. Albert Coates conducting the Scottish Orchestra, followed the general lines of the Glasgow concerts, noticed below.——At the second of the University Historical concerts, the Edinburgh String Quartet, assisted by Mr. E. Bernini (clarinet) and Mr. Colin Mackenzie (viola) played Mozart's C major Quartet and Clarinet Quintet, and Brahms's String Quintet in G major.——Prof. Tovey's Sunday concerts comprised a vocal and pianoforte recital by Mr. Steuart Wilson (tenor) and Miss Jean Hamilton; an orchestral programme by the Reid Symphony Orchestra, conducted in Prof. Tovey's absence by Miss Mary Grierson; and a pianoforte recital by Prof. Tovey himself.——At the second concert of the Edinburgh Amateur Orchestral Society (Mr. Ralph T. Langdon), Miss Dorothy Salvesen played the Mozart D major Pianoforte Concerto, and the orchestra presented the 'Siegfried Idyll' and works by Mendelssohn, Dunhill, and MacCunn. ——The Scottish String Quartet gave an alfresco concert, the programme including Mozart's 'Jagd' Quartet, Schubert's 'Satz' Quartet, Wolf's 'Italian Serenade,' Bridge's 'Cherry Ripe,' and the Schumann Pianoforte Quartet.——Miss Marjorie Greenfield gave the first of three folk-song lecture-recitals, her subject being 'English Folk-Song.'

Galashiels.—Concerts were given by the Scottish Orchestra, under Mr. Albert Coates, and by Mr. Moodie's Choir, Edinburgh.

Glasgow.—The third and final month's concerts of the Scottish Orchestra's three-months' series were directed by Mr. Albert Coates. The programmes of seven concerts included: symphonies — Beethoven's No. 3 in E flat ('Eroica') and No. 5 in C minor, Brahms's No. 1 in C minor, Mozart's G minor, Tchaikovsky's No. 4 in F minor, and Vaughan Williams's 'London'; overtures—'Figaro,' 'Romeo and Juliet' (Tchaikovsky), 'Tannhäuser,' and 'William Tell'; suites and symphonic poems, &c.—'Scheherazade' (Rimsky-Korsakov), 'Boutique Fantasque' (Rossini-Respighi), 'Les Préludes' (Liszt), and Strauss's 'Don Juan,' 'Death and Transfiguration,' and 'Till Eulenspiegel'; and a Wagner evening. The programme of the concluding concert, chosen by popular vote, comprised the César Franck Symphony, the 'Leonora' Overture No. 3, the 'Scheherazade' Suite, the 'Ride of the Valkyries,' and Respighi's 'Fountains of Rome.' Mr. Coates's exuberant and flamboyant methods appeared to be relished by the greater part of his audiences. We had him at his best in the 'London' Symphony, at his worst in the César Franck. Soloists — Miss Raya Garbousova, who played the Haydn 'Cello Concerto in D with brilliant technique, much temperament, wayward rhythm, and considerable sketchiness of intonation; Ticciati, who took the place of Albert Blumen in Beethoven's C minor Pianoforte Concerto and added sensibly to our disappointment over the absence of Mr. Blumen; Egon Petri, who gave a sound albeit rather unromantic performance of the Schumann Pianoforte Concerto; and Miss Elsie Black, a young Glasgow contralto, who made a capital first appearance in an aria from Parry's 'Saul.'—— The Glasgow Choral Union and the Scottish Orchestra joined forces in a performance of Elgar's 'Dream of Gerontius' under the direction of Mr. Wilfrid Senior, who conducted with competence and authority, and gave us an impressive reading of the score. Mr. Steuart Wilson (tenor) and Mr. Roy Henderson (baritone) were distinguished in their solo parts. Miss Muriel Brunskill was rather a temperamental angel.——The Fellowes String Quartet, reappearing in public after a prolonged hiatus, gave an alfresco recital comprising Quartets by Haydn and Beethoven and the Schubert Quintet in C, Op. 163.——Govan Choral Union (Mr. James H. Gibson) gave a programme of part-songs at its first annual concert.——St. George Co-operative Choir (Mr. William Wilson) gave its annual concert of part-songs.——Mr. John Goss gave an attractive song recital at the Kilmacolm Subscription concerts.——Dr. George Dyson, continuing his series of Cramb Music Lectures at Glasgow University, and discussing the orchestral and

chamber music of the 18th century, and the effect of aristocratic patronage and its results on performers and composers, was at considerable pains to stress the importance of Philip Emanuel Bach as a pioneer in the evolution of sonata form. Illustrations from Haydn and Mozart were played by the Fellowes String Quartet.

HELENSBURGH.—At the fourth of the Helensburgh Subscription concerts, the Brosa String Quartet, making a first appearance in Scotland, played Haydn's 'Emperor' Quartet, Dvorák's 'Nigger' Quartet, and the Borodin D major Quartet.

PERTH.—Perth Orchestral Society gave its annual concert. The Brosa String Quartet appeared under the auspices of the Duncan Trust. The Glasgow Orpheus Choir visited Perth under the ægis of Perth Madrigal Society.

GENERAL.—'International celebrity' concerts were given at Glasgow, Edinburgh, and Dundee by Friedmann, 'the colossus of the piano,' and Johann Strauss, presumably 'the apotheosist of the waltz.' At the third of the Max Mossel Subscription concerts at Glasgow, Edinburgh, Aberdeen, Ayr, and Bridge-of-Allan, Miss Isolde Menges (violin), Miss Dora Labette (soprano), and Miss Betty Humby (pianoforte) presented an attractive programme, Miss Menges being outstanding in the Bach Chaconne.

SEBASTIAN.

## Music in Wales

ABERYSTWYTH.—At the weekly college concert on January 19, a presentation was made to Sir Walford Davies as a memento of the services rendered by him to the cause of music at the College and in Wales during the time that he was Professor. Prof. de Lloyd conducted a performance of Mozart's Symphony in E flat by the College Orchestral Union.——The Aberystwyth Festival has been fixed to take place during the last week in April.

BANGOR.—Recent programmes at University College have included Franck's Pianoforte Quintet, the 'Archduke' Trio, Handel's Sonata for two 'cellos and pianoforte, Boyce's Trio-Sonata, with its jolly little dance finale, Schumann's String Quartet in A, three Miniature Trios by E. T. Davies, Beethoven's Violin and Pianoforte Sonata in G, Op. 96 (played by Miss Washbourne and Sir Walford Davies), and Handel's Concerto Grosso No. 6, in G minor, and Holst's 'St. Paul's' Suite, played by the College String Orchestra, under Mr. E. T. Davies. On February 16 the programme included a suite of Trios, entitled 'Country Magic,' by Armstrong Gibbs, together with a group of unfamiliar melodies from Handel's works, specially arranged for strings and pianoforte.

BUILTH WELLS.—At a concert of the Builth Wells Philharmonic Society, Bach's 'God so loved the world,' and two other Bach choruses, were sung under the direction of Mr. A. P. Morgan.

CARDIFF.—Concerts at University College have included Schumann's Quintet, John Ireland's second Violin Sonata, Brahms's Trio in C—the performers being Mr. Hubert Davies and Miss Leyshon (violin), Miss Nesta Jones (viola), Mr. J. G. Collier ('cello), and Mr. Joseph Morgan (pianoforte)—and Mozart's Serenade for strings, conducted by Prof. David Evans.——Other concerts have been as follows: Cardiff Suburban Choir, conducted by Mr. Ronald Chivers, the programme including Elgar's 'As Torrents in Summer' and 'Weary Wind of the West,' Bantock's 'Awake,' and Lee Williams's 'Song of the Pedlar'; Cardiff Musical Society, conducted by Mr. Warwick Braithwaite, the programme comprising Parry's 'Blest Pair of Sirens,' Vaughan Williams's 'Toward the Unknown Region,' and Elgar's 'Light of Life'; a Johann Strauss concert; the Brosa String Quartet in the Vaughan Williams and Ravel Quartets; and the Cardiff Catholic Choral Society, conducted by Mr. J. J. O'Leary, in Mozart's twelfth Mass and a miscellaneous programme.——On February 12, M. le Comte de France de Tarsant, assistant French Consul at Cardiff, gave a highly appreciated lecture on Berlioz to the Anglo-French Society.

HARLECH.—Twenty-one choirs are expected to take part in the Festival, with a total of two thousand two hundred voices. The principal works chosen are the 'Creation' and Bach's 'Jesu, Priceless Treasure.' Dr. Hopkin Evans will conduct.

SWANSEA.—On January 30, the Swansea Chamber Music Society gave a school concert at which Mr. Ernest Tomlinson (viola) and Mr. Reginald Paul played the Viola Sonata of York Bowen and the Romance of Benjamin Dale. In the evening the Society gave a public chamber concert, at which the same artists played works of Arnold Bax and Frank Bridge.

GENERAL.—Arrangements have now been completed for a fusion between the National Council of Music, the National Museum of Wales, the Cardiff City Corporation, and the British Broadcasting Corporation, by which a National Orchestra of Wales will come into being as a standing institution, giving four free concerts per week, which will be broadcast.

## Music in Ireland

BELFAST.—A programme of Madrigals and Ballets was given by the 'Pleasure Singers' from Liverpool at a meeting of the British Music Society. —— The Philharmonic Society gave a miscellaneous concert on February 10, the chief contributions of the choir, under Mr. E. Godfrey Brown, being Elgar's 'Go, song of mine,' Parry's 'In Praise of Song,' a Psalm by Holst, and Gerrard Williams's unaccompanied Choral Suite, 'A Cycle of the Sea.'—— At a B.B.C. concert on February 14, Sir Henry Wood conducted the 'Eroica' Symphony and Mr. Arnold Trowell played Haydn's 'Cello Concerto on a borrowed instrument, having had an accident with his £1,500 Mantagnana on the way to the concert.——A small choir conducted by Mr. Charles D. Kinnis played the chief part, by singing madrigals and part-songs, in a Saturday organ recital given by Mr. Brennan at Ulster Hall.

DUBLIN.—A notable concert was given by the Dublin Orchestral Society under Col. Brase on January 21. A bright Overture, 'Autolycus,' by Harold R. White, was given its first performance; Liszt's 'Faust' Symphony was played for the first time at Dublin; and Miss Petite O'Hara's playing of Bruch's G minor Concerto was the first full-scale performance of a violin concerto at Dublin since the war, according to the *Irish Times*, that journal also remarking that the orchestra which performed this music consisted of amateurs, students, military players, and a few professionals.——Concerts have been given by the Brosa Quartet, the Pirani Trio, Isolde Menges, Brailovsky, and Albert Sammons.

## Musical Notes from Abroad

### GERMANY

OPERATIC EVENTS AT HAMBURG AND BERLIN

It is a matter of special interest when an Italian composer sets to music a libretto taken from German literature, as happened recently, when Ottorino Respighi made an opera of 'The Sunken Bell,' a dramatic poem by Gerhart Hauptmann. His work was performed at the Hamburg Stadttheater on November 18. Some twenty years ago the same task had been undertaken by a German composer, Heinrich Zoellner, whose work has not lived. Why did Respighi undertake to spend his forces on a subject which had proved ill-suited for the purpose two decades before? This indeed means idealism of which no German composer would be capable nowadays.

Italy was never considered to be the home of romanticism. Where there is so much sunshine throwing a golden light upon everything there is no mystery, and where there is no mystery there is no room for romanticism. It is in the

woods of Germany that romantic poetry was born. On the other hand, German romanticism proved peculiarly attractive to Italian composers; even Puccini, when writing his 'Le Villi,' an opera nearly forgotten to-day, was under the spell of German romantic poetry, but he failed to render the spirit of his libretto.

Respighi, who in some respects follows the tracks of Puccini so far as opera composition is concerned, may boast of a more intimate knowledge of German literature. He spent some years of his life in Germany, and evidently profited by it in artistic experience. So, when he resolved to set to music the lyric drama of Gerhart Hauptmann, he could hope to succeed, with his refined technique, in translating the peculiar mood of this poem into a more suggestive language than was possible to other composers. Indeed, there is much interesting music in his score. The atmosphere in which the story moves is rendered with great sensitiveness. Even so, there is something artificial in Respighi's music. He and the man responsible for the translation into Italian (which had to be re-translated into German) were obviously mistaken when they assumed a task which had not particularly attracted the poet's fellow countrymen.

There are works interesting even in spite of their weak points. To these belongs Respighi's opera, which is worth mentioning as an ideal enterprise by one of the foremost of Italian composers. The performance, which had a tiring effect upon the hearers, was conducted by Werner Wolff, Kapellmeister, whose special predilection for Italian opera is well known. Maybe 'The Sunken Bell' will be accepted by some other German stages. Its chance of success is not very great.

The revival of 'Pelleas and Melisande' in the Berlin Staedtische Oper, under the auspices of Bruno Walter himself, was another interesting event in the life of the German musical stage—for this work had been put aside after the not very numerous performances that were given in Germany when the opera was a novelty. It was now to be decided whether Debussy's opera, which may justly be assigned an important place in musical literature, was capable of impressing the present opera-going public. That even nowadays it is greeted with enthusiasm in Paris was proved to me at its re-appearance at the Paris Opéra-Comique nearly two years ago.

Bruno Walter, who generally does not incline to modern experiments, and who prefers to put his trust in the classics, was convinced that he could bring about a revival of 'Pelleas and Melisande.' It was the particular colour of this score that attracted him. Having trained his orchestra to such a degree that it was ripe for the most difficult tasks, he inspired the players with his love for the work, and drew from them all the beauties of sound latent in the score. One thing, however, he forgot: the atmosphere of this work of musical impressionism can hardly be reproduced anywhere else than in France, where it has become a traditional part of the musical stage. The German opera-going public demands more solid operatic gifts. No doubt it found the music very admirable, but all the same it was conscious of a certain monotony, a feeling which was increased by the great dimensions of the Staedtische Oper. So the experiment proved interesting only for the few.

Again, it was vain labour that went to the performance of Igor Stravinsky's 'The Nightingale' in the same opera house. All those who hoped for something revolutionary could not but be disappointed by the lyric character of this work, which certainly has its poetic value, but demands other and more suggestive performance than was given on this occasion.

### SOME ORCHESTRAL AND CHAMBER MUSIC NOVELTIES

Concerts particularly devoted to modern music have become rare. This is mainly due to the fact that modernity in itself has lost its drawing power, even for those deeply interested in it, owing to the many disappointments they have experienced. We have obviously arrived at the stage of evolution in which the distinction between good and bad modern music is much more easily drawn than it was in the more revolutionary period soon after the war. It must, however, be acknowledged that Furtwängler, the most successful among the concert conductors in Germany, does not spare efforts to make his public acquainted with certain modern works, so far as the particular character of the Philharmonic concerts allows it; for of course subscribers to these concerts are not very anxious to undergo new experiences, and to run the risk of being attacked by what they call cacophonies. This happens everywhere in the world. Furtwängler, while paying due regard to this *vis inertiæ* of his public, is not afraid of offering, amidst the sweet things he provides, some bitter modern pills which have the great advantage of introducing a little more variety into the orchestral programmes.

One of the novelties performed by Furtwängler was a 'Comedy for Orchestra' by Ernst Toch, a young composer who has gained a certain notoriety among the representatives of the present generation in Germany. His Concerto for pianoforte and orchestra distinguishes him from the many young composers of deficient technique whose originality is based upon their shortcomings. Toch's 'Comedy for Orchestra' is not so gay as the title promises. Certainly he wanted to write a new 'Till Eulenspiegel,' but his humour has been greatly influenced by the love of the grotesque predominating in our time. The beginning of this piece is startling. Rhythmic variety and a sense of colour lead you to expect something very original. After a few bars, however, the composer is marching on the high-road of music, though paved with good counterpoint and full of contrasts. The mood in which he composes is always the same. Grey colour is prevalent. Altogether we may rank this comedy for orchestra as one of the better works written in the last few years.

Another young composer, Hanns Eisler, a pupil of Schönberg, has the curious idea of setting press cuttings to music. An advertisement or a news paragraph inspires him to music. Obviously, he is resolved to deprive music of all solemnity and to make it an expression of every-day life. It is, so to say, music for the man in the street, though seen from the higher point of view of one who has gone through all the experiences of modern music. We had heard a first example of this kind of composition at the Baden-Baden Festival, but his last work, if it is proper to honour it with this title, shows greater surety of style. Eisler writes a new *parlando*, not without some deference to romanticism. The performance of this piece was brought about by the International Society for Contemporary Music. Besides this, the programme contained some already known works by Schönberg and Alban Berg, and these were the best part of the evening.

### SCHERCHEN CONDUCTS SYMPHONIC NOVELTIES

Strangely enough, Hermann Scherchen, a conductor very well known to all the visitors of International Festivals, finds it difficult to win the international reputation that is deserved by his extraordinary talents and capacities. This excellent musician, now appointed Kapellmeister at Bukarest, comes back to Berlin now and then to recall his existence to the music-lovers of this town. His concerts prove to be the most remarkable events in Berlin musical life. First, the Broadcasting Company called him forth to perform, with its orchestra, some new symphonies; secondly, he gave a concert at his own risk, the programme of which consisted of some of the most interesting modern works published by the Universal-Edition.

Wladimir Vogel, whose 'Sinfonia fugata' aroused the greatest attention, is a Busoni pupil, and this work, which he probably looks upon as his most important achievement, is devoted to the memory of his great master. Both the name and the characteristic features of this Sinfonia leave no doubt as to the influence exercised by Busoni on his pupil. The composer always seems to be infected with intellectualism, and to neglect the sensual side of music. The Sinfonia betrays this weakness, though its contrapuntal texture is animated by a certain intellectual fanaticism. The more, however, the work advances, the more the composer seems to free himself from scholarly influences and to shake off the fetters of intellectualism. Then he becomes inventive in the instrumental part, so that his 'post-movimento,' with which the whole work ends, proves a very effective conclusion, blending the characteristic

elements of the work into one. A new Pianoforte Concerto by Walter Huebschmann had the great advantage of introducing this young composer as a very sincere and well-trained musician, whereas a new Symphony by Reinhold Wolff could not, with all its pomp, convince the hearer of its value.

The Concerto Grosso by Heinrich Kaminski, the well-known composer, a rather complicated work, had been given here and there in Germany, but certainly had never been so effectively performed as it was by Scherchen. It is a curiosity in so far as it avoids traditional ways, but is rather enterprising in its contrapuntal style and linear movement. Kaminski has perhaps never gone so far in modernity as in this Concerto Grosso, which is obviously intended to prove the possibility of combining the old and the new in grand style. But the impression is not quite so satisfying as the composer had hoped. The synthesis of the two spirits has not been attained, and the conflict between tradition and modernity is apparent. Among the other works performed on this occasion, six orchestral pieces by Anton von Webern, the most ascetic among contemporary composers, and the two Psalms by Ernest Bloch, deserve mention. The latter pieces are pleasant without being important.

ADOLF WEISSMANN.

## MILAN

Last month was a very busy one in the concert world here. Apart from the unusually large number of visiting artists, in one sense the Schubert Centenary concert was the most important given. The evening's music was preceded by a lecture on the life, works, and relationships between the great *Lieder*-writer and Rome. The lecturer was Otello Cavara, who curiously chose to address most of his remarks to the supposedly present figure of Schubert, and clothed in these garments his text proved most interesting. The music performed included two groups of songs and the Trios in E flat and B flat. These latter were played by the Trio Italiano Ranzato, led by Virginio Ranzato (violin). The pianist, Marino Beraldi, also accompanied most ably the singer, Janina De Witt, a mezzo-soprano of good quality and power. Her decision to sing in Italian was a mistake, however, as she let her style reflect an Italianism alien to the spirit of the great Viennese. Her interpretations were otherwise intelligent and at times vivid.

Important also were the several concerts given by the Quartet Society, for which were engaged the violinist Busch and the pianist Serkin; Wanda Landowska, pianist and harpsichord player; Mischa Elman; and the pianist Horszowsky. The Busch and Serkin evening was devoted to the Beethoven group, Op. 30 (dedicated to Alexander I.). This set is hardly ever heard here, and in the hands of these two sterling music-makers proved very acceptable fare indeed. Most impressive was the Sonata No. 6, in A major (Op. 31, No. 1), and in particular the Adagio molto espressivo movement. Landowska's programme, for merit of novelty, was the most interesting of all; especially with the repetition of the third movement of Mozart's Sonata in A upon the harpsichord after the pianoforte. It was quite exciting, too, to see Byrd's name figuring on her programme amongst those of Couperin, Telemann, and Scarlatti. As may be imagined, Elman's success was immense, and in a lesser degree that of Horszowsky, though this latter, by paying attention to his tone in the louder passages, would also score unqualified success.

The Poltronieri Quartet gave some interesting concerts, one of Brahms (the C minor and G minor Quartets), one of Schumann (the Trio in F, the Quintet, and songs), and one mixed.

Under the direction of the Ufficio Concerti there were the usual four or five concerts weekly, principal among which were those of Joan Manen, the well-known Spanish violinist; Hildegarde Donaldson (violin); and the German pianist, Edwin Fischer, from whose hands the Sonata of Stravinsky was coldly received.

### AT LA SCALA

Since last writing, there have been presented 'Nerone,' 'Turandot,' the ever-green 'Lucia,' two turns of the Wagner cycle, and the new ballet, 'Vecchia Milano,' by Vittadini and Adami, preceded several times by 'Gianni Schicchi' and 'I Pagliacci.' In 'Nerone,' Trantoul (the tenor spoken of last month in regard to 'Otello') scored another triumph. The progress of this singer is extraordinary. The other leads were sung by Scacciati, with Galeffi and Faticanti. Toscanini directed. 'Turandot' was received with the same enthusiasm as last year, which fact gives one to wonder a little. Panizza conducted, and under his direction the pseudo-Orientalism gave every chance to the singers—Merli, Scacciati, and Pampanini, who sang particularly well. The Wagnerian operas were very popular, and several days before they commenced saw the house sold out for both occasions. The interpreters were almost without exception the singers of last year. In the Siegfried of Fagoaga there was a noticeable improvement. Most worthy of notice, too, was the Brünnhilde of Leider. Rossi-Morelli sang an excellent Wotan, more so in the 'Valkyrie' than in 'Rhinegold,' while the Fricka of Cravcenko was impressive. Creditable also were the interpretations of the other members of the caste. This cycle is probably Panizza's strongest interpretation.

And after the 'Ring,' 'Lucia' and Dal Monte. If the change seemed abrupt or incongruous, let it be said at once that it was accompanied by a sigh of relief. Of course, the glory was Dal Monte's. Pertile too sang well, and Damiani was a fine Ashton.

### THE NEW BALLET 'VECCHIA MILANO'

The choregraphic action invented by Giuseppe Adami and set to music by Franco Vittadini originates in the Milanese history of 1859, when Cavour despatched his famous order from Turin, 'The Lombardese will not alone resist the clever seductions of the Archduke Maximilian sent from the Viennese Court to ingratiate the sentiments of the people of the city, but they will respond with hostile acts to the smiles of friendship and benevolence.'

A plot of wonderful ballet-material has been drawn from the historic scenes of the time, and with it the choregrapher might have done better than he did. One is bound to say that from the actual scenic point of view, the ballet would go hardly if separated from the gorgeous costumes of Caramba and the lavish production of La Scala. The music is modest and unpretentious, and achieves its composer's end very creditably. He employs some old tunes spontaneously, and manages always to be fresh; there is nothing laboured, notwithstanding little sallies into the realms of modernism, and here and there are purely reflective touches. It might have been better had he adopted new themes instead of repeating certain motives, but here he appears to have preferred varying the orchestration. There are a number of sections worthy of being extracted, and the conductor of the small orchestra in search of pleasant filling-in music might look further and fare worse.

Of the operas selected to accompany the ballet, 'I Pagliacci' proved the more acceptable. Both as protagonist in 'Gianni Schicchi' and as Tonio in 'I Pagliacci,' Carlo Galeffi sang and acted as can very few others. His is a great voice and a great school. In 'I Pagliacci,' Menescali sang Canio, and Rosa Pampanini, Nedda. Both her acting and singing were practically faultless, and whatever her performances may have lacked in Puccini's 'Manon' last month, her Pagliacci showed her to be one of the most satisfying singers heard for a long time.

CHARLES D'IF.

## PARIS

'La Tour de Feu' is the title of a new work produced by the Opéra a few weeks ago. The composer, M. Sylvio Lazzari, had hitherto served as a regular contributor of dramatic music to the Opéra-Comique. In this quality he supplied various items, the best of which, the 'Lepreuse,' won for him considerable appreciation in France, if not

abroad. For the vast and elaborate staging of 'La Tour de Feu' the composer had to apply to the Opéra, the artistic management of which spared no effort to meet the task.

The story is one of violent passion and no less furious feats. Yves, the keeper of a lighthouse on some abrupt point in Brittany—presumably in the 17th century—celebrates his wedding with Naic, a mysterious and dreamy girl. A Portuguese nobleman, Don Jacintho, sailing in his yacht, is infatuated with Naic, who in turn is dazzled by the foreigner's magnificent presents, and falls in love with him. They lay down a plan of elopement. Naic is to make the necessary signals to the ship for coasting and taking her on board. Yves scents the treachery, and in wild jealousy puts out all lights, heedless of the storm raging at sea. Don Jacintho's ship is smashed on the rocks, and Naic throws herself into the dark waters. Mad with despair, Yves sets fire to the lighthouse, and disappears in the flames.

The three Acts of this opera are of unequal strength. The first seems long and fairly monotonous, with music of no outstanding feature in spite of a few beautiful popular themes of Brittany. The second Act indulges in conventional rhetoric, and not until Act 3 begins can we catch a glimpse of M. Lazzari's otherwise efficient operatic talent. By writing his own libretto the author handicapped himself as a musician. There is little, if any, construction in the plot, which is flat during the first two Acts, and the third suffocates with accumulated dramatic violence. The music follows unavoidably the same curve. Instead of a normally ascending climax, the musician, as if to make good the deficiency of the beginning, lets loose, in the last part, floods of music, the grandiloquent violence of which overlaps lyricism, falling little short of exasperation. Moreover, the dominant characters of the play are too primitive, and defy even an elementary progression of psychological insight. The composer's musical language, though of a belated Wagnerian character, attests nevertheless to his fervid conviction, and in the third Act does not fail to make a deep impression. A novel feature in the staging of 'La Tour de Feu' is the use of the cinema with a view to creating the illusion of a closer reality so far as the sea-waves, the storm, and similar scenic effects are concerned. Moving pictures taken at adequate occasions are shown discreetly inserted among curtains of real decoration. The innovation should rejoice lovers of the realistic theatre.

M. Walther Straram has inaugurated his annual season of sixteen symphony concerts on Thursday nights at the Pleyel Hall. His orchestra is composed of the best elements available, which, under his tenacious and enlightened direction, give performances of a remarkable quality. The programmes are composed in a spirit of large eclecticism. Among the new works performed we should note two pieces by Darius Milhaud, 'Israel is living' and 'Hymn to Zion,' which lasted together less than four minutes, and in which, for sheer lack of time, the best of the composer's talent could not be detected.

At the subsequent concert, M. Alfredo Casella performed (himself at the pianoforte) 'Scarlattiana,' a divertissement for pianoforte and small orchestra, composed on themes from Scarlatti's works. The Italian pianist and composer proved brilliant both in the working out of the themes and in the presentation of his homage to the great master.

When on the following Thursday M. Straram took the lead for the production of Alban Berg's Chamber Concerto for pianoforte, violin, and a limited orchestra of thirteen wood and brass instruments, forebodings came that some trouble lay ahead. In fact, before half of this item had been delivered, those three thousand auditors almost unanimously broke out in vehement protest. Twice had M. Straram to quit his artists and face heroically the clamouring audience. Alban Berg is a pupil of Schönberg, and an earnest exponent of the latter's æsthetics. But while the master's art offers at least the redeeming feature of an aim realised by the means used, the pupil's endeavours fall far short of anything that even convinced Schönbergians may agree to. Although Berg is 'out for' atonality, in the aforesaid Chamber Concerto the main parts—viz., those for violin and pianoforte—are rarely capable of escaping from the fetters of smashed but none the less existent tonality, while the wind instruments, practising seemingly apart from the soloists, display timbre colours in those registers which cannot stand prolonged or frequent exhibition without producing a despairingly monotonous effect on the unprejudiced hearer. M. Straram and his soloists exerted themselves to the utmost in defence of an indefensible work. Praise is due to them, with the regret that so much talent and goodwill have not been extended to musical creations of a less barren issue.

Petro J. Petridis.

## VIENNA

### 'German' conductors

Three prominent conductors have visited Vienna in close succession recently, each representing a different type, all three considered German musicians, yet all three Austrians, either by descent or by long association. It is a peculiar and oft-noted fact that the majority of what are to-day known as 'German' musicians—especially conductors—are more or less Austrians by birth. Austria, a German country by virtue of her language, is yet very different from Germany herself as regards mentality—more cosmopolitan and international, and a blend of northern and southern culture, with the latter decidedly predominating; a fact accounted for largely by Austria's geographical situation and by her mixed nationality. The Austrian soil has produced these artists: Berlin is merely their 'market'—to use a term quite in keeping with the lively atmosphere of that city in music no less than in other things.

The conductors mentioned above came in close succession, which is probably not an accident. Their advent was probably more or less connected with the fact that the Staatsoper is just now, once again, in quest of a new 'first conductor' to take his place beside director Schalk and Robert Heger. And what German musician would not be tempted by the prospect of a prominent position at what is still—and more than ever—the greatest and most aristocratic operatic theatre on the Continent? True that the Staatsoper, under the directorship of Franz Schalk—a musician brought up in the ideals of the Wagner epoch—has been, and still is, slighting the contemporary operatic production; true that the modern (and sometimes violently radical) methods of stage direction have only recently, and only reluctantly, found entrance at the Vienna Opera; but equally true that the seeming 'reactionary' mentality of Vienna's Staatsoper is deeply rooted in a great and noble tradition which should safeguard this house from the far-fetched experiments now in vogue in Germany, and notably at Berlin, where the rivalry between three opera houses and their famous directors bears sometimes strangely 'original' fruit.

The three visiting conductors were Erich Kleiber and Bruno Walter, from Berlin, and Egon Pollak, from Hamburg. (Pollak has often been mentioned as a candidate for the Staatsoper.) Of Kleiber's successful debut concert with the Vienna Philharmonic Orchestra I have spoken in my last month's letter. After this deeply-intellectual artist, Bruno Walter represented a different type of conductor. Kleiber is of the 'young guard'; Bruno Walter, beloved here from his collaboration with Mahler at the Staatsoper, belongs now—in the eyes of the present musical generation—to the 'classical' conductors, notwithstanding his comparative youth. As usual, Walter made his *re-entrée* with a Mahler Symphony (No. 1), and few conductors present this work in as truly a 'Mahlerian' way as he does; few are more capable of reflecting the incessant and abrupt changes from elation to melancholy; in short, what I have once termed the 'intermittent hysteria' of Mahler's music. After Kleiber's fourth Mahler Symphony and Walter's first, Egon Pollak presented a new aspect of Mahler conducting in the 'Song of the Earth.' Pollak is chiefly an operatic conductor, and his revival of Verdi's 'Falstaff' at the Vienna Opera, two years ago, was remarkable. He is compelling, but more of the quiet, 'objective' type. After the lyric effusiveness with which Walter is wont to endow the 'song symphony,' Pollak's reading baffled at first by its seeming sobriety. He divests this music of

much that makes for its romanticism—which is, perhaps, the attitude the general public will ultimately take towards Mahler's works. It remains to be seen, however, whether, minus its neurasthenic element, Mahler's music will stand the test of time.

ORCHESTRAL NOVELTIES

It is noteworthy, by the way, that German conductors who, in Germany, stand in the front row of the 'pace-makers' for ultra-modern music, generally choose older and acknowledged works for their programmes at Vienna. This fact is significant: Vienna has not the sensation-hunger of the more 'Americanized' Berliners, where new names, new sensations, spring up daily, only to lead an ephemeral life and disappear as quickly as they came. Vienna's musical taste is of the evolutionary sort, which is again the result of an old musical culture: new things are less readily embraced, but more intensely loved once their worth has been tested. Unfortunately, however, this state of things makes conductors reluctant to produce new works here, and consequently novelties are becoming increasingly scarce in Vienna programmes. Robert Heger this season reverted to a newer work for his Gesellschafts Konzerte, which had previously been tried and acclaimed—Erich Wolfgang Korngold's Pianoforte Concerto, a brilliant piece of instrumental music written for, and excellently played by, Paul Wittgenstein, the one-armed Viennese pianist. In this work, a light and bright touch contrasts happily with the dramatic pathos so frequent in Korngold's larger works, and banalities are more carefully avoided than usual. Indeed a certain element of jugglery is welcome in the syncopated portions of the work, which reveal a refreshing willingness on Korngold's part to be 'up to date.'

Although this Pianoforte Concerto is a welcome addition to the small literature of contemporary instrumental music with orchestra, the same cannot be said of Joseph Achron's Violin Concerto which Louis Krasner, a highly-gifted young American artist, presented for the first time in Europe, at Vienna. The long piece consists of two movements, of which the first, excessively protracted, brings forward no less than fifteen themes. The composer terms them 'Trops,' and they are derived from Hebrew synagogue music. Such wealth of themes precludes logical 'development' in anything like the traditional sense, and the result is chaos. The second movement is shorter and more concise, being built on two Hebrew dance-themes. Apart from its doubtful musical worth, the piece cannot even be considered grateful for the instrument. It sounds well in parts, particularly in its bizarre orchestral effects. Krasner played the immensely taxing piece with brilliant technique and fine tone.

SOLOISTS

Katherine Goodson, the British pianist, devoted her recital this season to Chopin, and displayed once more her wide emotional range, artistic conceptions, and mature mastery. Chopin, too, dominated in the programme of Jan Smeterlin, whose fine pianism, particularly effective on the lyric side, is well known and appreciated here. Backhaus, in three recitals, rallied his numerous admirers, and proved one of the outstanding pianists of the season. Like Backhaus, Stephan Askenase chose Liszt's B minor Sonata and, with a plastic and expressive reading, emphasised the eminent instrumental virtues of the piece to an extent which almost obliterated its doubtful musical qualities. Less pianistic, but vastly more interesting, was Prokofiev's third Concerto, of which Askenase gave a great performance under Egon Pollak's baton. With Prokofiev, as with Bartók in his new Concerto, the pianoforte is above all an instrument—and predominantly a percussion instrument—in the orchestral ensemble. This is, perhaps, a drawback for the soloist, but a stimulating experience for the hearer.

The concerts of Adila Fachiri were anticipated with interest owing to this violinist's relationship to Joachim, and these expectations were not disappointed: she met with decided and deserved success. Philipp Scharf, an American violinist, returned after a year's absence, and evinced a remarkable growth in both the technical and musicianly aspects of his work. Judith Bokor was one of the number of 'cellists who have recently visited Vienna—Gaspar Cassado, Rafael Lanes, Arturo Bonucci, and Antoni Sala—and created again a deep impression through her beautiful tone ('dematerialized' to an extent rarely found with this instrument), and through her noble, artistic interpretations. An interesting new-comer in the vocal field was Gladys Greene, an American soprano with a light, beautiful voice, who mastered the stylistic requirements of old Italian arias, classic German songs, and modern compositions with notable versatility.

PAUL BECHERT.

# Obituary

We regret to record the following deaths:

GEORGE VERNON RIGBY, at Ramsgate, aged eighty-eight. Although even his name is unknown to many musicians of the present day, Rigby was about fifty years ago one of the most famous of tenors. For some years, in fact, he was a good second to Sims Reeves himself. He was born at Birmingham on January 21, 1840, and sang as a boy at St. Chad's Cathedral. When only twenty-one he began singing tenor professionally, being heard at Mellon's Promenade Concerts at Covent Garden and at the Alhambra—at that time a concert room. After singing in the provinces with Henry's Corri's opera company, he went to Milan to study under Sangiovanni, making an appearance at the Carcano Theatre in 'William Tell,' in 1866. From Italy he went to Berlin and Denmark, singing in 'The Barber of Seville,' 'Rigoletto,' &c. In 1867 he returned to England, and a year later established himself, as a result of his successful singing in 'Samson' at the Gloucester Festival, where he was acting as substitute for Sims Reeves, indisposed. For about ten years Rigby enjoyed great popular success, but he retired early, partly, no doubt, owing to the rise of Lloyd. His last public appearance was about 1887.

WILLIAM BOYD, in London, on February 16, aged eighty-three. He was born in Jamaica of Scottish parentage; came to England to be educated—Hurstpierpoint, St. Edmund Hall, Oxford, and Worcester College, Oxford, holding an organ scholarship at the latter College. In 1877 he was ordained, and after various posts in the country he was appointed to All Saints', Norfolk Square, where he remained until his resignation in 1918. For some time previous to his death, he had been blind. Though an excellent all-round musician, his only well-known composition seems to be the hymn-tune 'Pentecost' ('Fight the good fight'), which has long established itself as one of the most widely-sung tunes in the world.

JOHN BEARD, at Birmingham, on January 20, aged eighty-seven. He belonged to a family that had for three generations played no small part in the musical life of Birmingham. He sang for many years in the Festival chorus; all his children—nine sons and a daughter—became active musicians, one of the sons being now a member of the City Orchestra, of which a grandson, Mr. Paul Beard, is leader; and another grandson is a violinist of whom a good deal is expected.

ANDREW NEWLAND DEAKIN, of Hove, Sussex, in his seventy-first year. A well-known and highly successful schoolmaster and tutor, he was a son of Andrew Deakin, a music critic who was also organist for many years at the Birmingham Musical Festivals.

T. H. COLLINSON, at Edinburgh, aged seventy. He was organist of St. Mary's Cathedral in that city for fifty years, and also held the posts of organist to the University of Edinburgh and conductor of the Edinburgh Royal Choral Union for about thirty years.

W. MILNE GIBSON, at Aberdeen, aged seventy-nine, precentor and musical critic, for many years President of the Aberdeen and District Old Precentors' Association, and author of 'The Old Scottish Precentor.'

FREDERICK ILIFFE, at Oxford, aged eighty-two. For many years he was organist to the University, as well as organist and choirmaster at St. John's College. He wrote a good deal of Church music.

## PHILIP BROZEL

Philip (or Feodor) Brozel, the tenor who died recently at Richmond, was a Russian Jew, who under the threat of conscription and with an ambition to be a great singer, set out for England towards the end of the 'eighties. He had been singing in the chorus of the Petersburg Opera House (so he once told the writer), and expected to have enough money to pay for the projected journey. Owing to the failure of the impresario the company did not receive their salaries, and young Brozel started out with nothing but his fare to Hamburg. There, after severe suffering from cold and hunger, he found refuge with some friendly people of his race. One night, exhausted and despairing, he stumbled to the lighted door of a house and fell fainting on the threshold. The kind occupants took him in, revived him, and on his recovery paid his fare to London. Here Brozel, helped by a compatriot, obtained employment in a clothier's warehouse, and started saving up for a term's instruction at the Guildhall School of Music, which, in his simplicity, he thought would be sufficient to launch him as a 'star' in the operatic world.

When at the Guildhall School, he was brought to the notice of the wealthy Mr. (afterwards Sir John) Rutson, a patron of art to whom many young students were indebted for help and encouragement. Mr. Rutson sent Brozel to the Royal Academy of Music, paying (during some years) for his studies there, giving him a good pianoforte, and providing him with £1 a week for his living. Of this the lad sent 10*s.* every week to his widowed mother in Russia.

At the Academy Brozel at first studied with Randegger, whose methods did not suit him; nor was he satisfied with his progress under the professor to whom he went next. By chance he heard of Wilkinson, a teacher not in great favour with the authorities, but a brilliant instructor withal. This remarkable man, who had first discovered the powers of his voice on the ranches of Australia, had gathered his knowledge of the art of voice-production during a long and eclectic period of study among the professors of Italy. Brozel at once recognised Wilkinson as a master among masters, and under him he pursued his studies unofficially, while continuing (diplomatically) his course under his regular professor, who, it is stated, wondered at the sudden and striking progress of his pupil.

Brozel owed his initial success to Sir Augustus Harris. The Academy students had performed the new opera, Leoncavallo's 'Pagliacci,' in which Brozel sang the part of Canio. Presenting himself to Sir Augustus he asked for a hearing. Harris at once gave him his chance. As it happened, De Lucia, the only available Canio, was making difficulties, and Harris was glad to engage Brozel to fall back on. He offered the young singer £10 a week to appear during the Covent Garden Opera season in 'Pagliacci,' when required. Brozel, who had been counselled, 'Whatever Harris offers, ask more,' replied, 'How can I live on £10 a week?' (he had been living on 10*s.* !). Sir Augustus responded with an offer of £15. For two seasons subsequently, during Sir Augustus Harris's life, Brozel (now at a handsome salary) sang at Covent Garden with great success, and made his name rapidly.

He appeared some time later in the title-rôle of McCunn's opera 'Diarmid,' the libretto of which was written by the late Duke of Argyll, and received the command to sing before Queen Victoria at Balmoral. Her Majesty paid Brozel a gracious compliment, 'You are a Russian, yet your English is better than an Englishman's.'

Brozel sang in 'Don Giovanni' at Covent Garden on the occasion of Patti's last appearance in public (as Zerlina). He was the Siegfried when that opera was produced in English for the first time.

Philip Brozel was leading tenor both in the Carl Rosa and the Moody-Manners companies. He also toured the United States, and appeared at the Metropolitan Opera House in New York. He had great successes in Germany and Austria, mainly in Wagnerian opera, but also in Strauss's 'Salome,' in which he created the part of Herod. During this period he was perhaps at the zenith of his career. The severe strain of Wagnerian opera began early to tell on his constitution, and he retired prematurely from the operatic stage, his last appearance at Covent Garden being in 1910. It is understood that he was offered a professorship at the Royal Academy of Music (of which he became a Fellow); he preferred, however, to give private instruction. This he continued to do until his last illness.

At the opening of Brozel's career, Jean de Reszke received him very kindly, and gave him valuable advice. De Reszke remained ever the younger singer's ideal. There was some resemblance between their voices, and this was specially noticeable, it was thought, in such rôles as Lohengrin and Tristan. These operas Brozel preferred to any, the princely character of Lohengrin, above all, appealing to his imagination. It may be considered that Brozel was never more successful than in the part of Canio, for which he was in appearance and temperament particularly suited, and in the opinion of not a few he was its best exponent.

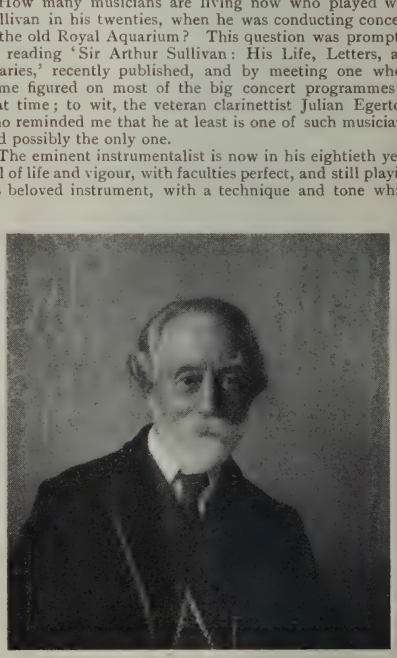
Philip Brozel's voice had the true tenor quality, and was characterised by a peculiar sweetness not to be forgotten. His style was without affectation or mannerisms, and always in perfect taste. Brozel was an intellectual interpreter of the great masters of opera, an enthusiastic student of everything that is finest in his art, and a most conscientious and energetic worker. His death at a comparatively early age will come as a shock to those who remember him as one of the best known and most popular tenors of his day.

Kate Gerard.

## JULIAN EGERTON, CLARINETTIST

How many musicians are living now who played with Sullivan in his twenties, when he was conducting concerts at the old Royal Aquarium? This question was prompted by reading 'Sir Arthur Sullivan: His Life, Letters, and Diaries,' recently published, and by meeting one whose name figured on most of the big concert programmes of that time; to wit, the veteran clarinettist Julian Egerton, who reminded me that he at least is one of such musicians, and possibly the only one.

The eminent instrumentalist is now in his eightieth year, full of life and vigour, with faculties perfect, and still playing his beloved instrument, with a technique and tone which



many, fifty years his junior, might well envy. An hour's chat with this veteran, who in his day had few rivals, brought out many reminiscences, and made me feel I was back in the days of side-whiskers, antimacassars, and horse-hair sofas, when conductors appeared at the desk wearing white gloves, and beat time with a silver-mounted baton.

Son of a sergeant in the Coldstream Guards, who gave him his first lessons on the instrument, Egerton soon made use of his talents and secured some deputy work with Manns at the Crystal Palace, who recommended him to Sullivan,

who, in his turn, gave him a real start in the series of concerts he conducted at the Royal Aquarium from 1874-76. There followed many important engagements, notably one at the Saturday Popular concerts, as they were called (although the music was classical), in which he played the Mozart Clarinet Trio with Charles Hallé (pianoforte) and Straus (viola). In 1870, Her Majesty's State and private bands were re-organized, W. G. Cusins being appointed Master of the Music to the Queen. Egerton received the post 'to perform on the clarionets' when required, the performances 'not to exceed twenty per year.' There were a number of other conditions drawn up in a very legal-looking document, and of course the performers had Court dress with knee-breeches and silk stockings.

During all this time Egerton was also fulfilling engagements all over the kingdom, and among the conductors he played under were Arditi, Benedict, Cowen, Dvorák, Ganz, Henschel, Mackenzie, Mottl, Parry, Randegger, Richter, Stanford, Sullivan, and Wylde. Of Dvorák he tells an amusing tale. Dvorák came over to conduct the first performance of his oratorio, 'St. Ludmila,' at the Leeds Festival of 1886. He was quite indifferent to his appearance and dressed rather shabbily, but on this occasion he was persuaded to don a 'dicky' and cuffs. When he started conducting, naturally the cuffs slid over his hands. He kept pushing them back, until at last in despair he dragged them off and cast them at his leader!

Richter came to England in 1879, and conducted important orchestral concerts at intervals until 1881, and Egerton was at once engaged by him. Egerton places Richter in the forefront among conductors he played under, largely for his knowledge of all the instruments; and he is certain that Richter could tell when every wind player 'took breath,' and if it was not in the right place he was corrected.

The post of professor of the clarinet at the Royal College of Music becoming vacant in 1894, Sir George Grove appointed Egerton in succession to Lazarus. He held it until 1910, when through domestic trouble he had to resign, greatly to the regret of Sir Hubert Parry, who was then the principal.

Previous to this, in 1889, he was made professor at Kneller Hall, the Military School of Music, and during the sixteen years he held the post many of our present-day bandmasters passed through his hands.

Wishing to have more leisure, at the age of seventy he gave up much of his public work, and retired to a country home in Kent. But, like the true artist he is, he still practises, and to those who are privileged to hear him privately in chamber music there comes the impression that whatever the 'modernist' may think of Victorian music, at least the period had some great executive artists, and Julian Egerton is one of the proofs.

A. W. P.

## STANLEY WITHERS: AN APPRECIATION

By the death of Stanley Withers the Royal Manchester College of Music loses a valuable servant, and Manchester one of its most cultured sons.

The idea of a College of Music at Manchester first took practical shape from a proposal made by Sir Charles Hallé at a meeting in the Mayor's Parlour of Manchester Town Hall, in December, 1891. The small committee which was then formed issued a favourable report a few months later, and in May, 1892, the report was adopted at a public meeting in the Town Hall. In the same year upwards of eight hundred applications for the post of organizing secretary were considered; the final choice fell on Stanley Withers. From the date of his appointment to the actual opening of the College, on October 3, 1893, he did excellent work in organizing and addressing meetings in many of the towns in the Manchester district, and the successful launching of the new College of Music was largely due to his initiative.

After that time much good work was done by Stanley Withers, and he crowned his efforts by playing a great part in the movement which resulted in the Royal Charter being granted to the College in 1923. In connection with the application for this, he had many consultations with the leaders of the Royal College of Music and the Royal Academy of Music. These institutions will undoubtedly realise the extent of the loss sustained by the sister College at Manchester.

Stanley Withers was a remarkable man in many ways. Possessing a wide knowledge of literature and the arts in general, his opinions and criticisms of poets, novelists, and other writers, painters, sculptors, architects, and musicians, were characterised by real artistic insight and sound common sense.

During the war he accepted an official position in the army as lecturer on literature, donned khaki, and gave addresses in various camps. It was intended he should go to France, but his health prevented this.

He gave lectures on the poets and novelists to the College of Music students, and when eventually a class in this subject was formed, he was appointed professor. A few years ago the University conferred on him the degree of Master of Arts, *honoris causa*.

The loss of his devoted wife, on May-day, 1914, was a great blow to him, and at times his mood was that of *de profundis;* but generally his natural high spirits prevailed, and those who have been fortunate enough to hear him discourse on, *e.g.*, Falstaff, know how he could rise from the depths and thoroughly enjoy the great comic characters in literature.

Failing health during the past two years caused him to relinquish some of his duties. One lovely Saturday in September last, I took him for a motor run to North Wales. The following day an apoplectic seizure gave warning of trouble, and a second attack several weeks later was even more serious. From the latter he never rallied, and the end came peacefully on Thursday, December 29, 1927. *Requiescat in pace.*

Thomas Keighley.

# Answers to Correspondents

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.*

Organ Lover.—(1.) We think you would be well employed in filling up the gaps in your Bach repertory. You certainly ought to work at some chorale preludes other than those in the 'Little Organ Book.' Get vol. xvii. of the Novello Edition, containing the 'Eighteen Chorale Preludes.' Take some more of the Trio-Sonata movements; and don't remain content with having learned the easier movements of Mendelssohn's Sonatas. If you can play the 'great' B minor of Bach, you ought to do all the rest of Mendelssohn, including the three Preludes and Fugues (the C minor and D minor are too fine to be neglected by anybody). There is still a great deal of Rheinberger to be explored. You might take the D minor Sonata (No. 11), some of the 'Twelve Characteristic Pieces,' and the set of Twelve Trios, which are delightful both as music and studies. (2.) If you find difficulty in pedalling with speed, make it a separate study. Get Ellingford's 'Pedal Scales and Arpeggios' (Novello, 2*s.* 6*d.*). Are you using the ankles freely? And the heels? Too much toe-work, combined with leg—rather than ankle—action, will keep you on the slow side. Ellingford's manual will give you sound guidance on these points.

'Mill Isle.'—You take so much pleasure in your hobby of writing hymn-tunes that we are loth to say anything to diminish it. But as you ask for our opinion, we must reply that your melody, though singable and not unpleasant, lacks both strength and originality; and the harmonies supplied by the reverend gentleman are decidedly weak and amateurish. The tune is not good enough for use in church, and (although you have published it) it ought to have remained in manuscript. However, go on with your hobby, in spite of what we have said; but let it and its fruits be a purely personal and private affair. There are already too many tunes of the weak or 'not bad' order.

I. W.—You raise a point that is of importance to inexperienced composers. If (you say) a song is submitted to a publisher, and declined, the composer cannot tell whether the failure is owing to lack of quality, or difficulty, or what-not. This leads you to inquire whether there is any musical equivalent to the school of journalism, where composers may be put right in these matters. There are plenty of correspondence schools of composition, and troops of correspondence teachers, ready to help (*see* our advertisement pages). We do not think any publisher would (as you suggest) give reasons for refusal on payment of a fee. Often, by the way, the reason is that the composer's name is unknown: it takes some mighty good music to overcome this handicap. Common-sense counts for a good deal in marketing your wares. On the face of it, you would be wasting your time if you sent a fox-trot to Novello, or an anthem to Lawrence Wright. Yet, in a lesser degree, that is the kind of mistake inexperienced composers make.

T. A. J.—(1.) There is a general rule that a piece should begin and end in the same key; in the case of a work beginning in a minor key, the end may be in either tonic or relative major. In other words, if it begins in E minor, it may end in E major or in G major, the former being the more usual. The Overtures you quote as breaking this rule are not movements in the ordinary sense of the term. They are more or less of the potpourri (or 'medley') order, in which various numbers from the opera are strung together. Such overtures often have a very free-and-easy key-scheme, and their scrappy construction justifies it. But a movement in a recognised musical form (such as sonata, fugue, minuet and trio, &c.) would lose unity and finality if it did not at the end find its way back to its tonic.

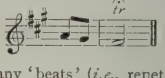
L. M. N.—It is practically impossible usefully to recommend a book on 'how to teach the pianoforte' to one whose qualifications are wholly unknown to us. We will of course do our best to help you, but you must first give us some idea of your powers as a player, your age, previous experience, any diplomas you may have gained, &c. The first steps in the teaching of music are all-important, and perhaps one of the greatest needs is musicianship on the part of the teacher or would-be teacher. This is why, before advising you to read particular books, we should like to know the part you have already played in acquiring musicianship.

J. H. R.—The volume of Chorale Preludes you mention appears to contain the 'Little Organ Book' Preludes, mixed up with others. In order to appreciate the 'Little Organ Book' fully, you should get a good version of it. Novello's publish an excellent one, edited by Sir Ivor Atkins. It contains many helpful notes on interpretation; the Preludes are arranged in their proper order of the Church seasons; and each Prelude is preceded by the Chorale on which it is founded, together with a translation of a portion of the German hymn.——(P.S.—We are glad you have been 'a constant reader for nine years,' but you needn't apologise for venturing after all that time to ask us one little question. What are we here for if not to be of service to our readers?)

A. T.—The following would probably cover the ground in self-instruction for Intermediate Mus. Bac. (London): Form: 'Musical Form,' Pauer (Novello); 'Sonata Form,' Hadow (Novello). History: 'History of Music,' Stanford and Forsyth (Macmillan); 'Oxford History of Music' (O.U.P.), supplemented on special subjects by the new 'Grove.' Harmony: 'Harmony,' Stainer (Novello); 'Unfigured Harmony,' Buck (Clarendon Press); 'Harmony,' Kitson (O.U.P.). Counterpoint: 'Modal Counterpoint,' Dunstan (Novello); 'Applied Counterpoint,' Kitson O.U.P.); 'Contrapuntal Technique of Elizabethan Composers,' Morris (O.U.P.).

SYDNEY (Winnipeg).—(1.) We have no programmes of recitals given by the late Gervase Elwes, nor do we know where a set may be seen. Perhaps a reader can tell us. (2.) The London Gregorian Association Festivals are still held, though the services are no longer confined to St. Paul's Cathedral. The conductor is Capt. Francis Burgess, and the secretary Mr. Edwin P. Tilly, 154, Bedford Hill, S.W. 12.

E. A. M.—In the final two bars of Scarlatti's Sonata in F sharp minor (Intermediate R.A.M. and R.C.M. examinations) the closing trill



consisting of as many 'beats' (*i.e.*, repetitions of the shake notes) as the player desires, should stop immediately before the beat. On no account should the final sound come with a beat.

A. S. M.—Your dispute with your friend as to 'whether a melody changed from major to minor mode remains the same melody, or is a variation,' is mere hair-splitting. It would be easy enough to show (if we had time and patience) that you are both right. Instead, we say that you are both wrong in wasting your time over a quibble.

G. L. C.—We have not space to give fingering of the cadenzas in Liszt's 'Liebesträume,' as it would involve printing the music. The work is fully fingered, &c., by I. Philipp, in the Costallat Edition, which may be had from Novello.

F. C. J. S. (Dublin).—(1.) We understand that the Choral Prelude by the late Charles Macpherson, on 'Ye servants of the Lord,' is still in manuscript. No doubt it will be published in due season. (2.) The York Minster Chant Book is printed, but for use at the Minster only.

J. M. O.—(1.) We know of no French-English dictionary of musical terms. (2.) The best English biographical and critical account of Berlioz known to us is that in Hadow's 'Studies in Modern Music,' first series (Seeley, Service, 5*s.*).

NEIL.—The acciaccatura in the middle section of Debussy's 'Golliwog's Cake-walk' displaces its principal sound. Hence it should be heard as a crushing sound against the upper or undecorated note. On no account should it be played before the beat.

A. W. J.—You are merely one of many who ask our advice as to how to obtain a post as pianist in a café or cinema orchestra. We can only suggest that you write to the conductors of the many bands in your large town.

W. M. A.—Some of the larger Gramophone Clubs and Societies have lending libraries of records. Write to the secretary of the one nearest to you—the N. London Gramophone Society, c/o *The Gramophone*, 58, Frith Street, W.1.

ANT.—The pieces for Trinity College pianoforte examinations have not been treated analytically in the *Musical Times*. We are considering the feasibility of doing this in future.

GREENOCK.—The usual and most satisfactory way of grouping a three-part female-voice choir is (from left to right): 1st trebles, 2nd trebles, altos.

J. F.—Prout's jingles to the subjects of 'The Forty-eight' were published by Joseph Williams.

H. W. T.—We have none of the biographical details you ask for. Write direct to the composer, at Beechy Knowle, Coxthorne, Sussex.

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Several readers supplement our February reply to 'S. M. X.' concerning books on choral conducting. Some correspondents draw attention to Dr. Coward's 'Choral Technique and Interpretation'; but this fine work, which is of the greatest value to the choral conductor and trainer on the vocal and interpretative sides, does not deal specifically with the technique of conducting. Another reader suggests a work that is likely to be of value—C. Schroeder's 'Handbook of Conducting,' published by Augener.

In our January Answers we gave some information concerning Purcell's 'Don Quixote' which we gathered from what appeared to be reliable authority. It was not quite correct, however. Dr. Alan Gray kindly writes and tells us that there are three plays bearing that title, the first being so successful that others followed—a state of things not unknown in the theatrical world to-day. Purcell wrote a good deal of music for the first two; and the song we mentioned, 'From rosy bowers,' was written for the third, and was his only contribution to that particular 'Don Quixote.'

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| Alleluia, dulce Carmen | 8.7.8.7.8.7. | Alleluia, song of sweetness |
| Capetown | 7.7.7.5. | Three in One, and One in Three |
| Caswall | 6.5.6.5. | Glory be to Jesus |
| Crüger | 7.6.7.6.D. | Hail to the Lord's Anointed |
| Dix | 7.7.7.7.7.7. | As with gladness men of old |
| Duke Street | L.M. | Fight the good fight with all thy might |
| Dundee | C.M. | The people that in darkness sat |
| Ebenezer | 8.7.8.7.D. | Hail, Thou once despisèd Jesus |
| Farley Castle | 10.10.10.10. | 'Lift up your hearts.' We lift them |
| Franconia | S.M. | Bless'd are the pure in heart |
| Lincoln | C.M. | Lord, in Thy Name Thy servants plead |
| London New | C.M. | God 'moves in a mysterious way |
| Mannheim | 8.7.8.7.8.7. | Lead us, Heavenly Father, lead us |
| Merton | 8.7.8.7. | Hark! a thrilling voice is sounding |
| O Filii et Filiæ (*1st Version*) | 8.8.8. (*with Alleluias*) | O sons and daughters, let us sing |
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| Old 124th | 10.10.10.10.10. | Here, O my Lord, I see Thee face to face |
| Passion Chorale | 7.6.7.6.D. | O Sacred Head, surrounded |
| Praise, my soul | 8.7.8.7.8.7. | Praise, my soul, the King of Heaven |
| St. Albinus | 7.8.7.8. (*with Alleluias*) | Jesus lives! no longer now |
| St. Cross | L.M. | O come and mourn with me awhile |
| St. Cuthbert | 8.6.8.4. | Our Blest Redeemer, ere He breathed |
| St. James | C.M. | Thou art the Way; by Thee alone |
| St. Michael (Old 134th) | S.M. | Above the starry spheres |
| St. Stephen | C.M. | O God of Hosts, the mighty Lord |
| St. Thomas | 8.7.8.7.8.7. | Lo! He comes, with clouds descending |
| Southwell | S.M. | Thou Judge of quick and dead |
| Stuttgart | 8.7.8.7. | Earth has many a noble city |
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## BENEDICITE, OMNIA OPERA

SHORTENED FORM

*1st double Chant*

FULL (*har.*)

O all ye Works of the Lôrd - - - - - | bless . ye the | Lord :

O ye Angels of the Lord, Ô ye - - | Hea-vens | bless . ye the | Lord :

O ye Waters that be above the Firmament,
O all ye Powers of the Lôrd - - | bless . ye the | Lord :

Prâise Him and | magni-fy | Him for | ever.

TREBLES

O ye Sun and Moon, O ye Stars of Hêaven - - - | bless . ye the | Lord :

O ye Showers and Dew, O ye Winds of - | God - | bless . ye the | Lord :

MEN (*unis.*)

O ye Fire and Heat, O ye Winter and Sûmmer - - | bless . ye the | Lord :

FULL (*har.*)

Prâise Him and | magni-fy | Him for | ever.

MEN (*unis.*)

O ye Dews and Frosts, O ye Frost and Côld - - | bless . ye the | Lord :

O ye Ice and Snow, O ye Nights and - - | Days - | bless . ye the | Lord :

TREBLES

O ye Light and Darkness, O ye Lightnings and Clouds - | bless . ye the | Lord :

FULL (*har.*)

Prâise Him and | magni-fy | Him for | ever.

*2nd double Chant*

FULL (*har.*)

O let the Eârth - - - - - - - - - | bless the | Lord :

yea let it prâise Him and | magni-fy | Him for | ever.

O ye Mountains and Hills, - - - - - -
O all ye Green Things upon the Earth, - - -
O ye Wells - - - - - - - - | bless . ye the | Lord :

Prâise Him and | magni-fy | Him for | ever.

MEN (*unis.*)

O ye Seas and Floods, O ye Whales, and all
that move in the Wâters - | bless . ye the | Lord :

O all ye Fowls of the Air, O all ye Bêasts and | Cattle | bless . ye the | Lord :

TREBLES

O ye Children of Men, O let Îsrael - - - - | bless the | Lord :

FULL (*har.*)

Prâise Him and | magni-fy | Him for | ever.

MEN (*unis.*)

O ye Priests of the Lord, O ye Servants of the Lôrd - | bless . ye the | Lord :

TREBLES

*p* O ye Spirits and Souls of the Righteous, O ye
holy and humble Mên of | heart - | bless . ye the | Lord :

MEN (*unis.*)

*f* O Ananias, Azarias, and Mîsael - - - - - | bless . ye the | Lord :

FULL (*har.*)

Prâise Him and | magni-fy | Him for | ever.

*1st Chant*

FULL (*har.*)

Glory be to the Fâther, - - - - - | and . to the | Son :

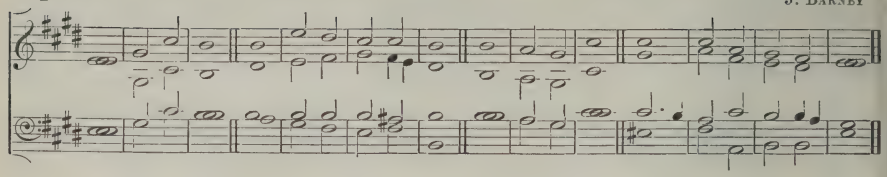
ând - - - - - - - - | to the | Ho - ly | Ghost ;

As it was in the beginning, is nôw, and - - | ev - er | shall be :

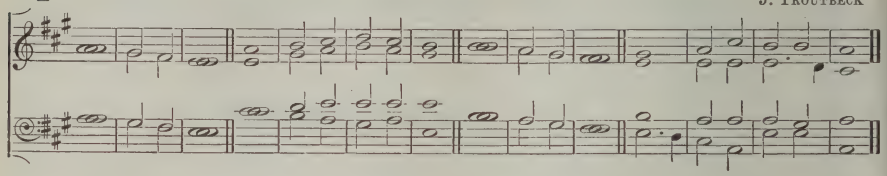
wôrld without - - - - - | end. | A - - | men.

## SET 4

1 J. Barney

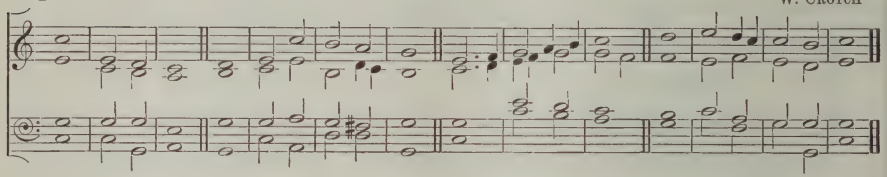


2 J. Troutbeck

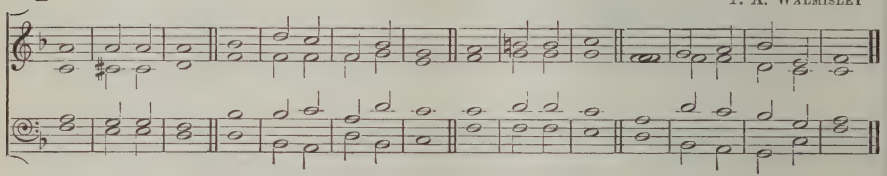


## SET 5

1 W. Crotch



2 T. A. Walmisley



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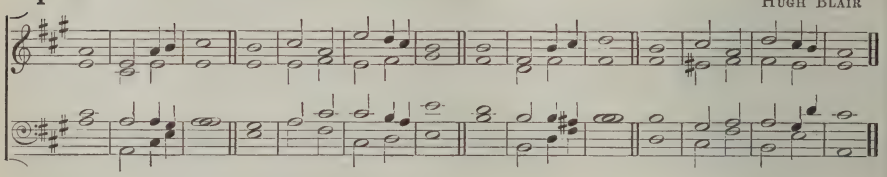
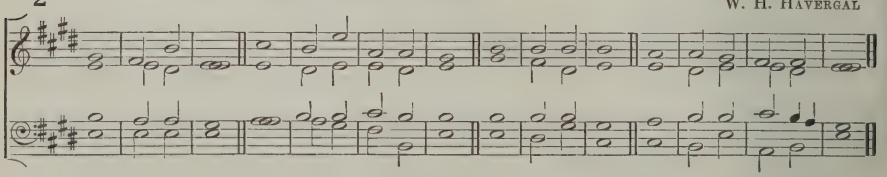
1 Hugh Blair



2 W. H. Havergal



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675. And the Lord said T. W. Stephenson 4d.
357. And the wall of the city O. A. King 4d.
778. And there shall be signs Naylor 6d.
1130. And we beheld His Glory G. Rathbone 4d.
684. Angel said, The (S.&B.) A. H. Brown 3d.
861. Angel Spirits P. Tchaikovsky 3d.
642. Angel voices, ever singing E. V. Hall 4d.
511. Angels from the realms Cowen 4d.
719. Ditto ... ... P. E. Fletcher 4d.
751. Ditto ... ... E. V. Hall 4d.
1017. Arise, shine ... T. Adams 4d.
1093. Ditto ... H. A. Chambers 4d.
1112. Ditto ... ... Ed. Bunnett 4d.
923. Ditto ... ... G. F. Cobb 6d.
723. Arm of the Lord, The ... Haydn 6d.
228. Art thou weary ... C. H. Lloyd 8d.
948 As Christ was raised Wareing 4d.
311. As I live, saith the Lord E. T. Chipp 4d
333. As it began to dawn Ch. Vincent 4d.
498. As Moses lifted up F. Gostelow 4d.
643. As the earth bringeth A. H. Brewer 6d.
24. As the hart pants (S.S.T.B.) Gounod 4d.
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957. Author of Life Divine Button 3d.
1091. Ditto H. A. Chambers 4d.
660. Awake, awake ... John E. West 4d.
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759. Ditto ... T. W. Stephenson 6d.
149. Ditto ... ... M. Wise 6d.
955. Awake! O Zion ... C. Forrester 4d.
199 Awake, thou that sleepest Stainer 8d.
150. Awake up, my glory M. Wise 4d.

744. Be glad and rejoice M. B. Foster 4d.
378. Ditto ... ... B. Steane 4d.
812. Be glad, O ye righteous H. Smart 6d.
989. Be glad then, ye ... A. Hollins 4d.
143. Be merciful... ... H. Purcell 8d.
857. Ditto ... E. A. Sydenham 4d.
597. Be peace on earth... W. Crotch 4d.
567. Be Thou exalted ... C. Bayley 4d.
583. Be ye all of one mind A.E. Godfrey 4d.
971. Be ye therefore ... A. S. Baker 4d.
940. Before the heavens H. W. Parker 4d.
551. Behold, all the earth G. F. Huntley 6d.
598. Behold, God is great E. W. Naylor 6d.
865. Behold, God is my John E. West 4d.
636. Ditto ... ... F. C. Woods 6d.

1035. Behold, how good J. Battishill 4d.
349. Ditto (Male) ... Caldicott 4d.
349.* Ditto (S.A.T.B.) Caldicott 4d.
419. Ditto ... ... H. Clarke 6d.
89. Behold, I bring you J. Barnby 4d.
348. Ditto ... ... J. M. Crament 6d.
1113. Ditto ... ... Ed. Bunnett 4d.
296. Ditto ... ... E. V. Hall 4d.
810. Behold, I come quickly Ivor Atkins 3d.
713. Behold, I have given you C. Harris 4d.
554. Behold, I send ... J. V. Roberts 6d.
587. Behold My servant J. F. Bridge 4d.
65. Behold now, praise J. B. Calkin 4d.
631. Ditto ... ... F. Iliffe 4d.
912. Ditto ... ... John E. West 4d.
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524. Behold, the days come Woodward 6d.
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652. Behold the Name ... ... P. Pitt 6d.
501. Behold two blind men ... Steiner 4d.
938. Bethlehem ... ... Ch. Gounod 2d.
378. Bless the Lord ... M. Kingston 6d.
796. Bless the Lord, O my soul Hailing 4d.
855. Bless the Lord thy God Roberts 4d.
450. Bless thou the Lord C. Bayley 6d.
374. Ditto ... ... O. A. King 4d.
693. Blessed are the dead B. L. Selby 3d.
667. Blessed are the pure A. D. Arnott 4d.
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770. Ditto ... ... ... M. Lee 4d.
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838. Ditto ... ... J. Kent 6d.
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206. Blessed is the man Clarke-Whitfeld 4d.
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769. Ditto ... H. W. Wareing 4d.
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943. Blessed Lord ... S. S. Wesley 3d.
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472. Blessing of the Lord, The J. F. Bridge 3d.
194. Ditto A. C. Mackenzie 4d.
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97. Blow ye the trumpet H. Leslie 4d.
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1082. Bread of the world H. A. Chambers 4d.
1024. Break forth into joy W. G. Alcock 4d.
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798. Ditto ... H. A. Matthews 4d.
92. Ditto ... ... R. Prentice 8d.
491. Ditto ... ... B. Steane 4d.
323. Brightest and best... E. V. Hall 6d.
340. Bring unto the Lord Gladstone 4d.
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279. By Babylon's wave C. Gounod 3d.
197. By the rivers of Babylon L. Samson 6d.
121. By the waters of Babylon Boyce 6d.
644. Ditto ... S. Coleridge-Taylor 4d.
511. Ditto ... ... H. Clarke 6d.
853. Ditto ... ... H. M. Higgs 4d.
1074. Ditto ... ... Palestrina 4d.
1076. Ditto ... ... H. Goetz 4d.
742. By Thy glorious death A. Dvorák 6d.

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952. Ditto ... ... J. V. Roberts 4d.
680. Calm on the list'ning ear Parker 4d.
841. Cast me not away C. Lee Williams 3d.
975. Ditto ... ... S. S. Wesley 4d.
953. Charge to keep I have, A H. J. King 4d.
497. Christ both died ... E. W. Naylor 4d
454. Christ is risen ... G. B. J. Aitken 4d
368. Ditto ... ... J. M. Crament 4d
666. Ditto ... ... W. Jordan 6d
533. Ditto ... ... J. V. Roberts 4d.
814. Ditto ... E. A. Sydenham 4d.
307. Christ our Passover E. V. Hall 4d.
783. Christ the Lord is risen again ,, 6d.
370. Christ the Lord is risen to-day ,, 4d.
488. Christians, awake... ...J. Barnby 4d.
648. Ditto ... H. M. Higgs 6d.
983. Christmas Day ... ... G. Holst 6d.
445. Cleanse me, Lord G. F. Wrigley 4d.
989. Come and let us ... A. Hollins 4d.
52. Come, and let us return J. Goss 4d.
95. Ditto ... ... W. Jackson 4d.
1106. Come, come, help, O God W. Byrd 4d.
805. Come hither, ye faithful Hofmann 6d.
283. Come, Holy Ghost G. Elvey 6d.
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1150. Ditto ... ... E. H. Thiman 4d.
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293. Come, my soul ... G. C. Martin 6d
314. Come now, and let us H. W. Wareing 6d
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256. Come unto Me H. R. Couldrey 4d.
635. Ditto ... ... G. J. Elvey 4d.
103. Ditto (Bach) J. Stainer 4d.
922. Come with high and holy H. Blair 4d.
1005. Come ye, and let us Macfarren 4d.
748. Come, ye children and J. Booth 4d.
924. Ditto ... ... H. J. King 4d.
334. Come, ye faithful ... E. V. Hall 4d.
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1019. Come, ye Saints ... H. E. Button 4d.
951. Come, ye sin-defiled J. Stainer 3d.
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688. Crown Him the B. Luard-Selby 3d.
884. Crown of grace for man, A Brahms 6d.

356. Daughters of Jerusalem H. J. King 4d.
449. Dawns the day ... R. H. Legge 4d.
1131. Day draws on with golden light, The ... ...Geoffrey Shaw 4d.
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682. Day of wrath ... J. Stainer 3d.
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687. Ditto ... ... J. Hopkins 6d.
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854. Exalt ye the Lord H. Elliot Button 4d
1135. Exaltabo Te, Domine Palestrina 4d



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MADE IN ENGLAND

# THE STRIFE IS O'ER

ANTHEM FOR EASTER

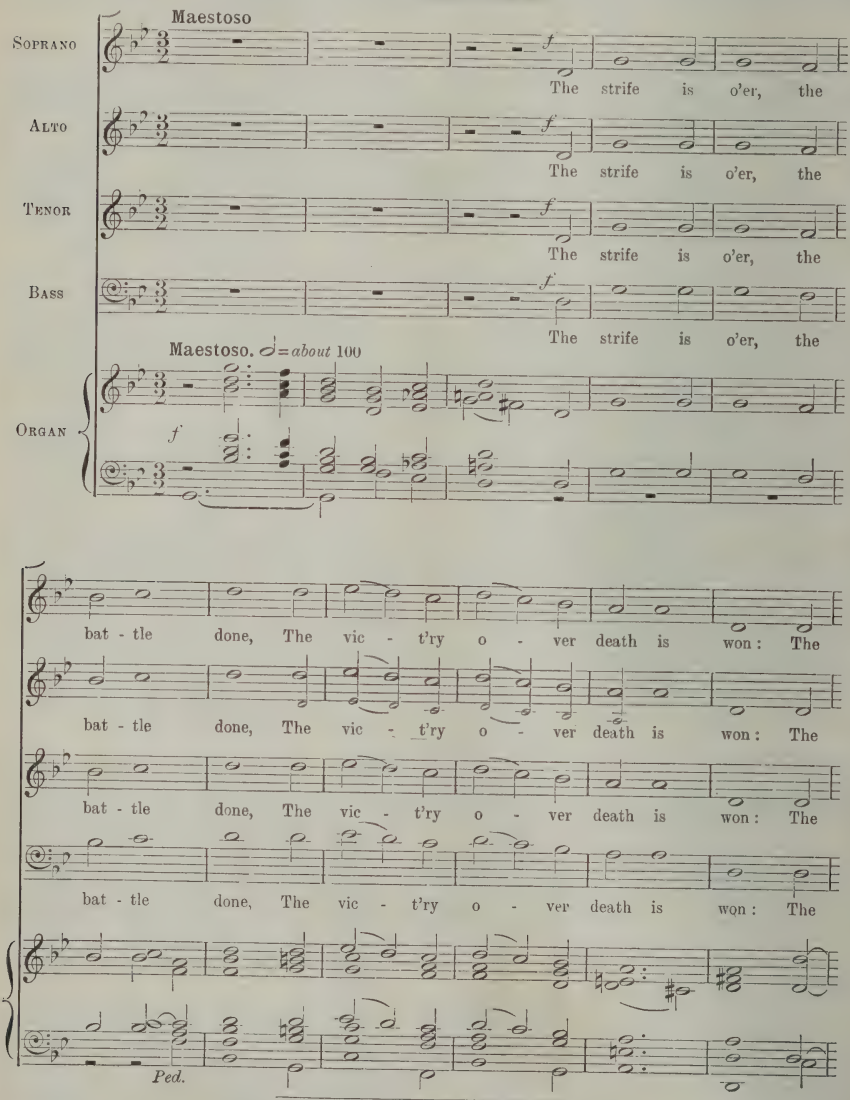
WORDS TRANSLATED FROM THE LATIN BY FRANCIS POTT*

(VERSE 1, LINE 2 ALTERED)

MUSIC BY

## ERIC H. THIMAN

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A

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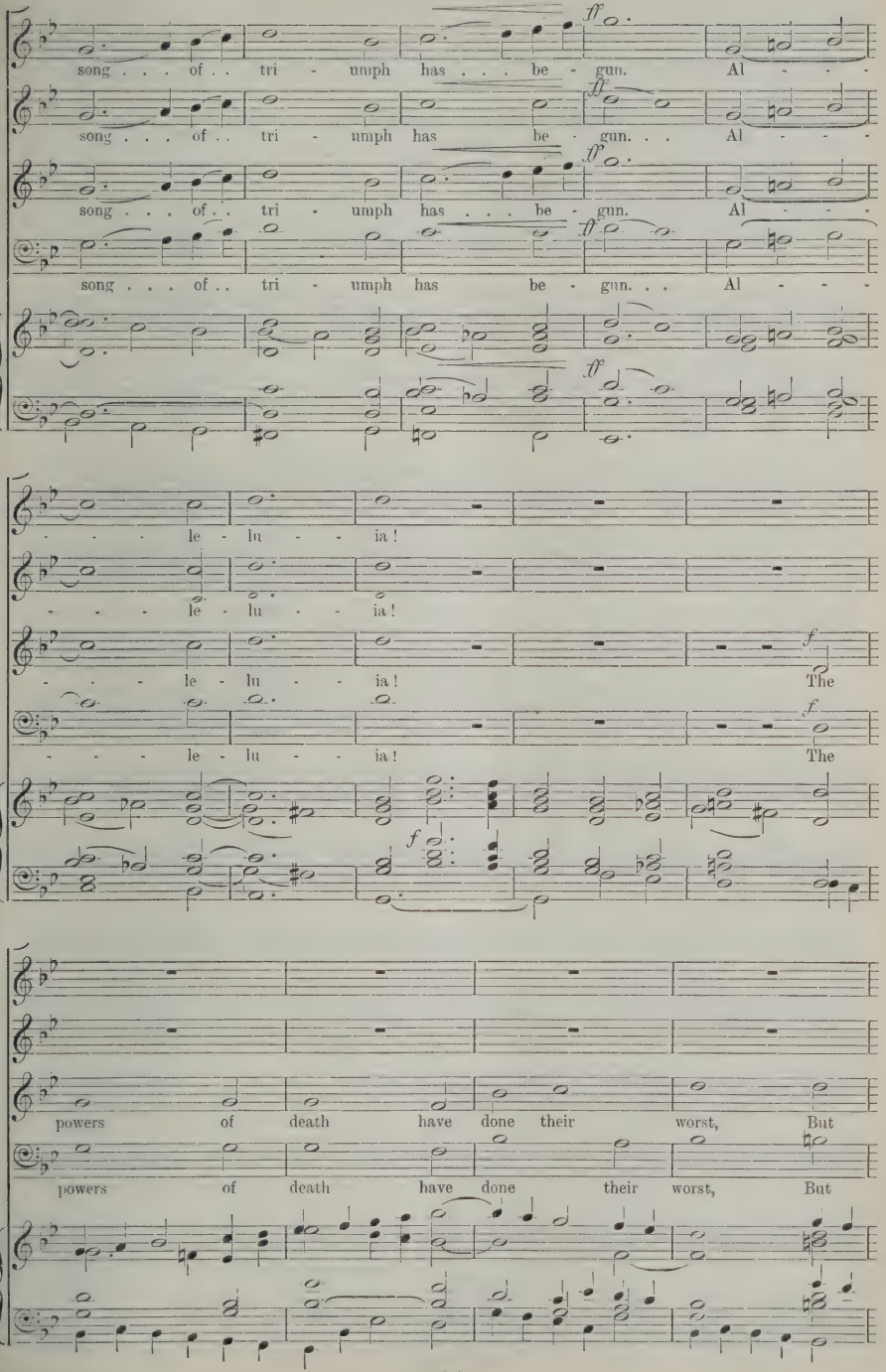
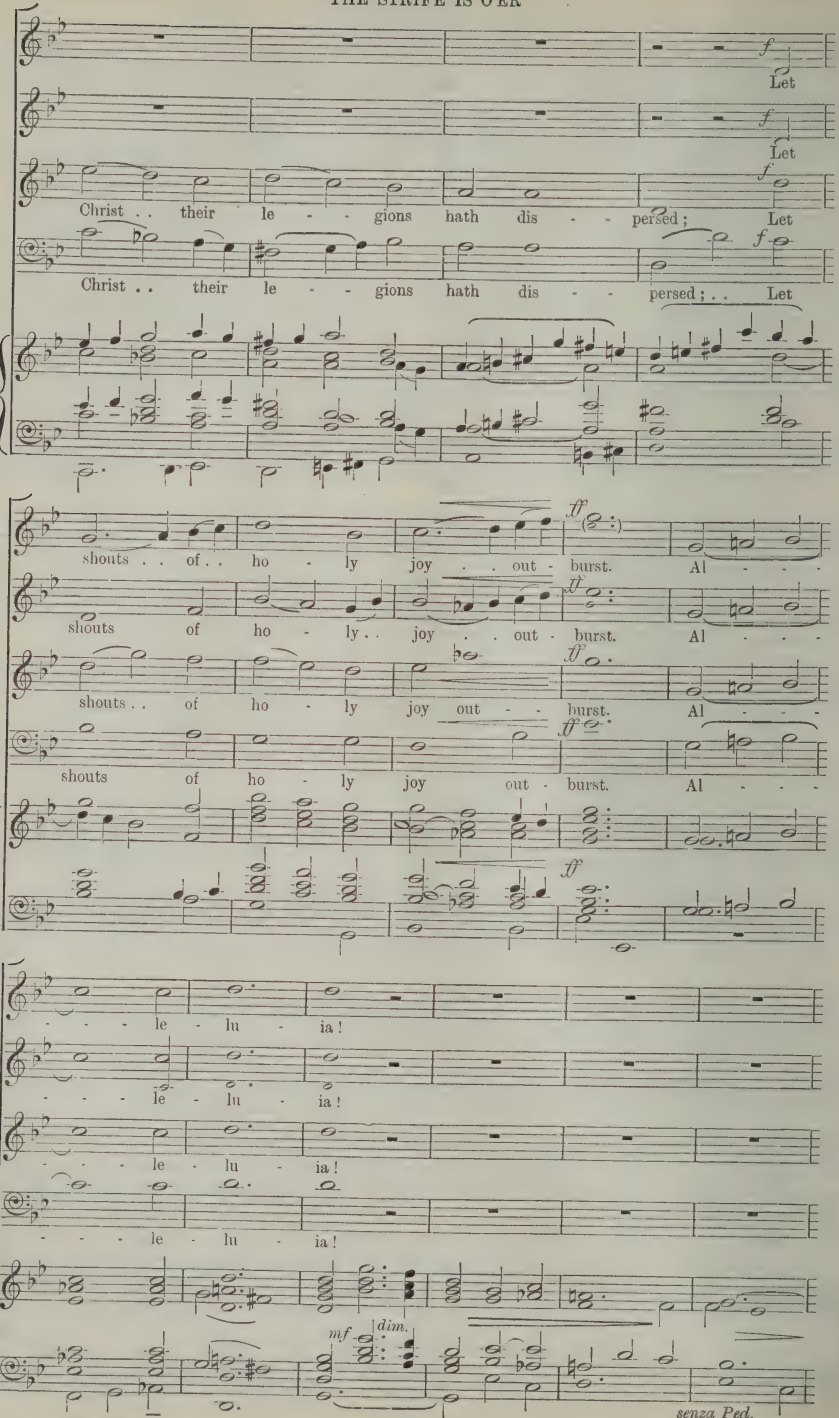
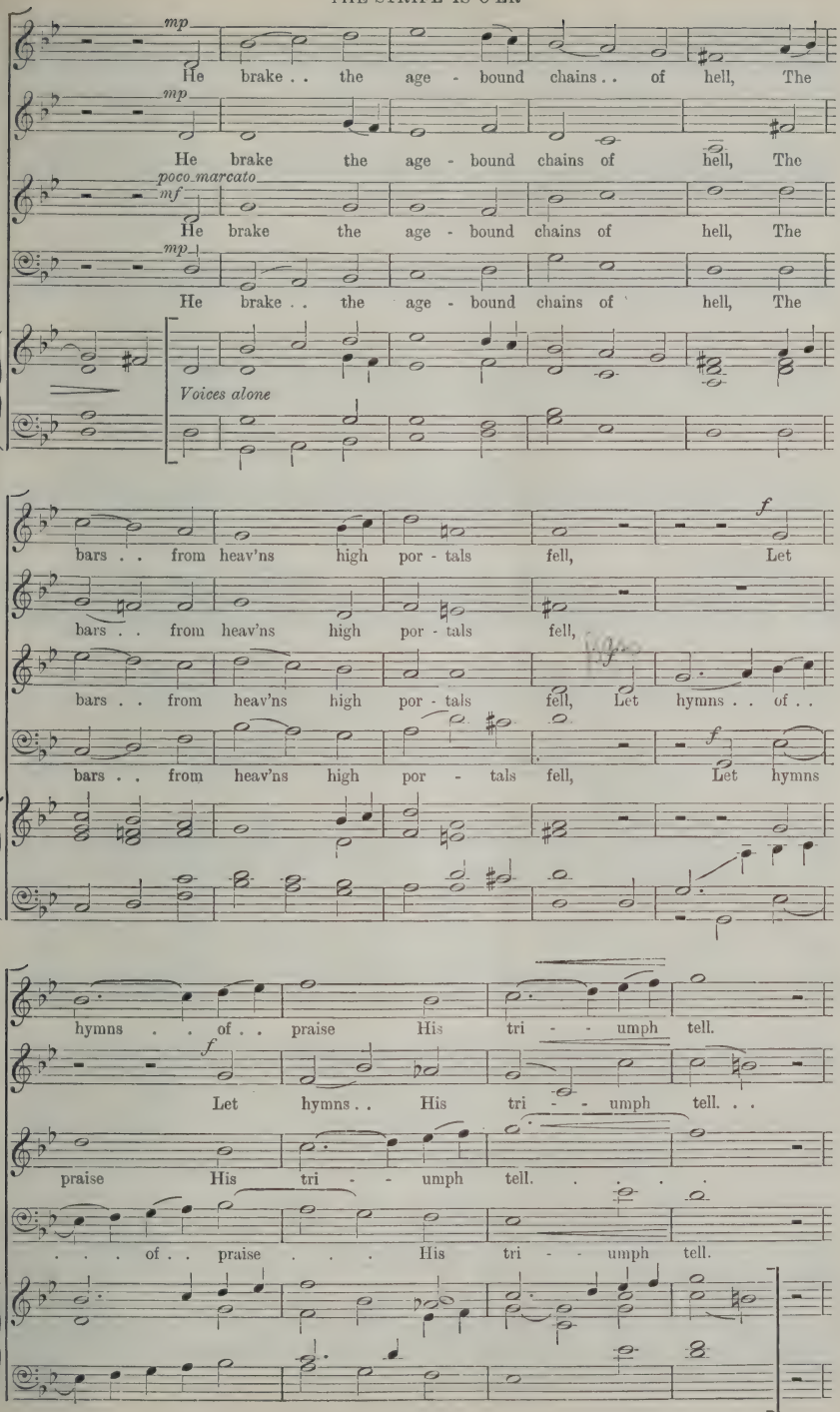
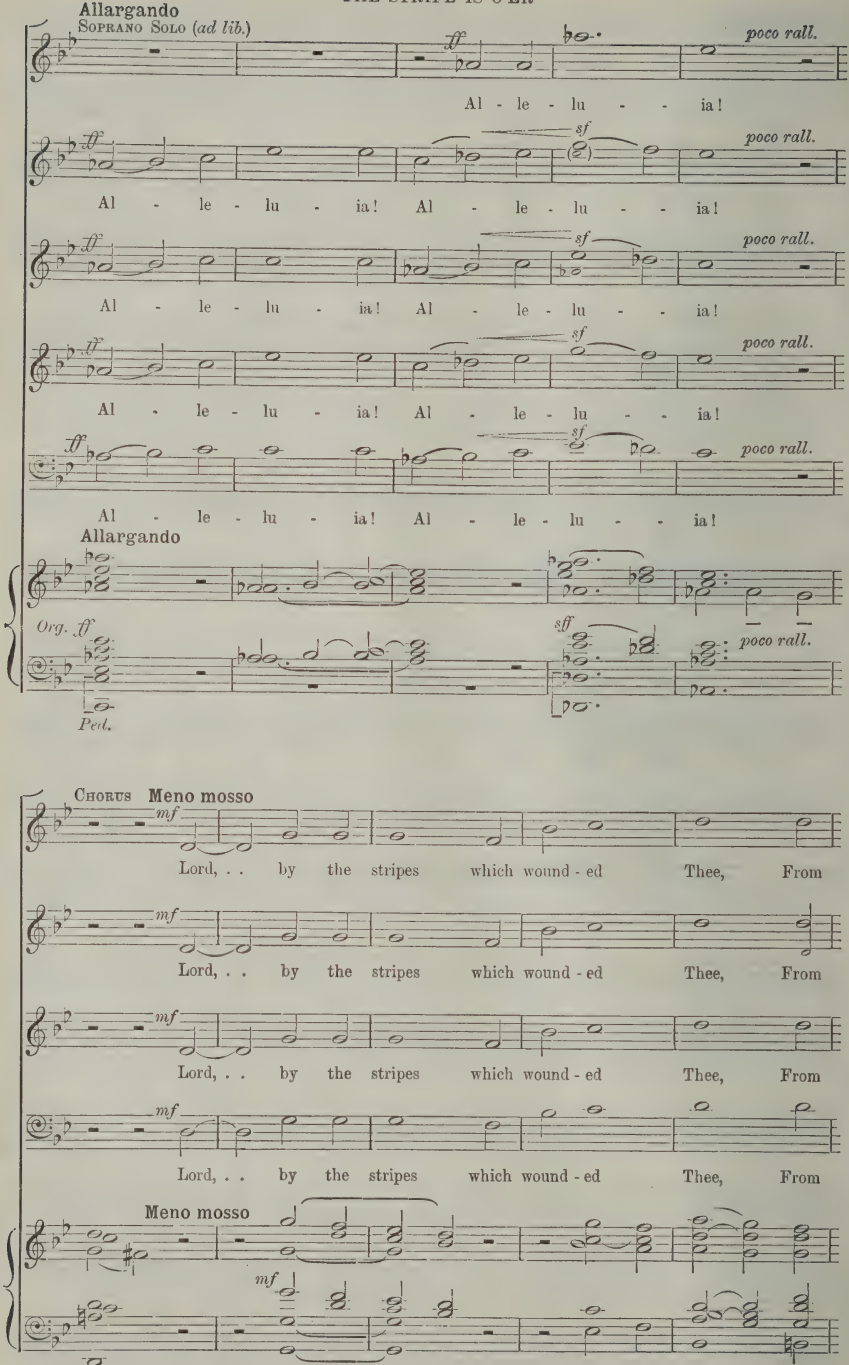
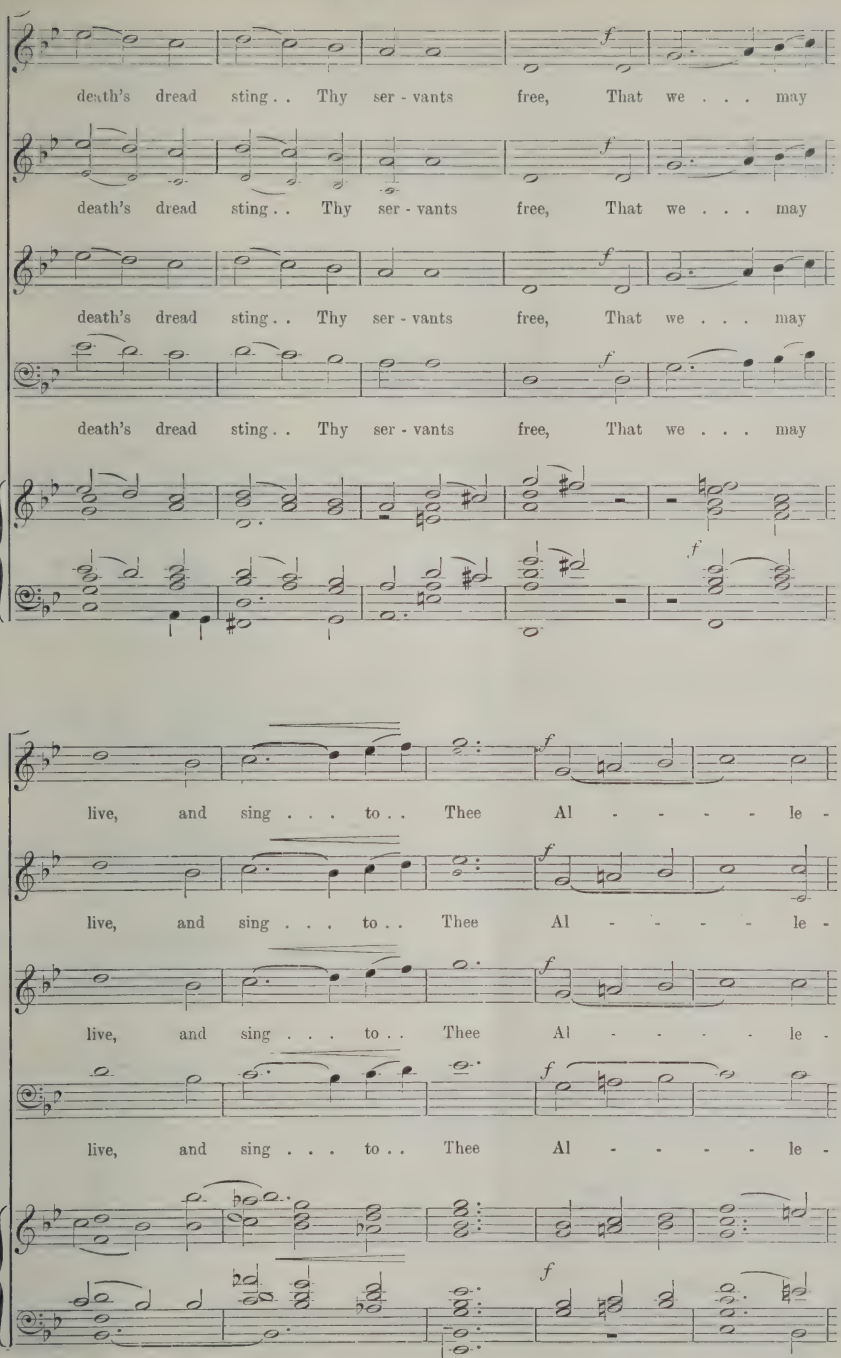
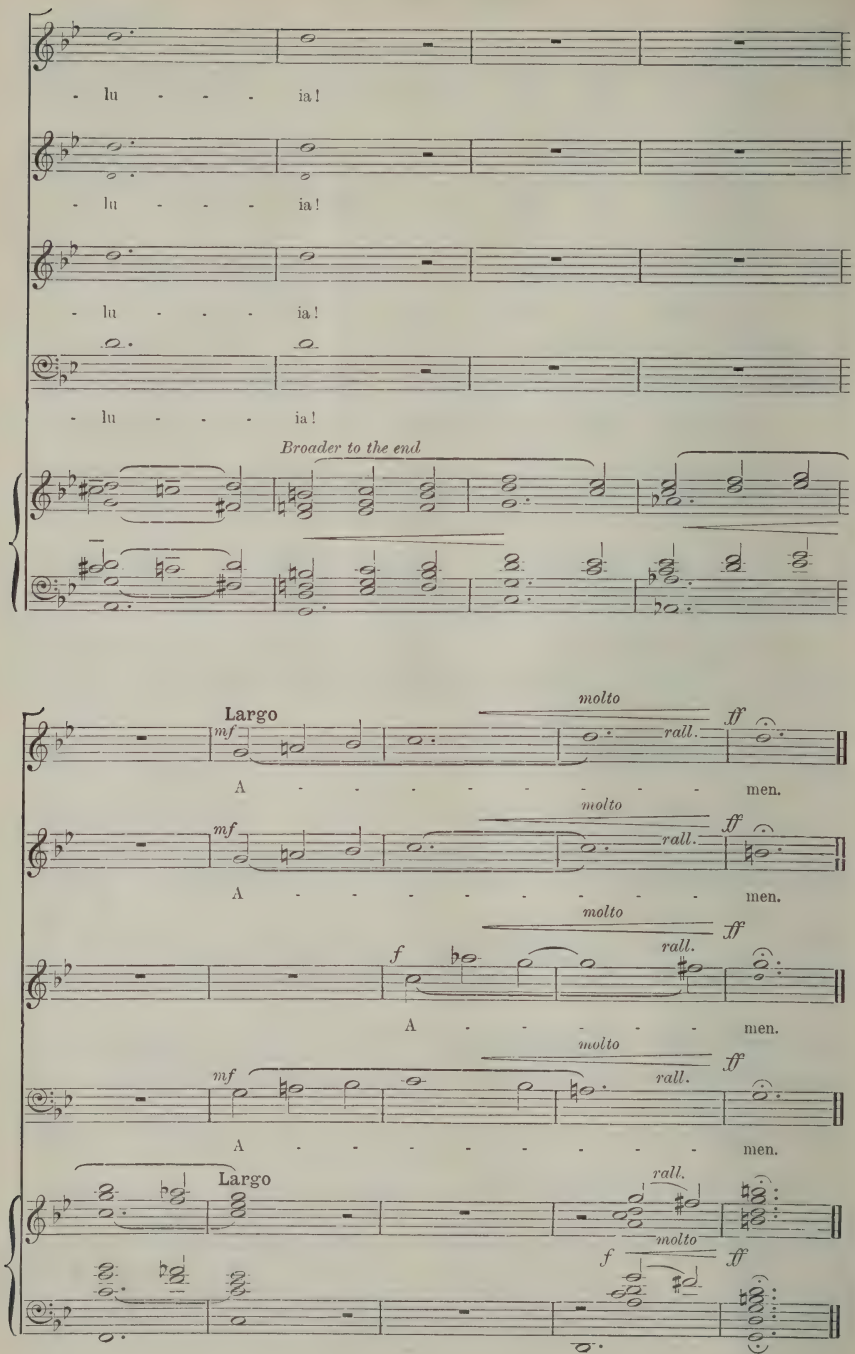
THE STRIFE IS O'ER

ff
song . . . of . . tri - umph has . . . be - gun. Al - - -
song . . . of . . tri - umph has be - gun. . . Al - - -
song . . . of . . tri - umph has . . . be - gun. Al - - -
song . . . of . . tri - umph has be - gun. . . Al - - -
- - - le - lu - ia!
- - - le - lu - ia!
- - - le - lu - ia! The
- - - le - lu - ia! The
f
powers of death have done their worst, But
powers of death have done their worst, But


f
Let
Let
f
Christ . . their le - - gions hath dis - - persed; Let
f
Christ . . their le - - gions hath dis - - persed; . . Let
ff
shouts . . of . . ho - ly joy . . . out - burst. Al - - -
ff
shouts of ho - ly . . joy . . . out - burst. Al - - -
ff
shouts . . of ho - ly joy out - - burst. Al - - -
ff
shouts of ho - ly joy out - burst. Al - - -
ff
- - - le - lu - ia!
- - - le - lu - ia!
- - - le - lu - ia!
- - - le - lu - ia!
mf
dim.
senza Ped.


mp
He brake . . the age - bound chains . . of hell, The
mp
He brake the age - bound chains of hell, The
poco marcato
mf
He brake the age - bound chains of hell, The
mp
He brake . . the age - bound chains of hell, The
Voices alone
bars . . from heav'ns high por - tals fell, Let
f
bars . . from heav'ns high por - tals fell,
bars . . from heav'ns high por - tals fell, Let hymns . . of . .
bars . . from heav'ns high por - tals fell, Let hymns
f
hymns . . of . . praise His tri - - umph tell.
f
Let hymns . . His tri - - umph tell. . .
praise His tri - - umph tell. . . .
. . . of . . praise . . . His tri - - umph tell.


Allargando
Soprano Solo (ad lib.)
ff
poco rall.
Al - le - lu - - ia!
sf
Al - le - lu - ia! Al - le - lu - - ia!
Allargando
Org. ff
Ped.
sff
Chorus
Meno mosso
mf
Lord, . . by the stripes which wound - ed Thee, From


death's dread sting . . Thy ser - vants free, That we . . . may
death's dread sting . . Thy ser - vants free, That we . . . may
death's dread sting . . Thy ser - vants free, That we . . . may
death's dread sting . . Thy ser - vants free, That we . . . may
live, and sing . . . to . . Thee Al - - - - - le -
live, and sing . . . to . . Thee Al - - - - - le -
live, and sing . . . to . . Thee Al - - - - - le -
live, and sing . . . to . . Thee Al - - - - - le -


lu - - - - ia!
lu - - - - ia!
lu - - - - ia!
lu - - - - ia!
Broader to the end
Largo
molto
rall.
A - - - - - - men.
Largo

*1st double Chant*

FULL (*har.*)

O all ye Works of the Lórd - - - - - | bless . ye the | Lord :
O ye Angels of the Lord, Ó ye - - | Hea-vens | bless . ye the | Lord :
O ye Waters that be above the Firmament,
O all ye Powers of the Lórd - - | bless . ye the | Lord :
Práise Him and | magni-fy | Him for | ever.

TREBLES
O ye Sun and Moon, O ye Stars of Héaven - - - | bless . ye the | Lord :
O ye Showers and Dew, O ye Wínds of - | God - | bless . ye the | Lord :
MEN (*unis.*)
O ye Fire and Heat, O ye Winter and Súmmer - - | bless . ye the | Lord :
FULL (*har.*)
Práise Him and | magni-fy | Him for | ever.

MEN (*unis.*)
O ye Dews and Frosts, O ye Frost and Cóld - - | bless . ye the | Lord :
O ye Ice and Snow, O ye Nights and - - | Days - | bless . ye the | Lord :
TREBLES
O ye Light and Darkness, O ye Lightnings and Clóuds - | bless . ye the | Lord :
FULL (*har.*)
Práise Him and | magni-fy | Him for | ever.

*2nd double Chant*

FULL (*har.*)

O let the Earth - - - - - - - - - | bless the | Lord :
yea let it práise Him and | magni-fy | Him for | ever.
O ye Mountains and Hills, - - - - - -
O all ye Green Things upon the Earth, - - -
O ye Wélls - - - - - - - - - | bless . ye the | Lord :
Práise Him and | magni-fy | Him for | ever.

MEN (*unis.*)
O ye Seas and Floods, O ye Whales, and all
that move in the Wáters - | bless . ye the | Lord :
O all ye Fowls of the Air, O all ye Béasts and | Cattle | bless . ye the | Lord :
TREBLES
O ye Children of Men, O let Ísrael - - - - | bless the | Lord :
FULL (*har.*)
Práise Him and | magni-fy | Him for | ever.

MEN (*unis.*)
O ye Priests of the Lord, O ye Servants of the Lórd - | bless . ye the | Lord :
TREBLES
*p* O ye Spirits and Souls of the Righteous, O ye
holy and humble Mén of | heart - | bless . ye the | Lord :
MEN (*unis.*)
*f* O Ananias, Azarias, and Mísael - - - - - | bless . ye the | Lord :
FULL (*har.*)
Práise Him and | magni-fy | Him for | ever.

*1st Chant*

FULL (*har.*)

Glory be to the Fáther, - - - - - | and . to the | Son :
ánd - - - - - - - | to the | Ho - ly | Ghost ;
As it was in the beginning, is nów, and - - | ev - er | shall be :
wórld without - - - - - | end. | A - - | men.

# Benedicite, omnia Opera

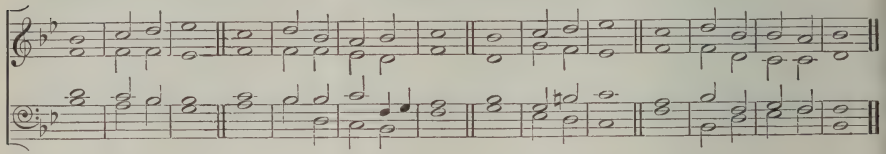
SHORTENED FORM, FOR USE WITH CHANTS

ARRANGED BY

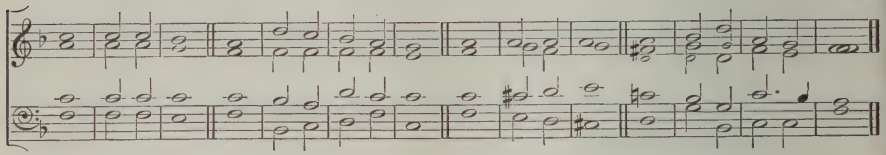
HUGH BLAIR

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

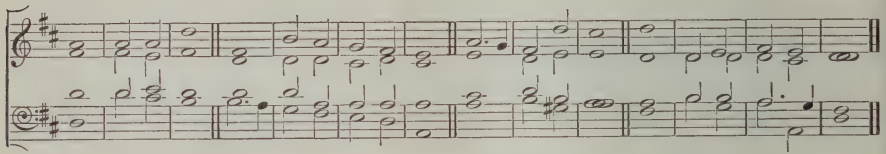
1 **SET 1** JOHN GOSS



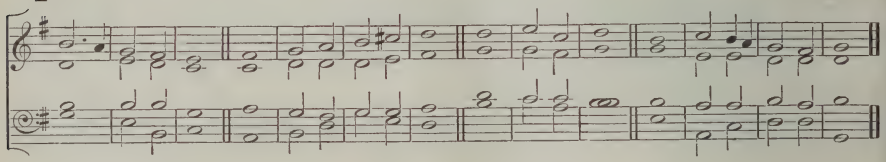
2 J. TURLE



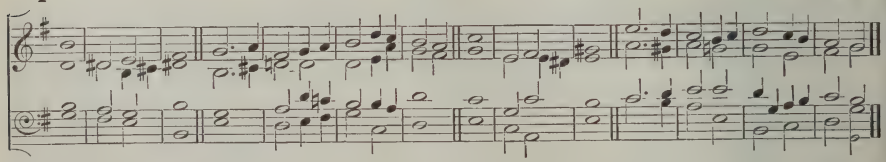
1 **SET 2** R. WOODWARD



2 R. COOKE



1 **SET 3** HUGH BLAIR



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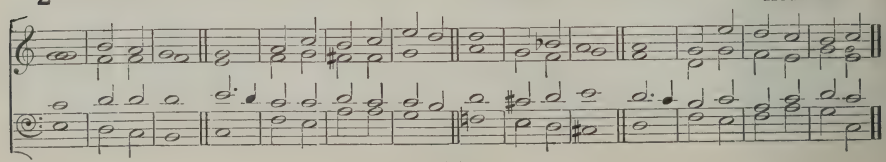



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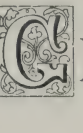

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917. Abide with me ... Ivor Atkins 4d.
424. Ditto ... ... R. Dunstan 4d.
805. Adeste Fideles ... H. Hofmann 6d.
927. All go unto one place ... Wesley 4d.
247. All nations whom B. Luard-Selby 6d.
113. All they that trust ...F. Hiller 1s.
1033. All Thy works ... T. Adams 4d.
475. Ditto ... ... J. Barnby 6d.
503. Ditto ... ... G. H. Ely 6d.
30. Ditto ... ... E. H. Thorne 4d.
719. All ye who seek ... H. M. Higgs 4d.
9. All ye who weep ... C. Gounod 4d.
592. Alleluia! now is Christ T. Adams 4d.
729. Alleluia! the Lord liveth C. Harris 4d.
548. Almighty Father ... B. Steane 4d.
937. Almighty God, give us ... Wesley 4d.
261. And all the people saw J. Stainer 8d.
699. And God shall wipe away all tears F. R. Greenish 4d.
1055. And in that day F. R. Rickman 4d.
229. And it was the third hour Elvey 6d.
485. And Jacob was left alone J. Stainer 8d.
658. And Jesus entered H. W. Davies 6d.
732. And suddenly there came H. J. Wood 4d.
1089. And the earth was reaped E. S. Craston 6d.
675. And the Lord said T. W. Stephenson 4d.
357. And the wall of the city O. A. King 4d.
778. And there shall be signs Naylor 6d.
1130. And we beheld His Glory G. Rathbone 4d.
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642. Angel voices, ever singing E. V. Hall 4d.
611. Angels from the realms Cowen 4d.
749. Ditto ... P. E. Fletcher 4d.
751. Ditto ... ... E. V. Hall 4d.
1017. Arise, shine ... T. Adams 4d.
1093. Ditto ... H. A. Chambers 4d.
1112. Ditto ... ... Ed. Bunnett 4d.
923. Ditto ... ... G. F. Cobb 6d.
723. Arm of the Lord, The ... Haydn 6d.
228. Art thou weary ... C. H. Lloyd 8d.
948 As Christ was raised Wareing 4d.
311. As I live, saith the Lord E. T. Chipp 4d.
333. As it began to dawn Ch. Vincent 4d.
498. As Moses lifted up F. Gostelow 4d.
643. As the earth bringeth A. H. Brewer 6d.
24. As the hart pants (s.s.t.b.) Gounod 4d.
147. Ascribe unto the Lord Travers 8d.
109. Ditto ... ... S. S. Wesley 6d.
399. At the Lamb's High Feast E. V. Hall 4d.
456. At the Sepulchre H. W. Wareing 6d.
957. Author of Life Divine Button 3d.
1091. Ditto H. A. Chambers 4d.
660. Awake, awake ... John E. West 4d.
700. Awake, awake, put on thy strength F. R. Greenish 6d.
56. Ditto ... ... J. Stainer 8d.
759. Ditto ... T. W. Stephenson 6d.
149. Ditto ... ... M. Wise 6d.
955. Awake! O Zion ... C. Forrester 4d.
199 Awake, thou that sleepest Stainer 8d.
150. Awake up, my glory M. Wise 4d.

744. Be glad and rejoice M. B. Foster 4d.
578. Ditto ... ... B. Steane 4d.
212. Be glad, O ye righteous H. Smart 6d.
989. Be glad then, ye ... A. Hollins 4d.
143. Be merciful... ... H. Purcell 8d.
257. Ditto ... E. A. Sydenham 4d.
597. Be peace on earth... W. Crotch 4d.
567. Be Thou exalted ... C. Bayley 4d.
583. Be ye all of one mind A. E. Godfrey 4d.
471. Be ye therefore ... A. S. Baker 4d.
440. Before the heavens H. W. Parker 4d.
851. Behold, all the earth G. F. Huntley 6d.
598. Behold, God is great E. W. Naylor 6d.
865. Behold. God is my John E. West 4d.
636. Ditto ... ... F. C. Woods 6d.

1035. Behold, how good J. Battishill 4d.
349. Ditto (Male) ... Caldicott 4d.
349.* Ditto (s.a.t.b.) Caldicott 4d.
419. Ditto ... ... H. Clarke 6d.
89. Behold, I bring you J. Barnby 4d.
348. Ditto ... ... J. M. Crament 6d.
1113. Ditto ... ... Ed. Bunnett 8d.
296. Ditto ... ... E. V. Hall 4d.
810. Behold, I come quickly Ivor Atkins 3d.
713. Behold, I have given you C. Harris 4d.
554. Behold, I send ... J. V. Roberts 6d.
587. Behold My servant J. F. Bridge 4d.
65. Behold now, praise J. B. Calkin 4d.
631. Ditto ... ... ... F. Iliffe 4d.
912. Ditto ... ... John E. West 4d.
315. Behold, O God ... F. W. Hird 6d.
524. Behold, the days come Woodward 6d.
1045. Behold the Heaven A. R. Gaul 4d.
652. Behold the Name... ... P. Pitt 6d.
501. Behold, two blind men J. Stainer 4d.
938. Bethlehem ... ... Ch. Gounod 2d.
378. Bless the Lord ... M. Kingston 6d.
796. Bless the Lord, O my soul Hailing 4d.
855. Bless the Lord thy God ... Roberts 4d.
450. Bless thou the Lord C. Bayley 6d.
374. Ditto ... O. A. King 4d.
693. Blessed are the dead B. L. Selby 3d.
667. Blessed are the pure A. D. Arnott 4d.
390. Blessed are they ... A. W. Batson 4d.
616. Ditto ... ... ... H. Blair 4d.
77. Ditto ... ... W. H. Monk 4d.
182. Ditto ... ... ... A. Page 4d.
15. Blessed be the God S. S. Wesley 3d.
756. Blessed be the Lord J. Barnby 4d.
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895. Ditto ... ... O. Gibbons 3d.
876. Ditto ... ... E. V. Hall 4d.
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770. Ditto ... ... ... M. Lee 4d.
331. Ditto ... ... C. Lee Williams 6d.
1006. Blessed be the Name Macfarren 4d.
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1120. Ditto ... ... Ed. Bunnett 4d.
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206. Blessed is the man Clarke-Whitfeld 4d.
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760. Ditto ... H. W. Wareing 4d.
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286. Blessed Jesu, Fount of mercy A. Dvorák 8d.
943. Blessed Lord ... S. S. Wesley 3d.
5. Blessing, glory, wisdom B. Tours 6d.
950. Ditto ... ... A. H. Brewer 4d.
472. Blessing of the Lord, The J. F. Bridge 3d.
194. Ditto A. C. Mackenzie 4d.
652. Blow up the trumpet F. Iliffe 4d.
97. Blow ye the trumpet H. Leslie 4d.
961. Born to-day... J. P. Sweelinck 4d.
118. Bow Thine ear ... ... W. Bird 4d.
939 Bread of Heaven ... E. German 4d.
1082. Bread of the world H. A. Chambers 4d.
1024. Break forth into joy W. G. Alcock 4d.
774. Ditto ... ... H. E. Button 4d.
415. Ditto ... S. Coleridge-Taylor 4d.
798. Ditto ... H. A. Matthews 4d.
92. Ditto ... ... R. Prentice 8d.
491. Ditto ... ... B. Steane 4d.
323. Brightest and best... E. V. Hall 6d.
340. Bring unto the Lord Gladstone 4d.
98. Brother, thou art gone J. Goss 6d.
279. By Babylon's wave C. Gounod 3d.
197. By the rivers of Babylon L. Samson 6d.
121. By the waters of Babylon Boyce 6d.
644. Ditto ... S. Coleridge-Taylor 4d.
511. Ditto ... ... H. Clarke 6d.
853. Ditto ... ... H. M. Higgs 4d.
1074. Ditto ... ... Palestrina 4d.
1076. Ditto ... ... H. Goetz 4d.
742. By Thy glorious death A. Dvorák 6d.

116. Call to remembrance J. Battishill 8d
952. Ditto ... ... J. V. Roberts 4d
680. Calm on the list'ning ear Parker 4d
841. Cast me not away C. Lee Williams 3d
975. Ditto ... ... S. S. Wesley 4d
953. Charge to keep I have, A H. J. King 4d
497. Christ both died ... E. W. Naylor 4d
454. Christ is risen ... G. B. J. Aitken 4d
368. Ditto ... ... J. M. Crament 4d.
666. Ditto ... ... W. Jordan 6d.
533. Ditto ... ... J. V. Roberts 4d.
814. Ditto ... E. A. Sydenham 4d.
307. Christ our Passover E. V. Hall 4d.
783. Christ the Lord is risen again ,, 6d.
370. Christ the Lord is risen to-day ,, 4d.
488. Christians, awake... ...J. Barnby 4d
648. Ditto ... H. M. Higgs 6d
983. Christmas Day ... ... G. Holst 6d.
445. Cleanse me, Lord G. F. Wrigley 4d
989. Come and let us ... A. Hollins 4d
52. Come, and let us return J. Goss 4d
95. Ditto ... ... W. Jackson 4d.
1106. Come, come, help, O God W. Byrd 4d.
805. Come hither, ye faithful Hofmann 6d.
283. Come, Holy Ghost G. Elvey 6d.
201. Ditto ... ... J. L. Hatton 6d.
829. Ditto ... ... Palestrina 3d.
1150. Ditto ... ... E. H. Thiman 4d
717. Ditto ... C. Lee Williams 3d.
881. Come, let us join our E. V. Hall 4d.
293. Come, my soul ... G. C. Martin 6d.
314. Come now, and let us H. W. Wareing 6d.
1. Come unto Him ... C. Gounod 3d.
946. Ditto ... ... H. Leslie 4d.
256. Come unto Me H. R. Couldrey 4d.
635. Ditto ... ... G. J. Elvey 4d.
103. Ditto (Bach) J. Stainer 4d.
922. Come with high and holy H. Blair 4d.
1005. Come ye, and let us Macfarren 4d.
748. Come, ye children and J. Booth 4d.
924. Ditto ... ... H. J. King 4d.
334. Come, ye faithful ... E. V. Hall 4d.
921. Come, ye faithful, raise the strain E. V. Hall 4d.
1019. Come, ye Saints ... H. E. Button 4d.
951. Come, ye sin-defiled J. Stainer 3d
931. Come, ye thankful ...B. Steane 4d.
914. Comes at times H. H. Woodward 4d.
1008. Ditto ... ... H. Oakeley 3d.
994. Coronation Offertorium E. Elgar 3d.
622. Create in me a clean heart P. J. Fry 4d.
688. Crown Him the B. Luard-Selby 3d
884. Crown of grace for man, A Brahms 6d

356. Daughters of Jerusalem H. J. King 4d.
449. Dawns the day ... R. H. Legge 4d
1131. Day draws on with golden light, The ... ... Geoffrey Shaw 4d
421. Day is past, The ... J. C. Marks 4d
461. Day of Resurrection, The E. V. Hall 4d.
213. Day of Anger (Requiem) Mozart 8d.
682. Day of wrath ... J. Stainer 3d.
552. Day Thou gavest, The Woodward 4d.
252. Death and life ... W. Parratt 4d.
968. Death is swallowed up in victory A. Hollins 4d.
849. Deliver us, O Lord ... Gibbons 4d
90. Distracted with care ... Haydn 6d.
887. Do not I fill heaven ... H. Blair 4d.
737. Doth not wisdom cry D. S. Smith 4d.
703. Drop down, ye heavens J. Stainer 6d.

239. Earth is the Lord's, The T. T. Trimnell 6d.
1100. Ditto ... ... A. Lowe 4d.
687. Ditto ... ... J. Hopkins 6d.
277. Enter not into Judgment Clarke 3d.
906. Eternal God, The John E. West 4d.
362. Eternal source ... F. Brandeis 3d.
1008. Evening and Morning Oakeley 3d.
1127. Evening Hymn H. B. Gardiner 4d.
1144. Every good gift ... G. Rathbone 4d.
854. Exalt ye the Lord H. Elliot Button 4d
1135. Exaltabo Te, Domine Palestrina 4d



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# O FOR A CLOSER WALK WITH GOD

EASY HYMN-ANTHEM FOUNDED ON THE TUNE "CAITHNESS" (*PSALMES*, EDINBURGH, 1635)

WORDS BY W. COWPER

MUSIC BY

## H. A. CHAMBERS

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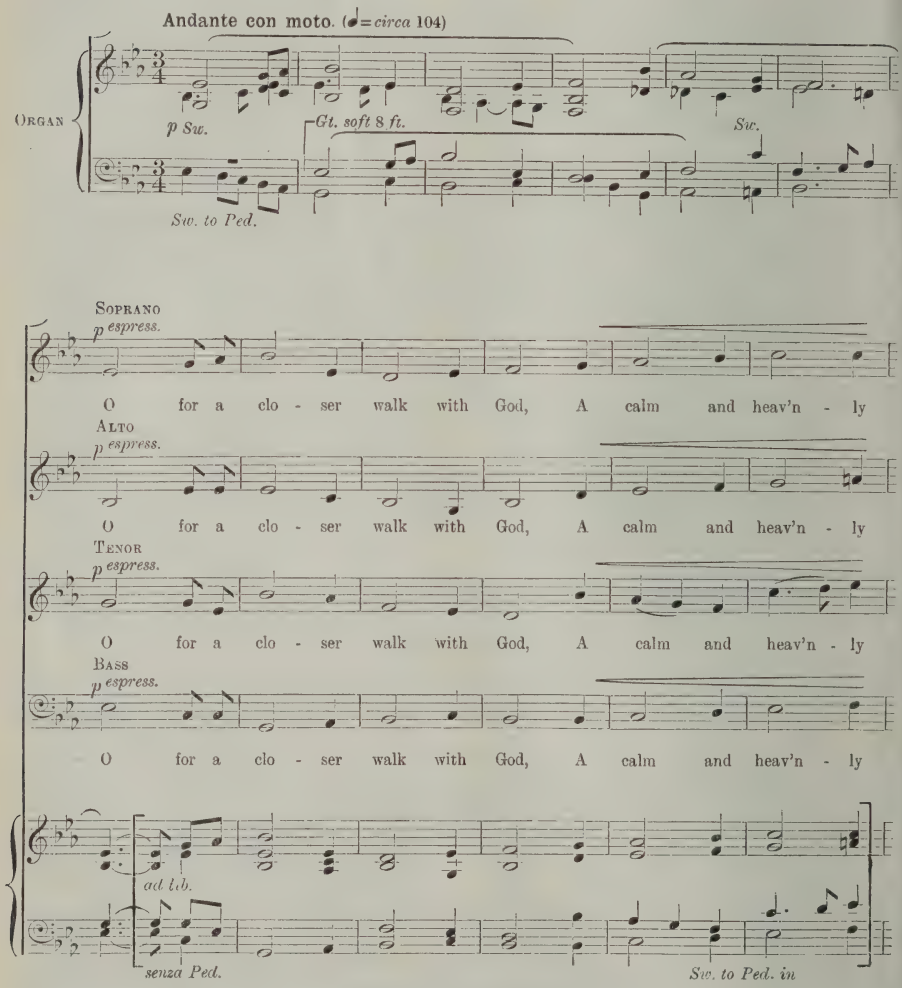
Andante con moto. (♩=circa 104)
ORGAN
p Sw.
Gt. soft 8 ft.
Sw.
Sw. to Ped.
SOPRANO
p espress.
O for a clo - ser walk with God, A calm and heav'n - ly
ALTO
p espress.
O for a clo - ser walk with God, A calm and heav'n - ly
TENOR
p espress.
O for a clo - ser walk with God, A calm and heav'n - ly
BASS
p espress.
O for a clo - ser walk with God, A calm and heav'n - ly
ad lib.
senza Ped.
Sw. to Ped. in

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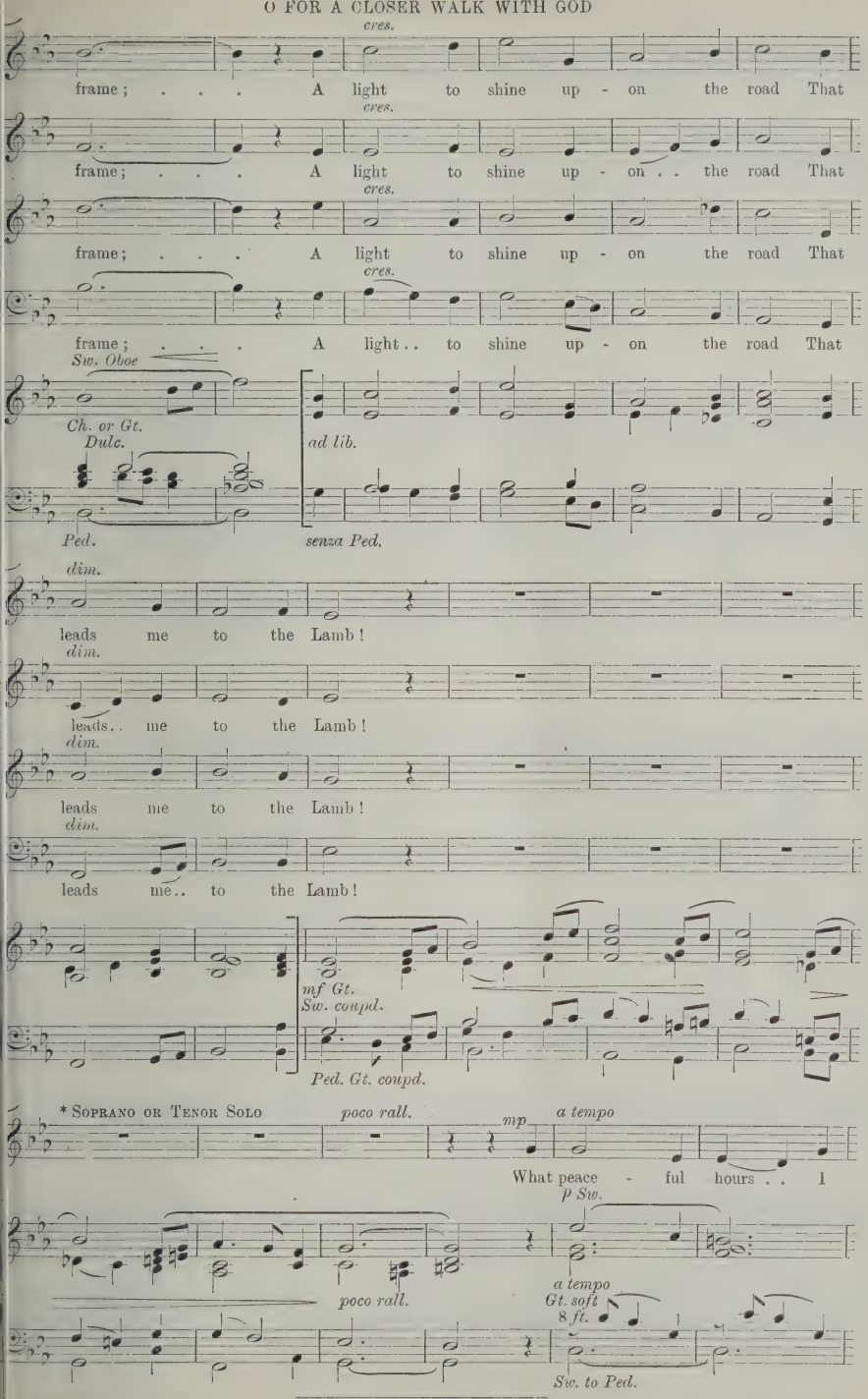
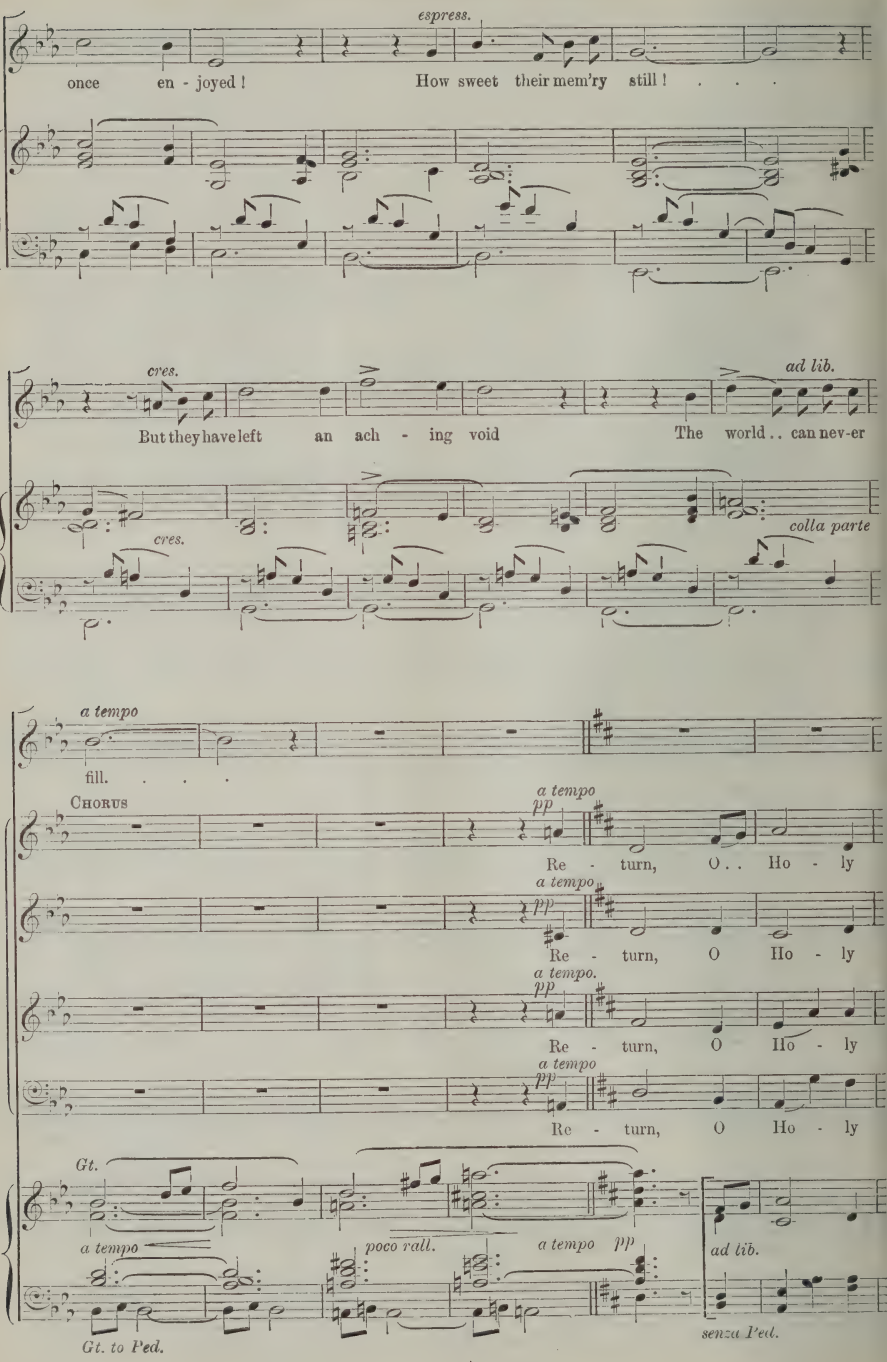
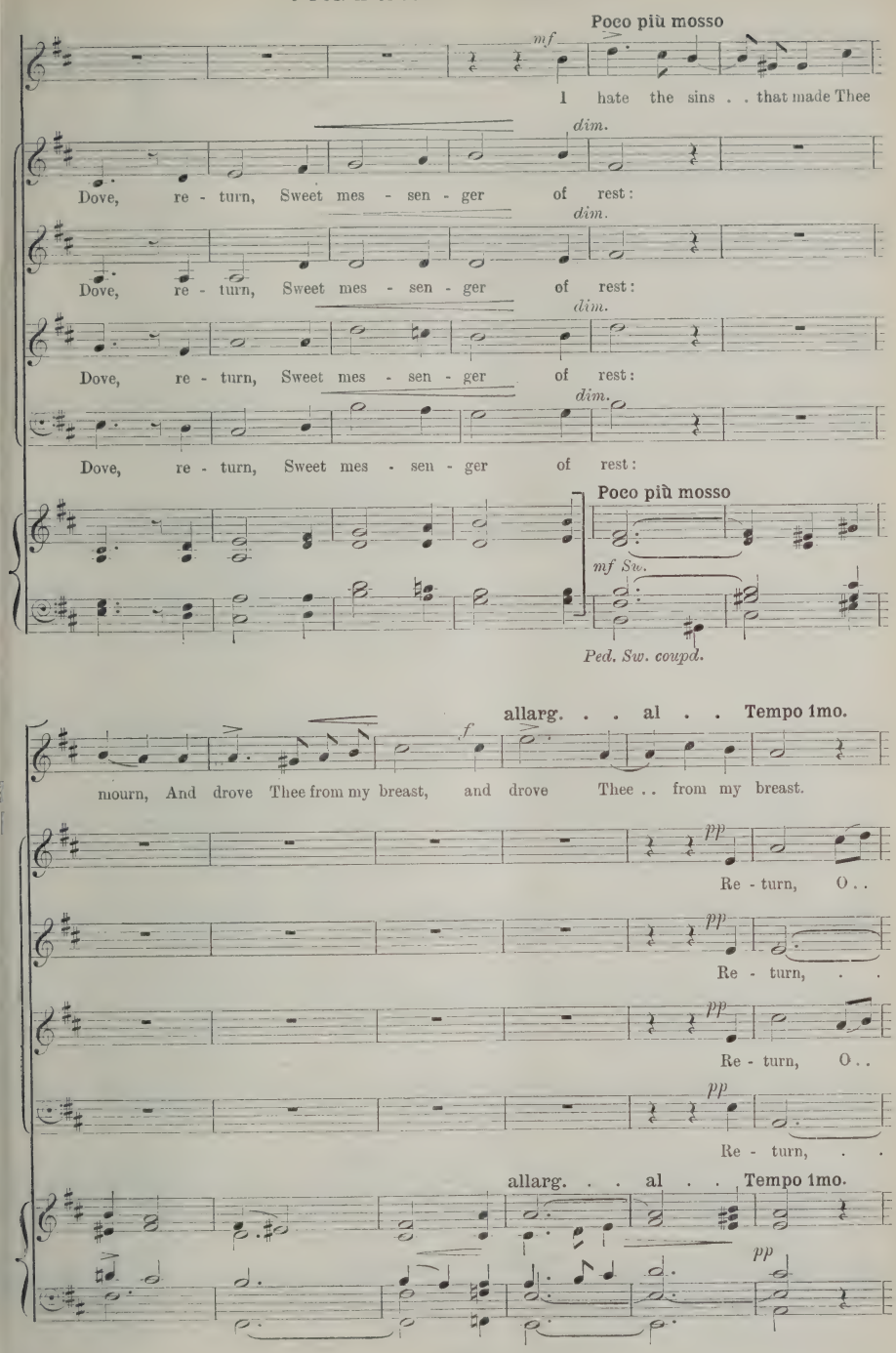
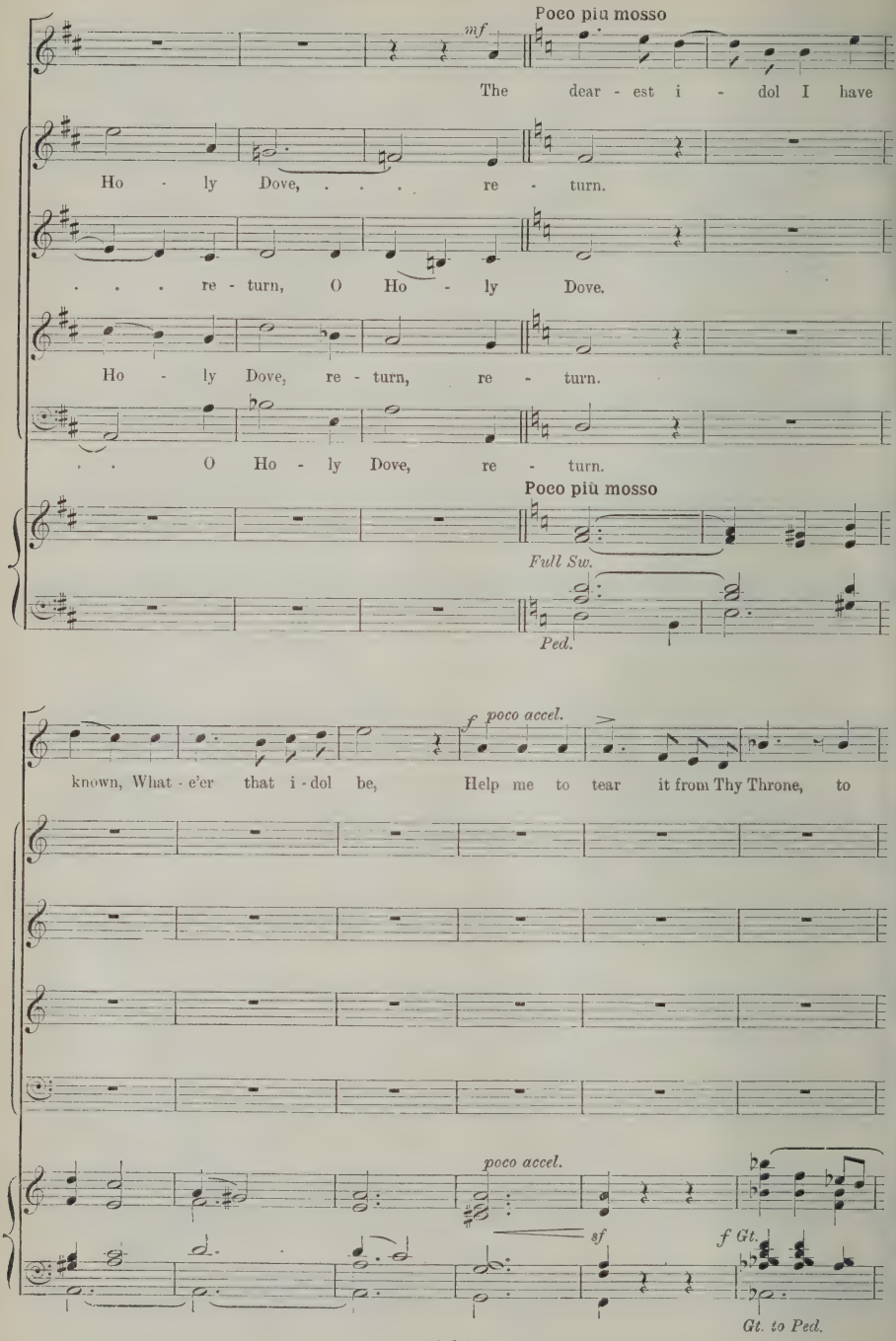
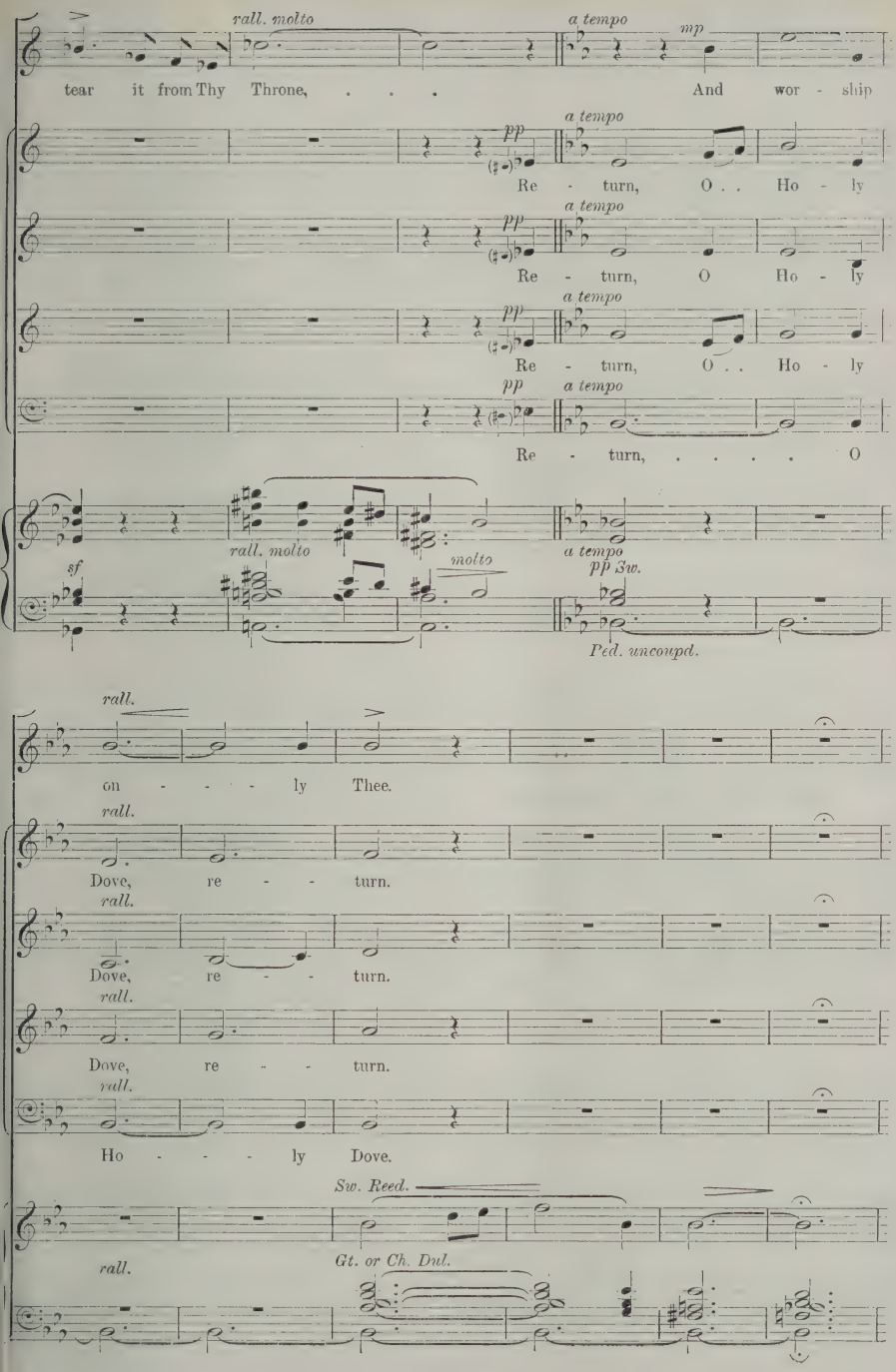

O FOR A CLOSER WALK WITH GOD
cres.
frame; . . . A light to shine up - on the road That
cres.
frame; . . . A light to shine up - on . . the road That
cres.
frame; . . . A light to shine up - on the road That
cres.
frame; . . . A light . . to shine up - on the road That
Sw. Oboe
Ch. or Gt.
Dulc.
Ped.
ad lib.
senza Ped.
dim.
leads me to the Lamb!
dim.
leads . . me to the Lamb!
dim.
leads me to the Lamb!
dim.
leads me . . to the Lamb!
mf Gt.
Sw. coupd.
Ped. Gt. coupd.
* Soprano or Tenor Solo
poco rall.
mp
a tempo
What peace - ful hours . . I
p Sw.
poco rall.
a tempo
Gt. soft
8 ft.
Sw. to Ped.

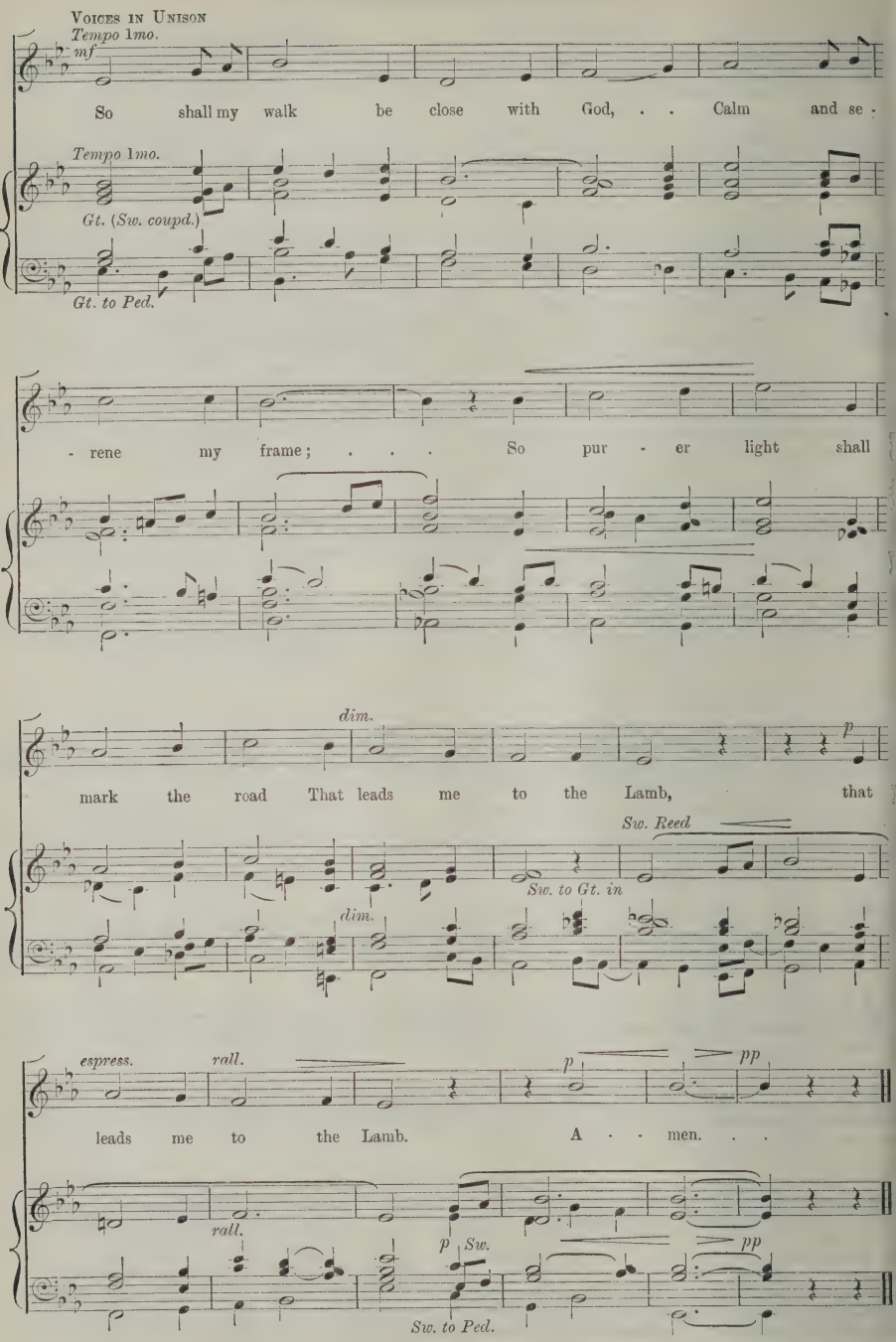
* If desired the Solo part can be sung by all the Sopranos, the Chorus below being sung as a Quartet.


espress.
once en - joyed! How sweet their mem'ry still! . . .
cres.
ad lib.
But they have left an ach - ing void The world . . can nev-er
cres.
colla parte
a tempo
fill. . . .
Chorus
a tempo
pp
Re - turn, O . . Ho - ly
a tempo
pp
Re - turn, O Ho - ly
a tempo.
pp
Re - turn, O Ho - ly
a tempo
pp
Re - turn, O Ho - ly
Gt.
a tempo
poco rall.
a tempo pp
ad lib.
Gt. to Ped.
senza Ped.


Poco più mosso
mf
I hate the sins . . that made Thee
dim.
Dove, re - turn, Sweet mes - sen - ger of rest:
dim.
Dove, re - turn, Sweet mes - sen - ger of rest:
dim.
Dove, re - turn, Sweet mes - sen - ger of rest:
dim.
Dove, re - turn, Sweet mes - sen - ger of rest:
Poco più mosso
mf Sw.
Ped. Sw. coupd.
allarg. . . al . . Tempo 1mo.
f
mourn, And drove Thee from my breast, and drove Thee . . from my breast.
pp
Re - turn, O . .
pp
Re - turn, . .
pp
Re - turn, O . .
pp
Re - turn, . .
allarg. . . al . . Tempo 1mo.
pp


mf
Poco più mosso
The dear - est i - dol I have
Ho - ly Dove, . . . re - turn.
. . . re - turn, O Ho - ly Dove.
Ho - ly Dove, re - turn, re - turn.
. . O Ho - ly Dove, re - turn.
Poco più mosso
Full Sw.
Ped.
f poco accel.
known, What - e'er that i - dol be, Help me to tear it from Thy Throne, to
poco accel.
sf
f Gt.
Gt. to Ped.


rall. molto
a tempo
mp
tear it from Thy Throne, . . . And wor - ship
pp
a tempo
Re - turn, O . . Ho - ly
pp
a tempo
Re - turn, O Ho - ly
pp
a tempo
Re - turn, O . . Ho - ly
pp
a tempo
Re - turn, . . . . O
sf
rall. molto
molto
a tempo
pp Sw.
Ped. uncoupd.
rall.
on - - - ly Thee.
rall.
Dove, re - - - turn.
rall.
Dove, re - - - turn.
rall.
Dove, re - - - turn.
rall.
Ho - - - ly Dove.
Sw. Reed.
rall.
Gt. or Ch. Dul.


Voices in Unison
Tempo 1mo.
mf
So shall my walk be close with God, . . Calm and se -
Tempo 1mo.
Gt. (Sw. coupd.)
Gt. to Ped.
- rene my frame; . . . So pur - er light shall
dim.
p
mark the road That leads me to the Lamb, that
Sw. Reed
Sw. to Gt. in
dim.
espress.
rall.
p
pp
leads me to the Lamb. A - - men. . .
rall.
p
Sw.
pp
Sw. to Ped.

# THE MUSICAL TIMES

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*No.* 1,022—*Vol.* 69. *Registered at the General Post Office for Canadian Postage.*

APRIL 1 1928

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MISS MURIEL BRUNSKILL
MR. BEN DAVIES
MR. CHARLES KNOWLES

Conductor - DR. MALCOLM SARGENT.

THIS IS NOT A SUBSCRIPTION CONCERT

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MASS IN D - - - - - BEETHOVEN

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MISS MURIEL BRUNSKILL
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MR. ROBERT RADFORD

Conductor - DR. MALCOLM SARGENT.

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THE MIDSUMMER TERM will commence on Monday, April 30th, 1928. ENTRANCE EXAMINATION on or about Wednesday, April 25th.

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Examinations for Associateship of the College (A.R.C.M.) are held three times a year in September, December, and April.

Full particulars obtainable from the Registrar.

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### MIDSUMMER TERM

BEGINS MONDAY, 30th APRIL

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TRAINING OF TEACHERS

### HAYDN STRING QUARTETS

Serial Performances continued on Thursday, 3rd May, at 3 p.m., and following Thursdays.
Tickets free on application to the Secretary.

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every Tuesday and Friday, 2 to 5 p.m.
Conducted by
SIR HENRY J. WOOD, D.Mus., F.R.A.M., F.R.C.M.

PROSPECTUSES and all information from
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ELOCUTION EXAMINATIONS will be held at certain fixed centres in March-April, June-July, and November-December each year. For full particulars see special Elocution Syllabus.

The Board offers annually SIX EXHIBITIONS tenable at The R.A.M. or The R.C.M. for Two or Three Years.

Syllabuses A and B, Elocution Syllabus, Entry Forms, and any further information, may be obtained post-free from:
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GRESHAM COLLEGE, Basinghall Street, E.C.2.
FOUR LECTURES by SIR WALFORD DAVIES, at 6 p.m., on Tuesday, Wednesday, Thursday, and Friday, April 24, 25, 26, 27. Subject: SONATA FORM. The Lectures are free.

# The Royal College of Organists

The SOLO-PLAYING TESTS for the next F.R.C.O. EXAMINATION are:

Toccata in D minor (Dorian), *J. S. Bach*. (Novello, Book 10, p. 196; Augener, p. 360; Peters, Vol. 3, No. 3.)

Prelude (in form of a Chaconne), Op. 88, No. 2, *Stanford*. (Stainer & Bell.)

Romanza, "La Reine de France," *Haydn*. (Best's arrangements, Vol. 1, p. 199.)

The selected pieces for the July, 1928, A.R.C.O. Examination, differ from those set for January, 1928.

An examination for the Sir John Goss Scholarship will be held at the College in May or June. The successful candidate will be entitled to Three years' free tuition at the Royal Academy of Music. Candidates must be either Choristers or ex-Choristers, and under 17 years of age on the date of examination. Particulars, date of entry, &c., may be obtained at the College.

For the convenience of members, past examination papers have been bound in one volume: Fellowship and Associateship Organ Work, January, 1913, to July, 1927; Paper Work, July, 1924, to July, 1927. Price 4*s*., to be obtained by members only.

Four Historical Lecture Organ Recitals will be given by Dr. A. Eaglefield Hull, on Saturday afternoons, April 28th, May 5th, 12th, and 19th, at 3 p.m. Members and those interested are invited to attend. Admission free, no tickets required. A collection will be made in aid of the Organists' Benevolent League.

The Choir-Training Diploma and Certificate Examinations will both be held between Monday, May 14th, and Saturday, May 19th. Entries must be received by the Registrar not later than Monday, April 23rd. Application for Membership (or re-election) must be made on a Proposal Form, to be completed and returned to the Registrar before April 23rd.

TWO LECTURES ON CHOIR-TRAINING will be delivered at the College on Tuesday, May 15th, at 3.30, by Dr. W. H. Harris, and at 6.30, by Dr. E. Bullock. These lectures will be free to Members, and those interested. No tickets required.

Examination Regulations, list of College Publications, Lectures, &c., may be had on application.

Examples indicating the character and approximate difficulty of the NEW TESTS, set for the first time at the July, 1924, Examinations, may be obtained at the College. Associateship or Fellowship, 6*d*. each (post free).

The College will be closed for Easter, from April 2nd to April 14th.

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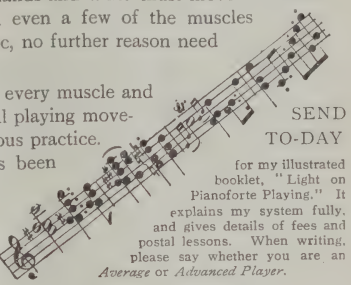

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*AND SINGING-CLASS CIRCULAR*

APRIL 1 1928

(For List of Contents see Page 370.)

## SCHUBERT'S STYLE

By Richard Capell

There is in Schubert no bad music—which is not to say no inferior music. For he wrote with style. He had, even when he was least vividly himself, an admirable pen.

What are the conditions of bad writing by considerable men? The first is a laboriously-acquired and uncertain grasp of the language employed. Another, a lack of delight in the sheer means of expression; and, again, a mind naturally incommunicative and unsupple. And another, a straining beyond the fair sweep of the writer's experience and imagination.

Let us observe how Schubert was favoured by nature and grace. Music was virtually his mother tongue. The first pieces, 'Hagars Klage' and the rest, at the beginning of the collected edition of the songs, were composed when he was fourteen. They are not absolutely interesting, but the boy who wrote them had unmistakably a grasp of style. They are fluent; they are as correct as Zumsteeg's pieces on which they were modelled, and quite as vivacious; and while on general lines they follow the exemplar, they are not mere imitations.

The music which Schubert so early wrote and thought in as glibly as in the language of speech was a local and contemporary idiom. The musical world was Vienna. Of its three divinities, Mozart had not long been dead (1791), and was a living memory for any number of persons; Haydn lived on for twelve years into Schubert's life; and Zeus himself was present on the scene, in the person of Beethoven, down to 1827.

Music at Vienna was a small Hellenic city-state, extremely busy and in the closest touch with heaven. Its practical history was only a generation old. Such a composer as Handel was rather vaguely thought of as an archaic Titan. As Egypt to Greece, so was Italy to this young state—the immemorial fount of art and learning, now appearing somewhat distant and desiccated. We whose music is a monstrous empire that has embraced Moscow and Madrid and as greedily annexes provinces in time as in space, are farther from Schubert's world than was Hadrian's Rome from the Athens of Erechtheus. Let us imagine, if we can, a young English composer, working between 1911 and 1928, for whom music for all practical purposes was what had been composed in London since about 1870. His lot would at least have been less confusing.



The most beguiling music in the Viennese air was that of the symphony, sonata, and quartet. The opera had Mozart, and, later on, Weber. Then there was the popular music of streets, taverns, and dancing places, which no doubt was not unaffected by the native idioms of the Hapsburgs' non-German subject peoples who have always been numerously represented at Vienna.

All these are among the elements of Schubert's music. They are to be called constituents rather than influences: his words and elements of phraseology, so to speak, and not his matter. If he writes a *Ländler* or waltz, as in 'Hark! hark, the lark,' it is indisputably his own; but only a Viennese, and perhaps only a Viennese of about that time, would so instinctively have set a song of Shakespeare's to a *Ländler* tune. Similarly, the suggestion is often conveyed of the Adagio of a string quartet—but a Schubertian Adagio—as, for example, in 'Litanei.' The setting of Schiller's 'Sehnsucht' is made of what looks like the material for a pianoforte sonatina. The operatic scena (Recitative, Andante, Allegro) occurs principally among the earlier songs—*e.g.*, Schmidt's 'Wanderer.' There are hymn-like movements, for instance, 'Der Kreuzzug' and 'Todtengräber-Weise,' which seem to have sprung from the male-voice quartet music of the time; and folk-song is suggested again and again.

Almost the last place in which to find the sources of the Schubertian river is the German song-writing before his time. It has been said how he modelled the long, cantata-like pieces of his youth on Zumsteeg (two or three of whose compositions Mandyczewski conveniently prints in a supplement for comparison). This was clearly a sort of exercise on Schubert's part. It has to be remembered that the vast editions of his works are due not to the composer's choice, but to the post-mortem publication of all the masses of his papers. Even so, only a few of his hundreds of songs show a direct relationship to the work of such men as Zelter, Zumsteeg, and Reichardt. The true Schubertian song had no palpable ancestor. It was the assemblage by some unexampled magnetism, in a fortunate hour, of all the fiery particles of poetry and music that were in the air.

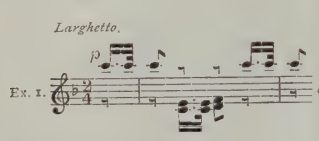
German song had not had a very wonderful history down to Schubert's time. The courtly Italian school had hardly ceased to reign at Vienna. Handel and Mozart, great masters of a vocal style, were half Italianate. The typical achievements of the Germans had been in instrumental music. They had had no school to compare with the English lutenists-singers, and no one like Purcell.

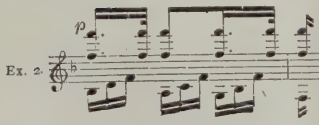
But then came the new German poetry, and, above all, the splendour of Goethe. What Schubert had in common with a few minor composers who a little before his time had gone in for song-writing was—rather than points of musical technics—an attraction to poetry such as Bach and Handel, Haydn, and Mozart had, it is perfectly obvious, hardly dreamt of.

We say Mozart; and at once have to admit the exceptional, the unique 'Veilchen' (Goethe), a piece which, without being exactly Schubertian, deals with German poetry in a new and exquisite way, and which sets us wondering how Mozart, if he had lived, would have responded to the strong new literary currents of the 19th century. He would still have been less than sixty at the time of 'Gretchen am Spinnrade' and 'Erlkönig.' Haydn's best songs, on the other hand, happen to have been the English canzonets he composed in London in 1792.

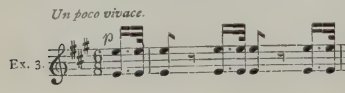
Beethoven's songs include some precious chips from the workshop. Even he, the unliterary, the almost illiterate, was affected by Goethe's glory. Once, now and then, by sheer musical thought, he made a superb song, like 'Wonne der Wehmuth,' his share of which is noble out of all relation to the tearful text. And still more rarely he was captivated by a poem almost to a Schubertian degree, and set pianoforte and voice collaborating towards a new effect of picturesqueness. Our example must be the 'Flea' song from 'Faust,' a brilliant and astonishing piece.

It is too much of an exception to have a real bearing on Schubert's case; but it does show what currents were in the air.

There are one or two curious parallels between Beethoven's songs and Schubert's, apart from their settings of Goethe's poems. It seems strange that Schubert should in his youth (1814) have tried his hand at Matthisson's 'Adelaide,' after Beethoven had set the poem once for all in his noble, classic fashion. Perhaps this falls within the same category as the Zumsteeg exercises. It is more curious that Schubert when he was twenty-five should have set Sauter's 'Wachtelschlag' in a not very dissimilar style from Beethoven's song of more than twenty years before. The quail's jerky call haunts both songs. Beethoven renders it thus:

and again:




Schubert's quail sings in 6-8 time:

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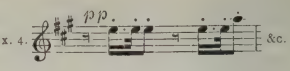
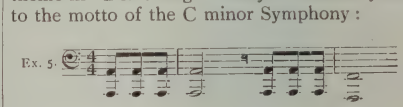
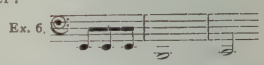
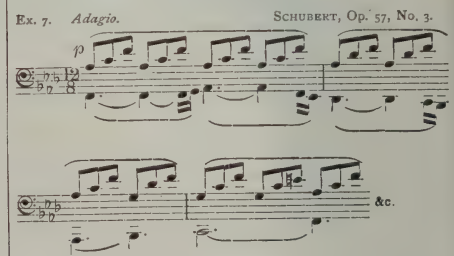

The tracking of reminiscences is apt to be a petty sort of criticism, and Schubert as a matter of fact affords it singularly little scope. If one or two points are raised here, it is not in any spirit of disparagement. The intention is to suggest that Schubert did not take over the song as a certain and special form, but swept into his association with the poets all the music that was prompted within him. His art was one of extraordinary variety and freshness of shapes and colours, which were demanded of his musical faculty by his keen appreciation of the poetic scene and action that were to be illustrated. The charm of the man lies in the generous response he was perpetually making to the appeal of nature and of the human affections. The glory of the musician is the unfailing alchemy with which he transmuted, Schubertized, what we have called the music in the air. Considering what were Beethoven's powers, innovations, and prestige, the wonder is that Schubert was not more impressed by him. Really he was hardly impressionable at all. His mind refused to be stamped on; instead, it absorbed, and what it absorbed fructified. The theme in 'Der Zwerg' is only in that way related to the motto of the C minor Symphony:

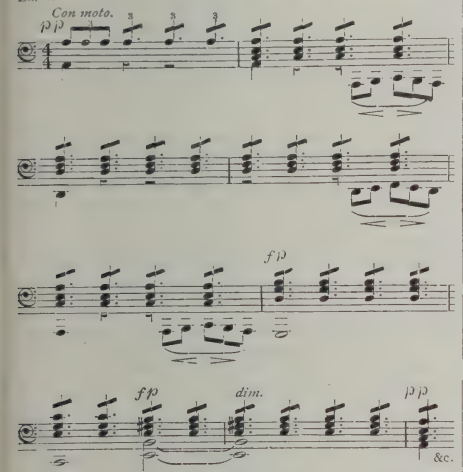



and later:

Another example or two will show how Beethoven pervaded Schubert's air, and at the same time how Schubert had but to breathe to render the air his very self. Thus he takes up, in 1815, a poem 'To the Moon.' It is clear enough that verbal associations set in movement tones and harmonies reminiscent of a certain Sonata in C sharp minor of some fifteen years before:




The process is carried on in a region of the mind that is certainly not conscious. Nothing in Schubertian biography is more familiar than

Spaun's account of the furious composing of the 'Erlkönig.' The poem (and this was far from being his only experience of the sort) took possession of the composer in a positively supernatural way. Before Schubert's incomparable achievement, at which astonishment never fails, we could indeed believe anything about it rather than that it was consciously elaborated from a suggestion culled from Beethoven. At the same time, the evidence would have to be almost supernatural to convince us that Schubert had never heard 'Fidelio'—notably the duet 'Nur hurtig fort' in the dungeon scene:

Ex. 8. Beethoven, 'Fidelio,' Act 2.

But such textual approximations to Beethoven in Schubert amount to hardly anything.* The real bearing of Beethoven's art on Schubert is a more general question. Beethoven's restlessly and profoundly ranging mind opened up new worlds of music. He pointed to dozens of strange ways which those with the strength could explore further for themselves. Many of his indications meant nothing to Schubert, who never, for instance, adopted the Beethoven scowl. Beethoven's general significance lay in his sense of an illimitable universe; depth beyond depth. His nature, more complex and variegated, included among much else a certain Schubertian element of rapturousness and sacred exhilaration. What Schubert first of all gathered from his example was the endlessness of possibility. The next thing was, with his special and delightful faculties, to pursue the suggestions of himself in Beethoven, those moments in the other's music to which he had such a natural affinity that a movement like the Allegretto of the seventh Symphony is felt to be positively Schubertian.

*(To be concluded.)*

* In the first version of the 'Erlkönig' the quavers are written eight to the bar.

## A CONDUCTORLESS ORCHESTRA

By Leonid Sabaneev

Probably few are aware that the political revolution in Russia was accompanied by an original and independent revolt in a more modest and restricted sphere — the sphere of the orchestra. The discerning historian may even attempt, not unsuccessfully, to connect these two phenomena. At the time of the outbreak, when we became very painfully and exasperatingly conscious of many things, the orchestral musician —who had always been to a certain extent a 'king' in the musico-artistic world—was undoubtedly liable to feel that he too was wronged by fate and the conditions of life. On this occasion the protest, contrary to revolutionary usage, proceeded on creative and not on economic lines.

In the eyes of the orchestral musician the conductor has invariably been the object of a superstitious reverence, and at the same time a detested figure. The profound difference between him (the absolute monarch of the musical kingdom) and his people (the musicians of the orchestra) has always made itself felt. From this point of view the conductor has been a sort of usurper, a man who does not play himself but by some means deprives the orchestra of the fame and success which belong to it by right, and takes the whole credit to himself. To many orchestral players, who have generally come from the ranks of those who in some way or other have been unsuccessful in their artistic careers, this usurpation is particularly trying. In their heart of hearts they cherish for the conductor—the splendid aristocrat of the musical family—the feeling of animosity which accompanies failure.

It is possible that the revolutionary atmosphere of Russia from 1918-20 accentuated all these moods and feelings, otherwise the preaching of 'revolt against the conductor,' carried on with so much ardour and conviction, would not have had so rapid and unexpected a success. It was initiated by Zeitlin, the Moscow professor of the violin—an old and worthy artist, a fine orchestral player, and the leader of Kussewitzky's orchestra. His idea was that the conductor is superfluous; that the players are such excellent musicians in themselves that they know as well as any conductor how things ought to be done: that in the end it is they, of course, who perform, and not the conductor, and that it rests with them whether they will or will not carry out his artistic injunctions. Zeitlin saw the prototype of the conductorless orchestra in the chamber ensemble. We know that there are chamber combinations of four, five, eight, even eleven instruments. What, then, is the numerical limit of combinations capable of playing without a conductor? Zeitlin declares that there is none, that an orchestra of a hundred members can wrestle as artistically with the problems as a quartet of four instruments: it is only a question of work and musical culture.

The fact that conductors of skill and eminence have been lacking in post-revolutionary Russia

may have been the second contributing cause, in addition to the old and concealed hostility of the orchestral player towards the conductor. When Coates, and Kussewitzky left the country, and Safonov died, there remained no big force capable of rehabilitating the position of the conductor. The second-rate men, with their ordinary technique, could only confirm by their practice the theory of Zeitlin: the orchestra could often have played better without them than with them. They merely prevented good musicians from expressing their artistic individuality.

And so this strange event was accomplished. Its realisation was aided by the fact that Zeitlin happened to have at his disposal the Moscow Symphony Orchestra, an indisputably first-class body which had often aroused the enthusiasm of such foreign conductors as Mengelberg, Nikisch, Weingartner, and Colonne. Accustomed to play under big men, the performers really knew the standard orchestral repertory by heart.

This orchestra could without difficulty imagine that the conductor was not there. In any case, the Moscow musical world was one fine day brought face to face with the accomplished fact of a huge orchestra performing, without a conductor, a programme consisting of Beethoven's 'Eroica' Symphony, his Violin Concerto, and the Overture to 'Egmont.'

This new 'First Symphonic Ensemble' (or, in its abbreviated form, 'Persimfans'*) presented a strange appearance. The players sat in a circle, facing inwards in order the better to see one another and to catch the fleeting, almost imperceptible signals by which chamber music performers usually maintain unity of rhythm in the ensemble. The outlying flanks of the orchestra were cleverly kept together by means of a system of what might be described as subsidiary 'leaders' of the different sections. It is true that some twenty rehearsals were needed in order to secure a harmonious and well-blended performance of this very familiar programme, nevertheless the experiment may be regarded as extremely successful, and the 'Persimfans' became almost at once a favourite with the Moscow public.

As was to be expected, the critics and musical authorities were not unanimous in their opinion of this novel and original organization. A section of the musicians considered that it was a new era in the history of the orchestra, and that while the Persimfans might not have achieved an entirely united and artistic performance it was merely a question of time; the experiment had proved the possibility of a conductorless orchestra which at all events enjoyed equal rights with one presided over by a conductor. Glazounov, Egon Petri, Darius Milhaud, Prokofiev, and other well-known musicians were warmly in favour of the Persimfans. But it had not a few opponents, amongst whom were the majority of the conductors and music critics. They pointed out that the conductorless orchestra was lacking in artistry; that it could not produce elemental feelings of exaltation, that its playing was impersonal, a sort of 'mean arithmetical' affair, the product of the reciprocal action of the psychologies of the individual performers—psychologies not subordinated to a sole reacting centre. It was further indicated that the presentation of a comparatively simple programme with some success demanded a vast expenditure of time and energy—twenty very trying rehearsals—whereas the orchestra would have played it under a conductor almost without any.

In this there was much truth, as it was not clear whether the conductorless orchestra could deal with new compositions which the players had not previously studied with conductors. Practice showed, however, that it was possible, and the Persimfans, which during its existence had given upwards of two hundred concerts, emerged triumphant in this respect. It has produced, not only the most complex works of the old répertoire, such as Beethoven's Ninth, Scriabin's 'Poem of Ecstasy,' the Symphonic Poems of Liszt and Richard Strauss, but has also played—satisfactorily on the whole, but at the expense of numerous rehearsals—new compositions by Stravinsky, Prokofiev, and many moderns.

However, the enemies and opponents went on to assert that the orchestra without a conductor was essentially an orchestra *with* a conductor (in the person of Zeitlin), the difference being that this conductor took charge of the rehearsals only, and the performance was given without him. The very idea of a conductorless symphonic ensemble was therefore suspect. They pointed out that during the actual concert the players kept a watchful eye on Zeitlin and his bow—the bow of the first violin—which approximated the Persimfans to a simple orchestra, such as a restaurant band, relying on the conductorship of the first fiddle. In actual fact it seems that at rehearsals it was obliged to have recourse to genuine conducting with a baton, and with all the attributes down to beating out the rhythm with the foot; but this belongs essentially to the laboratory, into which criticism of the finished performance has no right to pry.

In objectively estimating the achievements of the Persimfans it must be recognized that its rôle was very honourable and important in the special circumstances of the musical life of revolutionary Russia, when there proved to be no big conductors in the country.

During the period 1920-27 the Persimfans carried on its shoulders nearly the whole of the symphonic culture, which but for it would simply have ceased to exist. But on the other hand we have to admit that from the point of view of economy of artistic means, the preference must undoubtedly be given to a conducted orchestra, since it is able to obtain far more quickly and cheaply the results which, *ceteris paribus*, must be considered the best. Zeitlin's dream that the individual players would reveal a

* A combination of the first syllables of 'Pervy simfonichesky ansambl' (Trans. Note).

wonderful quality of performance and a thorough discernment has remained merely a dream. The conductorless orchestra has not attained the heights reached without toil by conductors of even average ability, to say nothing of the summits. The alluring idea of a collective performance comes up against a series of technical obstacles, and we are involuntarily led to the conclusion that there is a limit to the chamber type of performance without a conductor, and that the orchestral ensemble lies beyond it.

In the light of this, the experiment of the Persimfans is seen to be an interesting feat—as interesting and astonishing as walking the tight-rope when one can get along far more easily and comfortably on the floor. Due tribute must be paid to the heroism of the members of the symphonic ensemble. At a very difficult economic period—in Russia's lean years—captivated by their idea, they worked self-sacrificingly and disinterestedly; for the performances did not pay and the musicians received an insignificant reward for their idealistic impulse. Perhaps these economic conditions explain why it is that the organism of the Persimfans, steadfast and united in the early days, gradually began to break up; individual members left it; its personnel was constantly changing, and this was bound to affect the quality of the performances. Nevertheless the Persimfans has proved to be one of the most solid and durable of the many musical organizations of the new Russia; it has lasted to the present day, sustaining the attacks, the open hostility, the intrigues, and the stubborn fighting of its musical rivals, and often it has not only beaten back these assaults, but has conquered along the whole front, dislodging other forms of symphonic playing. All this undoubtedly shows a certain vitality in the very idea of a conductorless ensemble—an idea which may be vital outside of and apart from its artistic suitability and importance. The orchestral members declare that in playing without a conductor they experience an uplift of the artistic spirit incomparably greater than when they are controlled by the baton, no matter who wields it. And one can believe this: for the first time the musician has felt himself to be an artist enjoying equal rights, a member of a powerful body, an artist utterly and finally responsible for his own performance and not obliged to share the appreciation and divide the laurels with some individual who, though in a position of authority, does not belong to the personnel of the orchestra.

Here, in this purely social factor, lies the most important and essential significance of the original reform achieved by Zeitlin in distant Moscow. Artistically one may have no faith in its living force; but its real vitality can be determined only when the idea has been put into practice in other places, and when it no longer remains, as it now is, an isolated phenomenon.

(*Translated by S. W. Pring.*)

## THE SINGER'S EAR

By W. S. Drew

In a mid-Victorian poem whose main theme is the tiresome self-pity of a jilted youth—'a trampled orphan,' as he calls himself—it is curious to find a remarkable prophecy of aerial warfare, several lines which are known and quoted wherever English is spoken,* and also a concise summary of the history of almost all branches of human endeavour. 'Knowledge comes, but wisdom lingers' accurately reviews the history of singing and its teaching. Wisdom is the power to use knowledge aright; from which it follows that a man may know a great deal and yet be very unwise.

It is only within comparatively recent times, since the invention of the laryngoscope by Garcia, that the mechanism of the voice has been clearly understood. The use of the laryngoscope brought to light a number of definite facts about the action of the vocal cords, and the additional use of stroboscopic methods of examining the movements of vibrating bodies made it possible to follow the action of this part of the vocal mechanism in considerable detail.

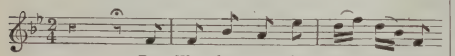
Unfortunately, at about the same time singers and their teachers discovered the diaphragm. It had, it is true, been known to the anatomists before, but it remained for the vocalists to discover the wonderful things it could do. They decided that it could among other things, 'support the voice' and 'colour the tone' as occasion required, while the rectus abdominis, its near neighbour and colleague in the complicated act of breathing, got no credit for its contractions. Part of these magical powers, I feel sure, were the outcome of its picturesque name: the 'phr' and the 'gm' especially being redolent of mystery.

In the excitement of this discovery complicated systems of 'voice-production' were devised, most of them unnatural and unnecessary, and some of them positively injurious; so it is not to be wondered at that no one seemed really satisfied that the teaching of singing had taken any remarkable stride forward. Those who were convinced that nothing of the kind had taken place sometimes proceeded to try to prove it in the most unfair way possible, by comparing the phenomenal singers of one, or several generations, with the rank and file of modern times.

But it is not necessary to institute historical comparisons in order to show that there are two styles of singing, the good and the bad; and it is not possible to know how much of the second style past audiences had to endure. We do know, however, that we in our day have to listen to a good deal of it. How many modern singers do we hear that sing absolutely in tune, who take their intervals cleanly and accurately, whose voices are beautiful in tone and flexible in use, and whose diction is clear and unaffected? This may seem

* One, at least, has suffered a painful death at the hands of the Jazz-maker.

to be an exacting list of virtues, but not many people would bother to hear a violinist a second time unless he had all of them except the last.

So the question arises whether we get anything from the modern singer to make up for deficiencies in one or more of these respects. The answer is that we often get singing that is rich in dramatic suggestion, and singers with a strong sense of rhythm who are very skilful in their presentation of words. Now the intelligent and dramatic presentation of words is not primarily a musical feat at all, nor can rhythm be claimed as an especial prerogative of music as the term music is usually understood; and most people will probably agree with the statement that a good deal of very interesting singing that we listen to nowadays is rather poor on the musical side. For instance, I have lately heard two excellent singers—excellent because of the artistic pleasure they give—neither of whom was able to sing the *music* of the first song in Schubert's 'Schöner Müllerin' cycle:

Das Wan-dern ist des Mül - lers Lust
Vom Was-ser hab - en wir's ge - lernt
Das sehn wir auch den Rä - dern ab
Die Stei - ne selbst so schwer sie sind

It is very difficult to sing the semiquaver arpeggio passage in the first phrase accurately and smoothly† to the awkward German words in the first four verses, but it certainly should not be beyond the powers of a first-class singer. Failures of this kind are chiefly due to the fact that so very few singers really know what the passage sounds like when it is correctly done. If the singer has a fine natural ear which has only been neglected, it will be a revelation to him to hear the passage played on a fiddle, or, better still, on a clarinet.

The neglect of this kind of ear-training has been responsible for many defects in modern singing. Interest has been concentrated upon the anatomical, mechanical, and acoustical facts about the voice—especially by those whose understanding of these matters was not at all profound—so that as regards both breathing and tone-production there has been a tendency to substitute a sophisticated conscious control based on insufficient knowledge for the more natural control by the ear. It is as true of the voice as it is of any other bodily mechanism, that the most detailed knowledge of it can never be used any further than to ensure that nature does her work under the most favourable conditions. In this connection the following quotation from Darwin's 'Expression of the Emotions in Men and Animals' is very much to the point: 'The conscious wish to perform a reflex action sometimes stops or interrupts its performance, though the proper sensory nerves may be stimulated. For instance, many years ago I laid a small wager with a dozen young men that they would not sneeze if they took snuff, although they all declared that they invariably did so; accordingly they all took a pinch, but from wishing much to succeed, not one sneezed, though their eyes watered, and all, without exception, had to pay me the wager.'* Thus, no amount of knowledge about the action of the complicated muscular mechanism which is used for a sneeze can produce the effect that a slight tickling in the nose or cooling of the skin brings about so successfully; and further, conscious attention to the physical sensations which accompany the sneeze, so far from helping it, actually prevents it happening.

The art of singing is dependent on a whole series of muscular mechanisms similar to those that produce a sneeze, and is controlled to a great extent, but not entirely, in similar ways. It is the business of the singer and his teacher to find the appropriate stimuli to bring these various singing mechanisms into action.

The act of breathing has been a particularly attractive one for the theorist and faddist to interfere with, because although it goes on automatically during, for instance, the unconsciousness produced by concussion, or during sleep, its rate and balance and extent can also be controlled consciously; and at one time or another the most fantastic, uncomfortable, and even injurious interferences with nature have been advocated and practised. It is not easy for a member of this wicked and sophisticated generation to find out exactly how nature does intend one to take a deep breath. The only thing that it seems possible to suggest within the limits of a short article is that one should procure a healthy savage, make him run till he is out of breath, and then watch how he breathes. Meantime if any mute, inglorious Caruso should sigh because he cannot sing Schumann's 'Die Rose, die Lilie . . .' in one breath, that very sighing, if it is watched carefully, may help him to achieve his desire. No one need argue that healthy savages are not common objects of the physiological laboratory, or need point out what is indeed an obvious fact, namely, that nature sometimes, so far as the individual is concerned, does her work badly—'So careful of the type she seems, So careless of the single life'—for it is plain what that fanciful experiment is meant to suggest.

Some one may reasonably ask what all this has to do with the singer's ear. David Hume, writing about a hundred and eighty years ago in quite another connection, will provide us with an answer. 'Here the mind wills a certain event; immediately another event, unknown to ourselves, and totally different from the one intended, is produced: this event produces another equally unknown; till at last, through a long succession, the desired event is produced.' The idea of a long vocal phrase arises in the ear-memory of a singer, followed by a desire to sing it; immediately a complicated series

* The particular technical difficulties of such passages are discussed in the author's 'Technique of Song-Interpretation,' in the chapter on the singing of intervals (Oxford University Press).

† There is no justification for the aspirated *staccato* method affected by some singers.

* The remainder of the paragraph is also of interest: 'Sir H. Holland remarks that attention paid to the act of swallowing interferes with the proper movements, from which it probably follows, at least in part, that some people find it so difficult to swallow a pill.'

of nervous changes spread out from the auditory centres in the brain; these cause contractions of the muscles which fill the lungs with air, of those that approximate and tense the vocal cords, and an innumerable and orderly succession of movements of the tongue, lips, and soft palate.

The more firmly the attention is fixed upon the idea of the sounds which are intended to be produced, the more smoothly and efficiently will all this complicated co-ordination take place.

. . . . . .

The realisation that the voice, as far as flexibility in pitch-changes is concerned, cannot compete with such instruments as the flute and the clarinet has led singers to be content with a low standard in one part of their technique. In vocal training attention has been concentrated upon those powers of the voice with which other instruments cannot compete, namely, variation of quality and the articulation of words. This in itself is reasonable enough; but since composers have had the good sense to give up writing for the voice passages which can be done much better on another instrument, it is a pity that singers have not been trained to sing these simpler melodies as well as the voice can do them. The fault here is by no means only insufficient practice at scales, arpeggios, and intervals in general. It is plain that very exact adjustments of the muscles of the larynx are necessary for the production of notes of definite musical pitch, and it is equally plain that these adjustments are entirely under the control of the auditory centres in the brain. From this it follows that in order to sing an interval correctly the singer must have a very exact idea of the sound of that interval. It has never been recognised that part of a singer's training should consist in listening to the melodies of his songs played on an instrument other than the voice, preferably on a keyed instrument, where precision of interval-taking is guaranteed.*

The voice has to find a practical solution to problems more complex than those set to other instruments, for it has to be at the same time both a musical instrument and also an organ of speech. This dual nature of singing tends to confuse the ear, and is almost certainly the main reason why so many singers do not know what the melodies of their songs sound like when the intervals are cleanly and accurately done. The success which the singer makes of his intervals depends primarily upon what may be called his auditory ideals. The sound of his own singing, during practice and performance, tends to confirm him in his inaccuracies, and the number of other singers it is safe to use as models is very small. Thus it becomes very necessary for him to listen to those instruments which have no natural disabilities in this respect.

If we now pass on to the special powers of the vocal instrument, we find evidences of the same neglect. It is obvious that a child learns to say all the vowel sounds of its mother tongue with no instruction other than that which it gets from auditory impressions. In the same way anyone with a good 'ear'—and those without it are obviously wasting their time at singing—may learn to pronounce foreign vowels with great accuracy when childhood is long past. As the different vowels are due to variations in the positions of the lips, tongue, and soft palate, it is plain that the muscles of these organs are also under the control of the auditory centres; although, like the muscles concerned in the act of breathing, each of them may also be moved in response to visual or muscular 'memories.' From this it follows that the voice of the individual has a considerable power, within the limits of its own constant characteristics, of copying the sound of the voice of another. In fact, what has just been said is no more than calling attention to the details of something which no one denies—the power of mimicry which the human voice possesses.

The student of singing should take every possible opportunity of hearing all those singers who have fine, well-balanced voices,* so that there may be formed in his mind a clear ideal of beautiful vocal tone; for the possession of this auditory ideal is one of the essentials for the steady improvement in the quality of his own voice. Teachers who have not fine voices themselves should at least make certain that their pupils often hear singers that have; even though the artistic merits of the singing be poor, for it should not be beyond the powers of a discriminating pupil to emulate one singer's voice and another's singing—*e.g.*, the tone and power of a Caruso, and the dignity and restraint of a Gerhardt.

The condition of the art of singing at the present time indicates that there is need for a much greater attention to the ear as an organ of control of the vocal mechanism: first a cultivation of its power of distinguishing not only pitch-changes but also varieties of quality, especially vocal quality; and afterwards its associated power of reproducing or embellishing these sounds by giving the right instructions to the muscles of breathing, phonation, and diction.

In an age when the imperative mood stares at us from every advertisement hoarding, telling us to go there, do this, and eat that—or more of it—the singer can hardly be offended if he is advised to put up a text in his room reminding him of his most important duties: 'Listen and Remember!'

* There has been a tendency to look down upon people who learn things 'by ear.' It would take too long to discuss the rights and wrongs of this attitude, but it has had the unfortunate consequence of making good 'readers' think they know things that they do not really know.

* Sir Henry Wood has recently pointed out how few singers thought it worth while to hear Battistini when he was last in England. It is hardly an exaggeration to say that a student with a really first-class ear-memory would need very little instruction in tone-production other than that which he could get from constant listening to a singer such as Battistini.

## PHASES OF IMPRESSION AND EXPRESSION

By Mrs. Frank Liebich

Expressions are shaped by the dynamics of impressions. Both are vibrational; one being intrinsic, the other extrinsic. Unsought impressions are, as often as not, more richly laden with suggestions than those that are sought. A sudden glimpse of unsuspected beauty will sometimes awaken a hidden need for just that particular manifestation, bringing to birth a rhythmic current of thought and expression. The creative power of an artist is quickened by the magnetic touch on ear or eye of beauty that comes in contact with his sense of sight or hearing. Imagination will furnish still greater incentives to creative expression. But the finest factors are dulled and hindered if the impelling power is uncontrolled. Thought then becomes clogged, and is finally rendered inert. Any hindrances to expression become magnified when music is the subject of the creative process. The work of a composer who cannot clarify his thought or who is unable to sift and condense his expression has little chance of winning fame. It is the productions in which expression has transcended impression that either await or have achieved immortality. A drastic repudiation of extraneous matter is essential in a composition if the composer's expression of his impressions is to receive answering echoes in the minds of his hearers. Thus only can he impart to each and all some share in his aural experiences condensed and brought within measurable distance of the ideal that had presented itself to his mind.

Trois cris de flûte disent mieux la vie
Que toutes les paroles de Hésiode,

said a French poet. And it is just because of this frequent conciseness of beauty of phrase and by reason of the immeasurable power possessed by the art of insinuating itself into the labyrinths of the human personality, that music can cast such diverse impressions on to the minds and hearts of a vast audience. Each listener re-creates in his own image what he has heard; hence the wide divergence of taste, of understanding, of appreciation: each and all varying with the individual knowledge, the sensitiveness, the responsive power of the various personalities upon whom the impression of a creative artist's work is made. Asked to describe his impressions of a first hearing of a great musical work, an ordinary listener or even a cultured amateur might well feel nonplussed.

His impressions of the big, sonorous expanses of sound, severally named either symphony, symphonic poem, overture, or concerto, that played on his auditive faculties for the space of an hour or more, would be, to an inexperienced listener, as difficult to put into words as it would be to describe a wave of the sea—and to attempt to define a wave is to succeed only in immobilising a constantly shifting impression. A professorial analysis of a symphony, sonata, or other musical work in the study or class-room will enable a student to dissect the production and reduce its various fragmentary parts to the rules of musical composition. At a concert he will become aware that the work he had parcelled out and analysed is a living organism of which he can have continually diversified impressions, it being the outcome of its creator's expression of his most sentient impressions and knowledge of the combined power and individuality of the various orchestral instruments and of the ordered beauty of harmonic sound. A symphony, song, or instrumental solo plays on the mind and acts on the intelligence of each listener according to the knowledge and culture he brings to bear upon it. Thus there is some reason for recognising that there must be an élite in art, an aristocracy of creative and instrumental artists and of cognoscenti, as well as a mixed crowd of lay folk of very varying knowledge and unequal receptive power.

Individual expression has not always had its part in music. The melody of the ancient Greeks was choral. That of the liturgy was equally impersonal. It was in the first attempts at opera that personal expression was given full scope, Monteverdi in his operas being the pioneer in the matter of musical presentment of sentiment and passion. His individual use of the dominant seventh was a kind of lever that helped to throw down barriers and thus opened out hitherto unrealised opportunities for the use of sentiment and the consequent expression of feeling and passion.

In the immediate present, human emotion in music is giving way to an abstract sense of the beauty of pure sound. Timbre, which up till now has played a subordinate part, is as important as rhythm, melody, and harmony. Tone has its own intrinsic value as expression. The prismatic web of sound appertaining to each single note like unto the scintillation of a jewel possesses its own far-reaching resonant expression. Its appeal to a listener now no longer appertains to pictorial or emotional impressions but to more intellectual appraisements of the sheer beauty of vibrating tone. Atonality and the fine shading of pure sound being an analysis of the elements of music is simply the older methods carried to their furthest and most logical conclusion. In many of Malipiero's symphonic and pianoforte compositions, in Bartók's last Quartet, the beauty of the iridescent mists of overtones of sound rival any sunset afterglow.

Impression and expression in a modern work are derived from the harmonics of richly-constructed chords and combinations of chords resembling the beauty of suggestion and meaning of well-chosen words and sentences in prose or poem. Modern music, however, needs close intimacy if it is to leave a lasting impression on the mind. Familiarity will breed respect. It was once said by a wise French critic that there are no shooting-stars in music's firmament. And indeed all is related or interrelated. Only a wide extensive knowledge of

the past of music can help to an appreciation of the present. Throughout its history genius calls to genius like deep unto deep. Each great musical composer has had his own individual impressions of his predecessors. But in order to earn his own right to succession each one has had to formulate his own individual impressions of the wide domain of sound, and shape them into continuously varying beauty and individuality of expression.

It is a hard taskmaster who would expect the big public to keep in touch with the rapid trend of modern music. The expression of the advance guard of any art can only be for the educated few. Close on fifty years ago Debussy published his 'Belle au Bois Dormant,' and his 'Pelléas' has seen twenty years of life. The French master's subjective tone-painting, his anthropomorphic conception of nature, is now somewhat stale and old-fashioned. Had he lived and kept his health he would doubtless have been the first to realise this, and he might easily have surpassed both his early and his latest works. But there is still a vast untutored public to whom his music must seem the latest expression of modernity. And it is well that there are grades of listeners. In the vast domain of music there is scope and opportunity for them all. Genius will always find its own niche in the Temple of Fame. The minority will recognise it from the first by its distinctive mind, its responsive intellection, its individual expression of the most varied and delicate impressions of the world of unending sound. In music as in every other art impressions are for all and every; expression for the gifted few.

## THE FUTURE OF OPERA IN ENGLAND

By Dyneley Hussey

The past of it is odd enough. Our first opera-house was opened during the Commonwealth for the surreptitious presentation of stage-plays under the guise of operas; for by some curious process of muddled reasoning, which still persists in our refusal to permit Delila or Salome on the stage unless they are accompanied with music, the Puritans regarded operas as less noxious to the morals than plays. Perhaps they took the view that singing made the words and actions unintelligible (as it often does), or anticipated the lady who said of 'Der Rosenkavalier': 'Of course, the story's quite dreadfully shocking, but one can ignore that and just enjoy the music.'

It is characteristic, too, that one of our few composers of outstanding genius wrote his only opera for an amateur performance at a girls' school in Chelsea. It is one of the tragedies of English musical history that Henry Purcell died at the age of thirty-six, in the year 1695. Within fifteen years the Italian opera was firmly established in London, and Handel was entering upon his career of short-lived triumph at the Queen's Theatre, Haymarket. Had Purcell survived until that time, it can hardly be doubted that he would have seized eagerly upon the opportunity for the full exploitation of his dramatic genius—an opportunity which was never available during his life.

The next stage in the story is a revulsion from the Italian opera, which again is typical of our attitude towards the form. Englishmen have always been inclined to endorse Dr. Johnson's definition of it as 'an exotic and irrational entertainment.' Italian opera was, it is true, quite literally exotic in England, and it cannot be claimed that the actions of its personages were often based upon reason. But one suspects that what Dr. Johnson found irrational, as so many others have found it since, was the fact that the characters in opera sang their words instead of speaking them. It is odd that the people who produced a Shakespeare and a Congreve, and have always taken a delight in the poetry of the one and in the highly artificial prose of the other—neither of which bears a close relation to the ordinary speech of everyday life—should be unable to accept the convention of a sung drama: for it is only a step from saying, instead of 'I wish I were dead!' 'O! that this too, too solid flesh would melt,' and so on, to singing its equivalent in lyric verse. Yet the refusal to take this step—which to the majority of Italians, Germans, and Frenchmen seems to present no difficulty on the score of unreasonableness—has proved a continual stumbling-block in the way of opera in England.

The revulsion against the Italians at the end of the first quarter of the 18th century produced that gay and irresponsible form of entertainment, the ballad-opera, of which 'The Beggar's Opera' is the familiar prototype. In this burlesque, set to popular tunes, not only were the conventions of Italian opera derided and the social status of its characters deliberately reversed, but the recitatives were supplanted by the more 'rational' spoken dialogue; for while we have been willing to accept the lyric portions of an opera for the sake of the beauty of the music and of the singing, the connecting passages of recitative have always stuck in our throats.

The cause is two-fold. Either the recitatives are sung in a foreign language and are, therefore, unintelligible to most of the audience, who are inevitably bored by long passages devoid of musical interest, the dramatic purport of which escapes them; or they are sung in translations, often illiterate and bald, which only turn the drama into an absurdity, and in any case can rarely fit the music intended for a very different kind of language. Purcell wrote recitative which is the natural musical expression of the inflections of English speech, and which, therefore, sounds perfectly rational; and during the past fifty years Parry, Stanford, Sullivan, and their successors have re-established English as a musical language. But in the interval there was a desert waste. Our composers, such as they were, and in so far as they wrote for the theatre at all, paid little attention to the genius of their native tongue. Instead, they used this or that foreign idiom which happened to

be popular at the moment. Isolated and sporadic attempts at English opera crop up out of this desert, but there was no chance for the roots of an English school to flourish in such a soil.

During the latter part of the 19th century, and to some extent until just before the war, opera was regarded in England as, to quote one authority, 'an expensive but not unprofitable way of demonstrating financial prosperity.' The attention of fashionable audiences was engaged by the individual singers rather than by the opera itself, and even now, fifty years after Wagner's death, that interest is by no means dead at Covent Garden. In the meantime companies for the production of opera in English have come into being. Their performances have varied a good deal in merit, but the general standard has consistently improved, until at the present time, despite the financial handicap under which they work, it is possible to hear the operas of Wagner, Verdi, and Mozart as well done, on the whole, as in any average continental opera-house.

But a financial crisis has arisen. Opera cannot be made to 'pay.' Quite apart from the heavy expenses of the singers and orchestra, the repertory system makes it far more costly than the spoken drama. Our opera companies are continually faced with the choice of cutting down expenses, which means poor performances, or of losing still more money. This state of affairs cannot continue, since bad performances lose patrons.

At this juncture, Sir Thomas Beecham, grown wise through his own experiences of opera-production, has come forward with an offer to the British public. 'If you care sufficiently for opera,' he says, 'you can have it really well done, provided that a hundred and fifty thousand of you will subscribe ten shillings a year towards the cost.' The demand of so small a sum from so small a percentage of the population of England should have met with a ready response. Englishmen seem, however, to be incorrigibly slow to put their hands in their pockets when a small amount is asked of them for a plan which will not materialise at once. Yet, of all the schemes for the establishment of opera in England, this most deserves support, because it is entirely practical, and because it spreads the expense of a subsidy over a large number of people who may be presumed to take an interest in music. It lays a burden upon nobody.

Let us suppose that Sir Thomas Beecham will get what he is asking for, and examine the possible effect upon English opera. The establishment of a permanent opera-company giving performances in the native tongue is the first step towards fostering a real School of English Opera. The brief 'grand' seasons are well enough for their particular purpose, and one hopes that they will not be discontinued, since they will provide a standard of comparison, at least for the performance of foreign works. But they do little or nothing to assist the native composer. He has to rely upon the occasional incentive of some chance opportunity, such as a performance at a girls' school, to encourage him to venture upon the composition of an opera. He may now and again produce a work of genius by an accident of this kind, as Purcell did, but it will be, in the biological sense, a 'sport.' How much even a little encouragement can achieve may be seen in the increased, though still dismally small, operatic output of English composers, since the B.N.O.C. came into being. But these operas have all shown that, whatever the musical talent of their composers may be, they are sadly lacking in theatrical craftsmanship.

More than any other form of music, opera requires practical experience, which can only be gained in the theatre. Without such experience it is unthinkable that Wagner, Verdi, Mozart, Gluck, or Handel could have achieved their fame as operatic composers, and it is the lack of it that accounts for the amateurishness on the dramatic side of most of the English operas written during the last fifty years. And unless an opera is a satisfactory blend of the two elements of drama and music, it must fail in the theatre, since opera is something essentially different both from a play and from a piece of music, and something more than a combination of the two. It is as impossible to succeed in this complex form without an intimate knowledge of the theatre, as it would be to write a symphony without a musical education, and until composers realise this fact there is no hope for English opera. But if a permanent opera is established in our midst, composers will have the opportunity to acquire the experience, which has hitherto been denied them, and our undoubted genius for drama may well find a new and profitable outlet in the direction of opera.

It will not be 'grand' opera, at any rate for some time. We must evolve our national style along lines that are characteristically English. We possess in the ballad-opera the germ of such a style, which has already been developed into their own entertaining formulæ by Gilbert and Sullivan. Their comic operas are not to be set beside the greatest. Yet one of these greatest, Mozart's 'The Magic Flute,' was created out of a form no less crude than the ballad-opera, *i.e.*, the German *Singspiel*, a popular comedy interspersed with songs. There seems no reason why the spasmodic efforts of our composers should not, given the opportunity, be converted into a continuous English tradition comparable with that which has flourished in Germany since Mozart's day. The German form of opera may seem to be exhausted at the moment, but we possess a rich vein, the potentialities of which have barely been surveyed, much less worked out. So it is that I suggest that our composers are most likely to succeed in the higher forms of comic opera, probably—but not necessarily—with spoken dialogue, in view of our impatience of recitative. A beginning has been made with 'Shamus O'Brien,' 'The Immortal Hour,' and 'Hugh the Drover,' which have won popularity by their employment of native ideas in their plots and native melody in their music.

## ALFRED HERBERT BREWER
### 1865—1928

There will always be differing views as to this country's ability to produce a wealth of outstanding composers or interpretative artists; national characteristics are perhaps against us here. But there is one type of musician in which we seem almost to specialise: the all-rounder who is also a practical man of affairs. His evolution is no doubt due to the centralisation of the musical life of a town or district round the parish church or cathedral—a principle which seems to obtain more generally in this country than in any other, probably because the one department of music in which England has had an unbroken tradition for centuries is that of the Church. Those out of sympathy with the product of this system will call him a Jack-of-all-trades (with the usual implication of lack of thoroughness); generally, however, he deserves the title of Admirable Crichton.

Sir Herbert Brewer was a fine example of this invaluable type. An admirable organist and choirmaster, he was no less successful as a conductor and organizer. His work in connection with, *e.g.*, the Gloucester Orchestral Society and the Bristol Choral Society would alone have been sufficient to show his qualities in this way. But they were demonstrated even more strikingly in connection with the Three Choirs Festival. Here he showed a spirit of enterprise that was acknowledged even by those who take the conventional and short-sighted view of the Cathedral organ-loft as a kind of last ditch of the reactionist and pedant. A list of new and unfamiliar works that have been included in the Gloucester Festivals on Brewer's initiative would put to shame the record of many a provincial Festival that prides itself on its enterprise. (In this connection we note with interest the comparison which Dr. Herbert Thompson draws in the *Yorkshire Post* between the courage and vision of Brewer at Gloucester and the timid policy of the Leeds Festival executive.)

That the daring shown in the drafting of the Festival programmes was justified by results was due largely to the influence of Sir Herbert's personality and to his ability as an organizer. Without these his excursions into the unfamiliar might have proved disastrous, especially as his boldest steps were taken during the post-war period when, if ever, conductors would appear to be justified in playing for safety. Yet the Three Choirs Festival is to-day one of the most flourishing and securely established musical events in the country, and one which moreover in an unusual degree commands the suffrages of musicians who like to label themselves as progressive. For this happy state of affairs Sir Herbert's colleagues at Worcester and Hereford are also to be thanked, but we think they will readily give the major part of the credit to him, both on the score of wide outlook and of experience. (With one exception, he had conducted more Three Choirs Festivals than any other man during their two centuries of existence.)

As a composer Sir Herbert almost inevitably produced choral works for use at the Festivals. His real bent, however, lay rather towards a lighter style. In his songs and instrumental pieces, especially those produced during the past few years, he discovered a vein of tunefulness that we associate especially with Sullivan and German. This side of his activity is of interest, as exemplifying the ease with which he avoided the limited outlook which is always a danger to the occupant of the organ-loft. In a sense it is a corollary of the enterprise that led to his choice for Festival programmes of such works as Kodály's 'Psalmus Hungaricus,' new orchestral compositions by Ireland, Holst, Honegger, and Vaughan Williams's 'The lark ascending,' all of which are included in the scheme for the next Gloucester meeting.

The many warm personal tributes that have been uttered during the past few weeks are a striking testimony to his worth as a man. This is not the place, however, to discuss the personal side of Brewer. Our concern is rather with the public character. Proverbially no man is indispensable, but some are difficult to replace. Such a man was Alfred Herbert Brewer. A fine musician, and a stimulating and directing power in the artistic life of a wide area, his death leaves a gap hard to fill.

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### AN APPRECIATION: BY AN OLD GLOUCESTER CATHEDRAL CHORISTER

To those who knew him intimately the unexpected news of Sir Herbert Brewer's death on March 1, came as a grievous shock, bringing with it the feeling of a really personal loss. Those of us who had the privilege of serving under him at the noble Cathedral of Gloucester had the greatest possible affection and regard for him, both as a man and as a musician.

It was on December 15, 1896, that the then Mr. Brewer was appointed organist and master of the choristers at Gloucester Cathedral in succession to Mr. C. Lee Williams, thus returning to the Cathedral in which, as a boy, he had sung from 1877 to 1880. In the matter of his appointment he had a most influential backing, amongst those who supported him being Stainer, Parratt, Parry, Bridge, Lloyd, and Lee Williams. In the light of after events it is interesting to recall some of the things that were said at this time regarding Brewer's qualifications for the position. Lloyd spoke of him as a capable choir-trainer, a successful composer, and a highly accomplished organist, and, *inter alia*, he said, 'It would, in my judgment, be difficult to find a man more thoroughly fitted for the duties of the important post which he seeks to fill.'

Lee Williams spoke in very similar vein, referring to his one-time deputy as a successful choir-trainer, and a first-rate Cathedral organist. How thoroughly Brewer merited these and other recommendations, and how completely his appointment was justified, are now matters of history.

It was some eighteen months after Brewer's appointment to Gloucester that I first made his

acquaintance. I well remember being taken to him by my father, who at that time was organist at one of the most important parish churches in the town, and himself a pupil of Brewer's, to undergo a test prior to joining the choir as a probationer, and I still retain a happy memory not only of his extreme kindness and interest on that occasion, but also of the thoroughness with which he tested my musical abilities. A good voice and a good ear were, of course, essentials for any budding chorister; but a practical knowledge of an instrument—it mattered not what—was a *sine qua non* of his ultimate approval.

Memories of the seven happy years spent as a chorister at Gloucester come crowding to one's mind at this sorrowful moment; but space does not permit the mention of more than a few.

Brewer had high ideals concerning the type of music worthy of performance in a place of worship, and he also had strong ideas regarding the performance of it. No unworthy music, no unworthy performance, was ever tolerated, and woe betide the person who tried to introduce either element into the worship music of the Cathedral. It was no unusual thing for the organ to stop suddenly during a service, and for a face to appear above the organ screen, gazing down—perhaps as much in sorrow as in anger—upon some delinquent who had done rather less than his best. And the end was certain. After the service one of the many articled pupils would inform us that our presence was required either in the practice-room, or (under more distressing circumstances) at the familiar study at Millers Green. And then the blow would fall. Brewer was a strict—almost severe—disciplinarian, and any departure from his rigid code always met with its deserts; but I never knew him act unjustly or unkindly to those serving under him. In spite of the rigidity of his discipline, which I am inclined now to think was commendable, he was at heart the most kind and genial of men. His interest in one's youthful ambitions, whatever may have been their nature, was almost paternal. Many little efforts in composition, for example, were brought to him from time to time by various choristers (myself for one), and always he displayed the same generous interest and the same ready desire to encourage and help. And so, as the years passed, one's respect for the master gradually merged into an abiding affection for the man.

With those who lifted up their voices unworthily in the Cathedral he had a short, sharp way. I well remember an occasion on which some misguided member of the congregation did this. A little inquiry after the service as to the name and address of the offender, and then the brief decision, 'I will write to her.' Whether the fateful letter was written we never knew, but the nuisance automatically ceased.

Brewer was a man of few words, but every word had significance. He knew exactly what he wanted; in some magnetic way the idea was conveyed to the choir or orchestra under his control; and he himself spared no pains (or feelings, for that matter) in the effort to secure the desired result. He worked as hard as any man I have known, and he expected, and usually got, an equal response from others. I recall a Shire Hall rehearsal for the Three Choirs Festival (probably that of 1901) when the heat was almost unbearable. But it never entered Brewer's head to give up. First of all his coat was discarded, then the waistcoat; the male members of the chorus followed suit, and the rehearsal carried on to its appointed end.

Brewer's kindness to his choristers did not cease when they left the choir; he always showed great interest in their after career. Whenever one returned to Gloucester on rare visits there was always the ready welcome and the kindly interest in one's doings. I still treasure many letters from him indicative of the warm interest and pleasure he felt in the successes of his old boys. Few have greater cause than they to remember with real and affectionate regard the human and manly side of Sir Herbert's character.

Of his brilliance as an organist and conductor, of his merits as a composer, it is not within the scope of this brief memoir to speak. These qualities at any rate are too well-known to need stressing here.

Only one organist of Gloucester Cathedral (William Mutloe) held the position for a longer period than Brewer; none of them, I venture to say, wielded a greater or more far-reaching influence. He had many musical and other interests outside the Cathedral; he served as City High Sheriff with great distinction, 1922-23; and he remained to the end one of Gloucester's most honoured citizens. One other thing should be said: when Brewer took over the conductorship of the Three Choirs Festival the meeting was by no means on a financially sound basis; he has left it as one of the most prosperous and distinguished of provincial festivals, which is a tribute not only to his high musicianship, but also to his remarkable business acumen. Some twenty-four thousand people attended the 1925 Festival, and no less than £3,737 was handed over to charity.

And now his ashes rest at the foot of the steps of the organ-loft which he adorned for so many years, and one's heart is too full to do more than echo the words of Canon Atlay, in his sermon at Gloucester Cathedral on Sunday, March 4: 'I beg you, with me, to commend to the Divine mercy the soul of Herbert Brewer, Knight Bachelor of the Realm: "Eternal rest grant unto him, O Lord, and let light perpetual shine on him."'

H. D.

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## RECORDING THE ORGAN

By D. Batigan Verne

Gramophone records of the organ are still lacking in that excellence which distinguishes modern reproductions of other music. Those who do not like the organ are quick to point out a 'muzziness' which seems to pervade recorded organ music like a damp fog: organ lovers *per contra* are no less quick to ascribe any such defect to the recording process, or else they call it the natural and inevitable tone of the instrument itself. However, there is no doubt that the organ presents difficulties which are not met with in recording orchestral or vocal music. At the best of times it is inclined to be a ponderous, intractable subject, having a tone which is confused in compositions of rhythmic complexity. In a sense, therefore, a faithful reproduction is not guaranteed to give the best results, for if the above qualities are noticeable in the real organ, how much more are they likely to spoil a second-hand replica?

There is also another aspect to be considered. Despite the claims of gramophone manufacturers,

organ records emphatically do not wear well. Let a big and stormy piece of organ music be played a few times. Soon a roughness develops in the surface of the disc—generally at the spot or spots where the big pedal notes join the full consort; and in a short while an unpleasant 'blasting' renders the record unfit to hear.

Only of recent years, if not months, have the various companies recognised that the organ demands a different mode of treatment from that given to orchestral, operatic, or any other music. The *nature* of the instrument itself must be taken more into account, and a sympathetic co-operation must obtain between all parties concerned, if that essential nature is to be truly captured.

Not for a moment would I suggest that the fault is all with the recording party: in fact, I would go so far as to say that it ought to be equally divided between organist, organ-builder, and those responsible for the choice of the instrument itself for recording purposes. The few suggestions I am going to make are intended to assist the organist who is about to play into the microphone. If followed, they will materially tend towards the securing of good results, and save the frequent repetition of the music which so often has to be made. Nothing is more fatiguing for the organist than to have to play the selected piece over and over again. Being already in a highly-strung nervous condition perhaps, he is apt to become hypercritical, and is very liable to make mistakes at a second or third attempt. In any case, it is an exasperating waste of time.

Outside of technique the secret of successful organ recording lies in the suitability of stop registration. An attitude of objective alertness must be adopted in gauging the right degree of power and tone-colour which is to be impinged on the microphone. On no account must one play 'to please oneself'; and the mind must always be out and abroad, so to speak.

Now as it is the pedal notes which are the most troublesome, let us first see how the blasting so often brought about by them can be reduced to a minimum. First, it is evident that the ordinary 32-ft. Pedal flue stops (especially the Pedal open wood, which is usually more reminiscent of a set of tubs than of organ pipes) are the chief offenders; consequently they must be excluded at all times—even from the full organ: for not only do they refuse to 'come through,' but what is worse they set up a turbulence of sound-waves which often spells disaster to the whole record. This is accounted for by the facts (*a*) that the lower octaves of these stops are beyond the range of the gramophone, and (*b*) that the pipes themselves have scarcely any overtones—witness the booming, indefinite note they give. The Pedal flue stops which 'take' the microphone best are found to be:

(1.) Open Diapason metal ... 16-ft.
(2.) All stops of the Violone species 16-ft.
(3.) Small-scale metal stops, *e.g.*, Dulcianas or Salicionals of 16-ft. pitch.
(4.) Octave or 8-ft. Pedal stops, which should always be freely used.

All such stops are provided with a far richer harmonic development than the ponderous wood tones, though the fundamental ground tone is correspondingly weaker. Under these conditions the ear of the listener is deceived into hearing the fundamental note at full strength, and is satisfied that the full pedal effect is there.

Broadly speaking, a louder pedal should be used in proportion to the manual stops selected at any given moment in the performance; but it is always safe to avoid stops of an indefinite character, especially *heavy* open Diapasons and Bourdons.

From the foregoing it will be inferred that 16-ft. Pedal reed stops are of the utmost value; and if there should happen to be a quiet 16-ft. reed on the recording organ it will prove of fine effect in *mp* and *mf* combinations. The Pedal Trombone, Ophicleide, or Bombarde, with their octave extensions, record admirably. If they are not too pronounced they may be used even with Great organ up to Fifteenth. Much discretion is needed in the use of 32-ft. reeds (*i.e.*, Contra-Trombone, Bombarde, &c.): they should never be employed except at the end of a *fortissimo* record, and then for the last few bars only. The recording engineer will soon complain if the effect is too heavy. But the general rule to follow is: use the reed class of stops more freely than on everyday occasions, varying it with the above-mentioned flue registers.

A range of power is inherent in the organ which is far beyond the capabilities of the microphone. The Swell Salicional may be a mere whisper scarcely audible; but in these days the full organ is often a tremendous torrent of sound. Such being the case, the organist must see that he draws his two extremes much closer together, and brings his range of expression to within much narrower limits. That is to say, his *pianissimos* must be *louder* than usual, his *fortissimos* correspondingly less strong. True, if these limits are overstepped in either direction the recording engineer will make the necessary adjustment at his control (don't forget he is master of the situation at all times); but to obtain the best interpretation of the music it is far better for the organist to relieve the engineer as far as possible by adopting suitable registration. Sudden changes of power should be avoided, except when a slight pause can be made to give the engineer time to adjust his control accordingly.

As has already been mentioned, the organist should never play too softly. The Swell Diapason 8-ft. will generally be found quite suitable for *piano* and *pianissimo* passages; while for the *fortissimos* a kind of 'fake' full organ effect consisting of Swell reeds and mixtures only *plus* Great to Fifteenth can hardly be bettered. Still bearing in mind the gramophone's narrowness of dynamic range, it may be said that the chief danger to be avoided is the *closing of the swell-box*. The balanced swell pedal must be used very sparingly, and the normal position of the shutters should be *fully open* instead of closed as in ordinary playing. At best, the swell-box is but a mechanical, artificial means of expression: and experience has shown that abuse of the swell pedal has the most ludicrous results when the music is eventually transmitted viâ the sound-box. Playing with the swell-box fully closed is almost equivalent to placing the microphone outside the building and shutting the door. In such circumstances the music is muffled and obscure; it cannot expect to hold the interest of the listener. As a precaution against the risk of a closed swell-box, a useful 'tip' is to have a wedge fixed under the swell pedal so that the natural action of the foot cannot have full play: the swell-box shutters are thus always slightly open. But in my opinion the best organ records have been made without the help of the swell-box at all. It is a severe test of musicianship to confine oneself entirely to hand

registration and the combination pistons, but where a dexterous manipulation of the stops is assured, the swell-box may well be left open all the time.

Tone-colour should be applied as in scene painting, broadly—almost crudely. The most should be made of the contrasts between diapasons, flutes, viols, and reeds; but it is of little use contrasting, say, a Lieblich Gedackt and a stopped Diapason, or, for that matter, any other pair of nearly similar timbres. At all cost muddiness is to be avoided, and much can be done to minimise the natural tendency of the organ in this direction by attention to these small points. The intelligent organist will readily make such discoveries for himself—*e.g.*, that the Harmonic or Orchestral Flute has the cleanest speech of the flute variety, that the Double 16-ft. manual stops are often best omitted, and so on. Other shifts in this connection will readily suggest themselves.

As regards the actual playing, there is much to be said; but it is somewhat outside the scope of this article. In fugues, and especially in trio-sonatas or other delicate, polyphonic music, special attention should be given to *rhythm*. Lack of rhythm is never shown up more clearly than on the gramophone, whatever the class of music: but where the organ is concerned, a gramophonic revelation of bad rhythm is doubly damning. A somewhat exaggerated phrasing is also an advantage, and a crisp semi-*staccato* touch is advisable in rapid passages.

Nothing has yet been said about the recording organ itself; yet the organist is more at the mercy of his instrument than any other executant, and the choice of organ must sooner or later enter into the question. Unfortunately the choice has nearly always rested with the party that engages the services of the player. So it has sometimes been a matter of mere local or other expediency, and often small regard has been paid to probable artistic consequences. Unfortunately, too, a paradox attends organ recording from the outset. Magnificent organs (such as Liverpool Cathedral) often record badly; whereas the defects of the poor organ (whose name is legion) sometimes vanish in the process. Harsh and exaggerated stops sound very much less so in a record, and as a fact have been postulated as almost desirable for reproduction (César Franck's call for a Swell Trumpet in the middle of the 'Prière' could literally be obeyed without unpleasant consequences). Conversely, stops which are flat and without life or colour—frequent abortions of the voicing-shop—sound more so when used in a solo capacity, even if they are powerful in tone and blown on a heavy wind pressure. My attention was forcibly drawn to the last phenomenon in an earlier record of Marcel Dupré's. The technique displayed was all that we have learnt to associate with this name, but no one seemed to have thought of blackballing the organ-builder for a set of thoroughly bad solo flutes!

Factors such as resonance of the building in which the recording is to be done or the accessory equipment of the organ console are perhaps more the concern of the recording party, though it is a pity that the organist (as the Hamlet of the whole proceedings) is not consulted more seriously in regard to them. For example, where there are no interchangeable combination pistons, or what is worse, no pistons of any kind, the organist is reduced at times either (1) to carrying on defiantly with an unsuitable stop combination—perhaps even with the Great-to-Pedal hanging out if there is no double-acting reversible handy; or else (2) holding up the performance while he fumbles at a change in the registration. This of course is a nuisance not unknown in connection with the ordinary post-Evensong recital; but whereas registration is of secondary importance as a rule, it is a problem which comes right to the forefront in recording the organ. No doubt there have been builders of organs who have made a fetish and perhaps a fortune out of fixed combination mechanisms, and who are now comfortably beyond the pale of the law: but in these days there is no justification for expecting the recording organist to sit down to work at a console which is inadequately equipped. And the words 'adequate equipment' should be taken to include not only the usual manual and pedal pistons, but also three or four general pistons which are capable of controlling every stop and coupler in the instrument, irrespective of manual or department. These general pistons being also interchangeable or adjustable are sometimes the only things which will do the trick of effecting a drastic stop change in a sonata movement or set of variations. It cannot be said that their usefulness has been widely exploited by the average recitalist, simply because he is not yet accustomed to look for them as a matter of course. To the recording performer, however, they will prove an immense boon. If he is wise he will also insist on choosing an organ where the console is detached and the action electro-pneumatic. By these means he can assure himself that his playing has the requisite effect at a short distance from the organ, and not least that his efforts to avoid smeariness in the phrasing are backed up by a prompt and responsive mechanism.

## 'BORIS GODUNOV' AS MOUSSORGSKY WROTE IT

By M.-D. Calvocoressi

### I.—The Facts of the Case

I have referred more than once in these columns to an astounding piece of news that came from Russia in 1924, or thereabouts: that a collation (the first ever attempted) of the original manuscripts of Moussorgsky's 'Boris Godunov' had revealed the fact that Moussorgsky's masterpiece had never been published as he had written it. The first published edition (1874; recently reprinted by several publishers), prepared for the press by Moussorgsky himself, contained the text of 'Boris' not in full, but abridged, in accordance with the plan of the forthcoming performance at the Marinsky Theatre, Petrograd; abridged, therefore, according not to Moussorgsky's own judgment, but to the judgment of the managers, conductor, stage-manager, and so forth of the aforesaid theatre, and probably the judgment of Moussorgsky's friends and advisers as well.

Already in 1869 Moussorgsky, after completing 'Boris Godunov' according to his own conception, had been compelled to recast it because the management of the Imperial Theatres would have nothing to do with it as it then stood—a direct, mercilessly sombre drama, all dialogue and choruses, lacking practically every feature of grand opera, in which there was hardly any 'singing,' and only a couple of very small female parts. So he set to work, altered and considerably enriched 'Boris Godunov,' introducing a part for a prima-donna, and lengthening the part of Grigory so as to render it suitable for

display by a first tenor, adding delightful songs to the second Act (in the Tsar's private apartment) and to the scene at the inn, entirely remodelling the scene in the Tsar's apartment, and composing the whole of the revolution scene. But even then 'Boris Godunov' failed to please the management of the Imperial Theatres; and had it not been for the obstinacy of one influential singer, Julia Platonova, probably 'Boris' would never have been performed. Small wonder, then, that the perplexed and angry producers should have cut out as much of Moussorgsky's 'ugly and barbaric' music as they could.

Such are the bare facts. Very fortunately, the manuscripts of both versions were preserved. And to-day, thanks to the patient, well-judged, and admirably carried-out labour of Prof. Paul Lamm, of Moscow, the full and genuine text of 'Boris Godunov' is made available.* The edition, containing all known variants, reveals in their entirety both the initial and the final versions. Foot-notes show exactly what was cut in the 1874 edition, so that it is possible to compare the complete version not only with the 1874 abridgement, but also with the despised and rejected initial version. Both comparisons are instructive. Generally speaking there can be no doubt that by recasting 'Boris Godunov' after 1869, Moussorgsky improved his work in many respects, giving us a great deal of beautiful music that was not in the first version. How very much poorer we should be, for instance, if the revolution scene had not been written, will be obvious to all people who know Moussorgsky. (It was not always obvious: in 1908, when 'Boris Godunov' was performed for the first time outside Russia, the question whether this scene should be cut was very seriously considered, and it was an obstinate minority of one in the committee that ensured its inclusion in the performance.) But Moussorgsky also did away with much that was altogether admirable. We should have remained poorer if the opportunity had not been given us to become acquainted with the first version of the scene in the Tsar's apartment, and with a scene by the Cathedral of St. Basil which was removed in order to make room for the revolution scene.

In short, for the improvement that the final version constitutes, all told, with regard to the initial, a not inconsiderable price had to be paid. All lovers of Moussorgsky may feel grateful that the bread cast upon the waters in 1869 is returned, albeit nine-and-fifty years later.

As for the curtailments, they are purely and simply deplorable. The principal affect a most racy and telling conclusion to the first scene, following upon the chorus of the pilgrims, and a fine narrative by Pimen of the murder of the Tsarevich, which not only is, both dramatically and musically, the very centre of gravity of the scene in the cell, but plays an all-important part in the musical structure of the whole score. Apart from these two big and altogether unaccountable cuts, there are, here and there, cuts of passages varying in length—sometimes quite short, a few unimportant, but most of them playing a definite and necessary part, casting light upon some point, introducing some new element, or contributing to the balance. I shall not attempt to enumerate these. The whole list will be found in a very useful pamphlet by Prof. V. Belaiev, which appears at the same time as the new edition of 'Boris Godunov.'*

Curiously enough, the majority of the cut passages are characterised by reappearances of leitmotives—which naturally leads to the supposition that they were singled out for suppression by Moussorgsky's advisers for that very reason. In those days, Wagner and his methods were in great disfavour among the musical circles of Russia. And after a comparative survey, one cannot help feeling that had the full text been available earlier, there would have been far less talk on the part of competent critics outside Russia about the 'looseness' of the musical structure of 'Boris Godunov.' Practically every bit of the music that was cut out contributed to the compactness of the whole—a compactness which can be felt even in the 1874 version, but is far more apparent, and certainly more easily demonstrable by concrete proof, in the unabridged text.†

The new edition proves that it was from the very time when 'Boris Godunov,' fresh from the pen of its author, was shown to the people around him that originated the tendency to interfere with 'Boris Godunov' which culminated, fifteen years after Moussorgsky's death, in the appalling 'revision' by Rimsky-Korsakov—the distorted version used thenceforth for all revivals in Russia and all productions abroad, the genuine text remaining in manuscript under lock and key in the archives of the Imperial Theatres.

It is really incredible that not one of the investigators who from 1874 to 1924 had access to these manuscripts should have disclosed the true state of things and put in a plea for the publication of 'Boris Godunov' in full. Not one of them seems to have realised the significance, as organic parts of the whole, of the suppressed passages. Nor did any one ever proclaim the ripe and plenary beauty of the initial 'Boris.' On the contrary, the few bits of information vouchsafed by Russian writers up to the moment when Prof. Lamm began his work definitely conveyed the impression that the initial 'Boris' was very crude, and deficient in other respects. I feel sure that this judgment—professed or implied—will soon be reversed by common consent. The initial 'Boris' will no doubt never be performed except under very special circumstances; but this does not mean that it is doomed to remain unknown except to those who will study it in private. In point of fact, there are only two scenes in it which do not reappear in the final version—or rather, there is one scene which disappeared entirely, to be replaced by the scene of the Revolution (after the scene of the Tsar's death), and one that was so thoroughly remodelled as to constitute something altogether different. And both these scenes are eminently suitable for concert performance. They will, indeed, constitute very welcome additions to the concert repertory, for which Moussorgsky's output provides so very little.

* Vocal score, with English and French translations by M.-D. Calvocoressi. Oxford University Press. Orchestral score and parts, *ibidem*.

* 'Boris Godunov in its New Version' (Oxford University Press).

† With regard to this point, I beg permission to adduce a few lines from my 'Principles and Methods of Musical Criticism,' pointing out that it is very doubtful 'whether anybody could determine the extent and bearings of Rimsky-Korsakov's alterations to "Boris Godunov" except by comparing the genuine text with the altered' (to my intense amusement, one reviewer of the book pounced upon the passage in which these lines occur, constructed it as a declaration in favour of Rimsky-Korsakov's alterations, and rebuked me accordingly). The revelation of the full text brings a case in point. Could any of us have guessed that the 1874 text was incomplete? I think not. And yet we can see now—and see very clearly—how far it fell short of what Moussorgsky had actually achieved. Never again can it fully satisfy anyone who knows the full text.

Apart from these two scenes, practically every remark applying to the musical texture and structure of the initial version applies to the complete version—a point which I hope to make clear in the second instalment of this essay.

P.S.—At the moment of going to press, the news comes from Russia that issue is joined on the matter of the complete 'Boris.' Glazounov, I understand, is antagonistic to it. The point will be dealt with as soon as possible in 'Music in the Foreign Press.'

(*To be continued.*)

## NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

### XXXIII.—Thomas Mudd

Although Thomas Mudd was in high repute as a musician in the second half of the 16th century, very few details of his life have come down, and even the brief notice of him that is given in Davey's 'History of English Music' (new ed., 1926), and in the new 'Grove' (vol. iii., 1927), is not satisfactory, as he is apparently confounded with John Mudd who was organist of Peterborough Cathedral from 1583 to 1639. There was also a Thomas Mudd who was organist of Lincoln, but who can by no means be identified with the subject of the present article, for he flourished in the mid-17th century.

The fame of Thomas Mudd in Elizabethan days may be gauged from the fact that he is included by Meres in his 'Palladis Thamia' (published in September, 1598) as one of the 'excellent Musitians' of England. In his section on 'Musicke' he mentions the following Masters: 'Master Cooper, Master Fairfax, Master Tallis, Master Taverner, Master Blitheman, Master Bird, Doctor Tye, Doctor Dallis, Doctor Bull, Master Thomas Mudd, sometime Fellow of Pembroke Hall, in Cambridge, Master Edward Johnson, Master Blankes, Master Randall, Master Philips, Master Dowland, and Master Morley.'

From Venn's admirable work on Cambridge graduates we learn that Thomas Mudd was the son of John Mudd, of London, and was admitted a pensioner of Caius College, winning a sizarship for the sons of London mercers, on March 15, 157⅞, age seventeen. We are thus safe in assuming that he must have been born in 1560, and we know from other sources that he was a chorister of St. Paul's Cathedral, London, under Sebastian Westcote, from 1571 to 1574.* He obtained B.A. from Peterhouse, in 1581, at which date he had written several musical compositions. Three years later, in 1584, he was admitted M.D. from Pembroke, of which College he was made a Fellow.

Mudd was probably Master of the Choristers at Ely in the last decade of the 16th century, and at Ely are still preserved a Service and four anthems by him. There is a fine 'In Nomine' by Mudd among the British Museum MSS. Add. 31,330, while there are two anthems by him at Peterhouse. The date of the British Museum MS. is given as 'about 1578.' Mudd also cultivated instrumental music, as we find no fewer than nine of his Fancies for three viols, in parts, with an additional basso continuo part for harpsichord, in the British Museum, Add. MSS. 18940-44, Nos. 7 to 15. No doubt his output was more considerable, judging from his mention by Meres, but such as have survived bear testimony to his powers as a composer.

Mudd retained his Fellowship of Pembroke Hall till 1591, but some time previously, in 1589, he was given the Rectory of Cowling, Kent, a post which he held from 1589 to 1592. Possibly he may have returned to Ely in 1593, but the next reference I can find concerning him is his appointment as Vicar of Cobham, in 1603. This post he retained till his death in 1619.

Numerous MSS. of the 17th century include compositions by 'Mudd,' and it is often hard to determine which of the composers of that name is intended, but the above-mentioned Services, Anthems, and Fancies for viols, are almost certainly by Thomas Mudd; and the anthem, 'Lord, hear my voice when I cry' (Harl. 6347-78), is marked 'Tho. Mudde.' According to Mr. John E. West, in the new edition of 'Cathedral Organists' (1923), John Mudd, of Peterborough, composed some services as well as an anthem, 'O God, Who hast prepared,' but his period of activity was some years later than that of Thomas Mudd, whose fame must have been considerable, even in 1580. As we have seen, he was judged to be worthy of being bracketed by Meres with the greatest musical geniuses of the late Tudor period.

* He was doubtless a nephew of Henry Mudd, who was Vicar-Choral of St. Paul's Cathedral at the Visitation of Bishop Sandys, of London, in 1574. (Visitation Book of Bishop Edwin Sandys.)

## FRENCH TUNES IN 'THE BEGGAR'S OPERA' AND 'POLLY'

By J. A. Westrup

The late Frank Kidson, in his little book 'The Beggar's Opera' (Cambridge, 1922), has the following paragraph (p. 66):

> As there are several French tunes interspersed, Gay had no doubt access to a French collection, which I have not yet been able to identify, or else they have been noted down from songs sung by some of his friends.

He omits to point out two interesting facts: (1) that French tunes in ballad operas of the period are uncommon; (2) that all the French tunes in 'The Beggar's Opera' were accessible from English sources. It is indeed worth noticing that in the long list of tunes from ballad operas printed by W. Barclay Squire,* apart from vague indications such as 'French tune' and 'French minuet,' very few are French. None of the French tunes in 'The Beggar's Opera' appear to be used elsewhere, and of the eight French tunes in 'Polly' only two occur in other operas. Apart from these there are two French tunes used in other ballad operas neither of which is used in 'The Beggar's Opera' or 'Polly.' These are 'Plus inconstant que l'onde et le nuage,' in 'The Fashionable Lady,' and 'Si vous vous moquez de moi,' in 'Achilles,' which is by Gay, and so hardly counts.

The French tunes in 'The Beggar's Opera' are:

No.
13. 'Le printemps rappelle aux armes,' set to 'The turtle thus with plaintive crying.'
19. 'Fill every glass,' set to 'Fill every glass, for wine inspires us.'
22. 'Cotillon,' set to 'Youth's the season made for joys.'
63. 'Joy to great Cæsar,' set to 'If thus—a man can die much bolder with brandy.'

The song, 'Le printemps rappelle aux armes,' words and music, is printed in Ballard's 'La clef des

* *The Musical Antiquary*, October, 1910.

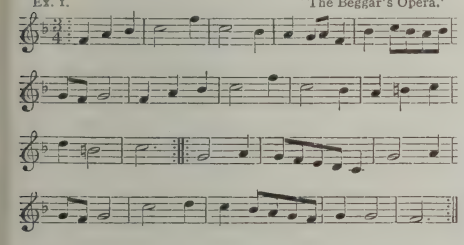
chansonniers' (Paris, 1717), vol. ii., p. 282. A copy of the tune is in Bibliothèque Mazarine, MS. 3975, airs, p. 170. There are two verses in 'La clef des chansonniers,' of which the first runs as follows:

Le Printemps rappelle aux armes,
Coulez mes larmes,
Le Printemps rappelle aux armes,
Ah! quel tourment:
Grands Dieux! parmy tant d'allarmes,
Epargnez mon cher Amant.

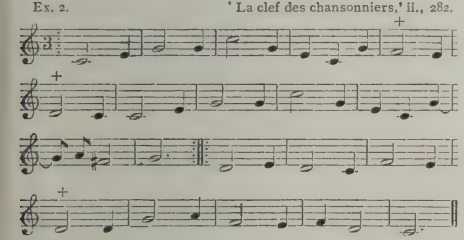
If the song has any special reference at all, it probably belongs to the War of the Spanish Succession, just as the once popular 'Il faut pour d'Andermonde' may be dated from the War of Devolution which followed the death of Philip IV. of Spain. The tune of 'Le printemps rappelle aux armes' seems to have had a wide popularity, as it is found so far afield as Avignon* and London. In 1719 the words were printed in the fourth edition of 'Pills to Purge Melancholy' (vol. i, p. 189), with an English translation.

The tune as printed in 'La clef des chansonniers' is less elaborate than the version printed in 'The Beggar's Opera.' A comparison of the two may be interesting:

Ex. 1. 'The Beggar's Opera.'



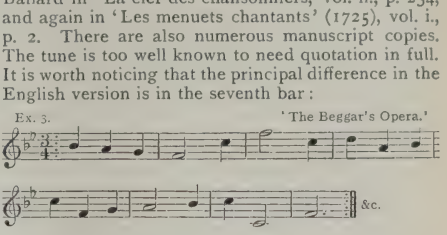
Ex. 2. 'La clef des chansonniers,' ii., 282.



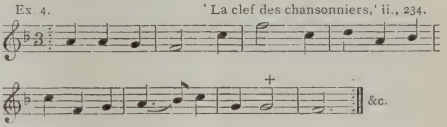
The second of these versions is probably the more correct of the two. The first exhibits the usual 'improvements' which creep in when the tune is known only through having been heard. The embellishments added by vocalists are accepted as authentic, and a new version of the tune comes into being.

The tune 'Fill every glass' seems to have appealed to public taste in the 18th century as well as at the present day. Gay doubtless took it from 'Pills to Purge Melancholy' (fourth edition, 1719), vol. i., p. 180, or from a single sheet, of which there is a copy in the British Museum collection of English Songs (G307, No. 210). In 'Pills' it is entitled 'A drinking song, in praise of our Three fam'd Generals.' The French words, 'Que chacun remplisse son verre,' are given, with an English version, 'Fill every glass and recommend 'em.' On the single sheet the song is printed with a bass and the title, 'A Drinking Song in Praise of our three Fam'd Generalls translated from the French by Mr. Durfey.' In France the tune was known as 'N'oubliez pas votre houlette, Lisette,'* printed by Ballard in 'La clef des chansonniers,' vol. ii., p. 234, and again in 'Les menuets chantants' (1725), vol. i., p. 2. There are also numerous manuscript copies. The tune is too well known to need quotation in full. It is worth noticing that the principal difference in the English version is in the seventh bar:

Ex. 3. 'The Beggar's Opera.'




Ex. 4. 'La clef des chansonniers,' ii., 234.




There is no reason for supposing that this difference has any special significance, or that it is necessary to assign one version to 'The Beggar's Opera' song and another to any of the numerous French carols which were written to be sung to this air. Any version fits any text, and one will do as well as another. The elaborate distinction drawn in the 'Week-End Book' is superfluous.

Of the 'Cotillon' it is only necessary to say that it is found in the third volume of 'The Dancing Master' (*c.* 1726), under the title 'Zoney's Rant.' Only four bars of 'Joy to great Cæsar' are used in 'The Beggar's Opera,' so that it is hardly worth while discussing the tune at length. The song is by d'Urfey, and appears to have been printed for the first time in Playford's 'Apollo's Banquet.' It is there headed 'The Tune of Farrinel's Ground, to the Song of "All Joy to Great Cæsar."' The song was republished several times on single sheets and in collections with the additional title 'The King's Health.' In 1702 the words were changed in celebration of the Coronation of Queen Anne, but later on 'Joy to great Cæsar' was re-issued. It appears in the fourth edition of 'Pills to Purge Melancholy' (1719), vol. ii., p. 152, and again in 1725. The tune 'Farinell's Ground' was printed in Playford's 'Division Violin' in 1685, with the title 'Faronell's (*sic*) Division on a Ground.' The index to that work calls it 'A Division on Mr. Farinell's Ground.' On the Continent the air was known as 'Folies d'Espagne.'

Though it has been shown† that Michel Farinel was not the composer of the 'Folies d'Espagne,' it seems fairly certain that he is responsible for that version of it known as 'Farinell's Ground,' which

* Set to a French carol in 'Noël nouveaux et choisis sur les plus beaux airs du tems' (Avignon, 1719).

* Distinguish 'N'oubliez pas votre houlette, *Nanette*,' an entirely different tune in four time. It is printed in Ballard's 'Brunettes ou petits airs tendres,' vol. iii. (1711), p. 230, and is probably older than the other.

† *See* articles by Niecks (*Musical Times*, 1888, p. 717), A. Moser (*Archiv. für Musikwissenschaft*, 1, pp. 358-371), and J. Pulver (*Monthly Musical Record*, February and May, 1920). The second of these is the most comprehensive, and includes several musical examples. Dr. W. E. Schultz, in "'The Beggar's Opera": its content, history, and influence' (Yale Univ. Press, 1923), says of this air (p. 338): 'Gay's use of this Italian air is interesting, in view of his satire.' The tune was certainly used by several Italian composers before Farinel produced his 'Folies d'Espagne' or 'Farinel's Ground,' but in the form in which Gay used it it is a French tune, if, indeed, it is to be given any nationality at all.

served as a model for so many subsequent composers. Farinel's 'Folies d'Espagne' became in effect the standard version. It seems likely that he wrote them for the celebrated violinist, Dumanoir II., who succeeded his father as 'Roi des violons' at Paris in 1668. He doubtless introduced the tune in England* himself when he was in the service of Charles II. But it is obvious that its popularity in England was due very largely to its having been used by d'Urfey for his song 'Joy to great Cæsar,' and that it was through this song that Gay was acquainted with it.

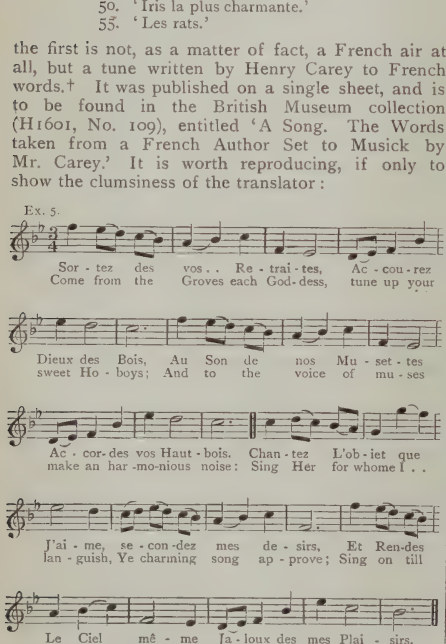
Enough has been said to show that there is no reason for supposing that Gay had access to a French collection. 'Le printemps rappelle aux armes' must have been sung in England if the words were printed in an English song-book, and the other three had become to all intents and purposes English tunes. Even if the four tunes had been chosen from French sources by Gay, they would form a very small proportion of the total number of tunes used in 'The Beggar's Opera'—sixty-nine.

Of the eight French tunes in 'Polly,' the sequel to 'The Beggar's Opera,' viz. :

No.
6. 'Sortez des vox retraites' (*sic*).
25. Rigadoon.
26. 'Ton humeur est Catharine.'
29. 'Mirleton.'
38. 'Bacchus m'a dit.'
40. 'Cappe de bonne Espérance.'
50. 'Iris la plus charmante.'
55. 'Les rats.'

the first is not, as a matter of fact, a French air at all, but a tune written by Henry Carey to French words.† It was published on a single sheet, and is to be found in the British Museum collection (H1601, No. 109), entitled 'A Song. The Words taken from a French Author Set to Musick by Mr. Carey.' It is worth reproducing, if only to show the clumsiness of the translator :

Ex. 5.


Sor - tez des vos . . Re - trai - tes, Ac - cou - rez
Come from the Groves each God-dess, tune up your
Dieux des Bois, Au Son de nos Mu - set - tes
sweet Ho - boys; And to the voice of mu - ses
Ac - cor-des vos Haut - bois. Chan - tez L'ob - iet que
make an har -mo-nious noise: Sing Her for whome I . .
J'ai - me, se - con-dez mes de - sirs, Et Ren-des
lan - guish, Ye charming song ap - prove; Sing on till
Le Ciel mê - me Ja - loux des mes Plai - sirs.
Jove is . . Je - lous, and en - vy me my Love.

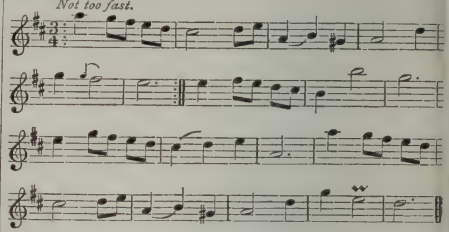
* In his autobiography, Farinel is said to have written: 'Mes préludes, mes sonates, mes follies d'Espagne et d'Angleterre ont paru avant les pièces de Mr. Corelli . . . . et, en effet, mon mss. contient la Basse continue des Follies traditionelles' (Ecorcheville, quoted by Fischer in 'Musik in Hannover,' p. 26). What are the 'follies d'Angleterre'?

† A genuine French air, 'Sortez de vos retraites,' does exist, but Carey's tune is the one used by Gay.

The tune printed in 'Polly' is, as usual, a 'variant' of this :

Ex. 6.

*Not too fast.*

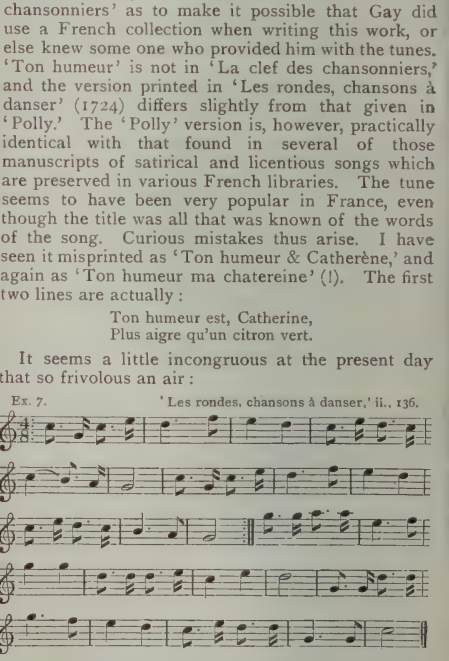


'Mirleton' was also used in 'The Decoy' (1733) and 'The Fashionable Lady' (1730). 'Cap de bonne espérance' occurs in 'The Merry Cobbler' (1735), the sequel to 'The devil to pay.' In France it was very popular as a tune for the political couplets which went the round of Paris society at this period. A printed version is in 'La clef des chansonniers,' vol. i., p. 62, set to 'En deuil & fort affligée.' It succeeded in supplanting in popular favour the original tune of the old Provençal noël, 'La Fe coumando de crèire,' for which its slightly melancholy character makes it eminently suitable.* The version given in 'Polly' is so like that in 'La clef des chansonniers' as to make it possible that Gay did use a French collection when writing this work, or else knew some one who provided him with the tunes. 'Ton humeur' is not in 'La clef des chansonniers,' and the version printed in 'Les rondes, chansons à danser' (1724) differs slightly from that given in 'Polly.' The 'Polly' version is, however, practically identical with that found in several of those manuscripts of satirical and licentious songs which are preserved in various French libraries. The tune seems to have been very popular in France, even though the title was all that was known of the words of the song. Curious mistakes thus arise. I have seen it misprinted as 'Ton humeur & Catherène,' and again as 'Ton humeur ma chatereine' (!). The first two lines are actually :

Ton humeur est, Catherine,
Plus aigre qu'un citron vert.

It seems a little incongruous at the present day that so frivolous an air :

Ex. 7. 'Les rondes, chansons à danser,' ii., 136.



should have been used alike for sacred and secular songs. French taste, however, has never objected to these incongruities, and English objections to such transferences are largely a legacy of the Victorian

* The Noël is attributed to Nicolas Saboly, and published as No. 32 of his Noëls, but without foundation. An English edition with a four-part arrangement of the tune, 'Cap de bonne espérance,' by J. H. Mee, is published by Novello—Novello's Christmas Carols, No. 272 (1897).

era. There are few innovations which use cannot change into habits. It would be difficult to say which of the two following couplets fits the tune better, the characteristic cynicism of Gay :

Woman's like the flatt'ring ocean,
Who her pathless ways can find?
Every blast directs her motion,
Now she's angry, now she's kind.
What a fool 's the vent'rous lover,
Whirl'd and toss'd by every wind!
Can the bark the port recover
When the silly Pilot's blind?

or the cheerful banality of one of many French carols written for it :

Bannissons toute tristesse,
Livrons nous à nos transports,
Poussons des cris d'allégresse,
Formons les plus doux accords.
Un enfant vient de nous naître,
C'est le Fils du Roy des Cieux ;
La foy nous le fait connoître,
Lorsqu'il se cache à nos yeux.*

Gay, according to Malone, 'could play on the flute, and was, therefore, enabled to adapt so happily some of the airs in "The Beggar's Opera."'† I have never heard that the ability to perform on the flute carried with it any such facility. What Malone probably meant was that Gay thus became acquainted with a large number of tunes which he might not otherwise have known. We know that many of the popular airs of the period were published (at any rate in this country) in two forms, for voice and for flute. We need not assume that Gay could not sing, but it seems likely enough that it was through his flute that he became familiar with some of the delightful airs which he adopted. 'I hope I may be forgiven,' says the Beggar in the Introduction, 'that I have not made my Opera throughout unnatural, like those in vogue ; for I have no Recitative.' Happy simplicity! The method may not have commended itself to those who possessed what the *Spectator* calls 'Chromatick Ears,' but the people who, like Jeremy in 'Love for Love,' 'have a reasonable good ear as to jigs and country dances, and the like,' have always approved.

Condemnation both of the music and the play has not been wanting. Dr. Burney's superior remarks about the 'wild, rude, and often vulgar melodies' are well known. Hawkins went further, and attributed all the evils of his time to its popularity :

> The effects of the Beggar's Opera on the minds of the people have fulfilled the prognostications of many that it would prove injurious to society. Rapine and violence have been gradually increasing ever since its first representation : the rights of property, and the obligation of the laws that guard it, are disputed upon principle. . . . Young men, apprentices, clerks in public offices, and others, disdaining the arts of honest industry, and captivated with the charms of idleness and criminal pleasure, now betake themselves to the road, affect politeness in the very act of robbery, and in the end become victims to the justice of their country.

Poor Sir John! I am afraid he would have disapproved of Mr. Playfair's revivals, which many an innocent schoolboy must have enjoyed. And what would he have said to the cinema? Fortunate are we, for whom the vices of a bygone age have no attraction. We find sufficient amusement in the spectacle and the music, resist temptation, and neglect the moral.

* 'Noëls nouveaux et choisis sur les plus beaux airs pour l'année 1716' (Montpellier, 1716), No. 7.
† Thackeray, 'English Humorists.'

# New Music

## ORGAN

It is a laudable custom of the Three Choirs Festival executive to invite prominent organists to write and play new works at the annual meetings. The organ composer of to-day needs such encouragement, and the stimulation of public interest is also valuable. At the Hereford Festival a very large proportion of the throng that attended Evensong daily remained to hear the specially-written organ solos. Among these works was a Fantaisie-Impromptu by W. G. Alcock, which has just been issued by Novello. Its attractive qualities were apparent at a first hearing, and the printed page confirms the good impression. It opens quietly with an engaging theme, which after development leads into a second subject of bold, trumpet-like flavour. The working of this culminates in a fine climax, and a brief Coda based on the opening theme ends the piece quietly. The degree of difficulty is moderate, mainly because of the grateful character of the writing. This is a capital piece, free from fussiness, untidiness, sloppiness, and eccentricity. (One of these four qualities is present in too large a proportion of modern organ music.)

From Novello may be obtained also the January issue of the *American Organ Quarterly* (published by Gray, of New York). This is called an 'International Transcription Number,' and contains seven pieces. Notably good examples of transcription are Grieg's Notturno in C (W. A. Goldsworthy) and Mendelssohn's Duetto from the 'Songs without Words' (Richard Kountz ; this piece lends itself well to the organ ; the arrangement is effective, and will be no less good—perhaps better—if the stop changes are reduced in number). Herbert F. Ellingford's version of William Russell's Introduction and Fugue in E flat is hardly a transcription, but it is a very sound piece of work, with sensible footing marks. Russell is in good form here, but he didn't know when to stop. The work will gain if a full close is made at the end of p. 10—one can easily be 'faked.'

E. d'Arba is a composer new to me. His 'Variations on a Russian Theme' (Chester) contain some striking music, but are unnecessarily difficult. Much of the writing is genuinely novel, and makes one wish to see further work from the same source, but in a less forbidding style. As the Variations are dedicated to a well-known English recitalist—Mr. Reginald Goss-Custard—we may look for a chance of hearing them, and so being able to decide as to how far some of the complexities are worth while.

The third and fourth books of Louis Vierne's 'Pièces de Fantaisie' have now been published (Lemoine ; Books 1 and 2 were reviewed in the June and August, 1927, *Musical Times*). This set of twenty-four pieces is not likely to rival the early 'Pieces in Free Style,' mainly because of the far greater demands on player and instrument. A further reason is a growing tendency to over-chromaticism of a rather sour type. Add to this some examples of development at greater length than the thematic material can easily bear, and the absence of the feeling of spontaneity that distinguished the early pieces is easily explained. Yet Vierne is so gifted a writer that he could hardly write a couple of dozen pieces without giving us some really striking things ; there are several here that show him at his best, and could have come from no other pen. Book 3, for example, contains a delightful Impromptu, in which everything

'comes off,' given the right fleet-fingered performance. It is quite slight in texture and the manual writing is of the type that not long ago would have been condemned as too pianistic. To-day, organ and pianoforte draw closer together technically, with gain to the former—even to the latter, in polyphonic playing. 'Etoile du soir' has some beautiful moments, but is rather overclouded, and some modulations in the canonic section do not convince. 'Dédicace' is overwrought and tortuous. 'Fantômes' is a queer compound, with a warning note 'For concerts [recitals] only.' Its seven thematic constituents represent a questioner as to the future, and various answerers. 'Who prepares the future?' inquires the 'Evoker.' 'I,' says the young æsthete; 'I am free!' 'I,' replies the old pedant; 'I maintain the tradition!' 'The future belongs to the dancer,' holds the negro; the monkey maintains that it is 'in the hands of fancy.' Says the beggar, grinding out 'Sole mio' from a street organ, 'It belongs to misery.' Fate applies the closure with the enigmatic pronouncement that 'It is nowhere and everywhere.' This programme would make a good basis for an orchestral work of considerable scope, but for an organ piece of six pages it seems overmuch. Even so, the characterisation would need to be more definite than it is here. Without a knowledge of the scheme, it is impossible (or at all events difficult) to follow the argument. This is partly because the entry of the characters is irregular, and the music is too consistently chromatic, and therefore alike. From a structural point of view the piece suffers from the scrappiness inevitable when so many themes have to be dealt with in so short a space. 'Sur le Rhin' contains some fine diatonic passages, and much of it would make an effect on a big organ, but it seems to drag somewhat. The last piece in this book, 'Carillon de Westminster,' is an extended treatment of the familiar chimes. Naturally it contains some brilliant and striking work, but I feel it is too long, not through over-development, but over-repetition. The last book opens with one of the best quiet pieces Vierne has written—'Aubade.' It is reasonable in length, has a charming theme, and contains some refreshing diatonic discords. 'Resignation' crawls semitonally too much for my taste; though it has a striking middle section. 'Cathédrales' has the right spaciousness, with some fine bits for foundation stops, and a well-developed climax. 'Naiades' is too long; one tires of the ceaseless semiquaver runs. 'Gargouilles et chimères' is appropriately bizarre, but the vein is not one that suits the organ for more than an occasional taste.

The last piece of the set is, I think, about the best of the lot—'Les Cloches de Hinckley.' It opens with jangling fourths, which gradually settle down into a rhythmic pattern, and form an accompaniment to a capital tune played by the pedals. Is there a carillon at Hinckley? If so, does it play this tune, or something like it? The piece is long, and a touch of bleakness creeps in midway, but it ends brilliantly, with the opening tune tightened up rhythmically, under festive manual pealings. This piece may perhaps rival the composer's 'Carillon' in popularity—certainly in the Hinckley district, which ought to consider itself highly favoured. It will be seen that these pieces of Vierne's are not everybody's meat. As a whole they confirm the impression made by his fifth Symphony, namely, that the composer is becoming mannered, and too ready to fall into the snare set by his facility in handling strings of dissonances, mostly of the acrid sort. Let us hope he may yet return to the simpler and more healthy style of the earlier works.

A new edition of Handel's Organ Concertos has been started by the Oxford University Press. Four numbers have been received for review — three movements from No. 4 in D minor, in the Second Set; and the opening movement of No. 4 in F, of the First Set. The descriptions are quoted from the title-page, but I doubt whether they will help the reader much, as a good deal of confusion exists concerning the different sets. All these movements are well known, however. Stanley Roper is the editor, and he has wisely refrained from 'fattening' the text. The effect of this music lies so much in its tunefulness and rhythm that weight matters far less than clarity and life on the part of the player. Fingering and footing marks are given, and sensible registration indicated. The movements are issued separately—a step one questions at first. On second thoughts, however, it has to be admitted that organists rarely play a complete Concerto. Moreover, the movements are so unequal in quality that economical organists will be glad to buy the best and leave the rest.

Two sets of Three Short Postludes by Arthur G. Colborn are well-written, easy, and effective for ears that do not demand originality. Of the two books, Set A is a good deal the better (Weekes). The composer has also issued, through Novello, a similar set of 'Six Short Postludes,' in three pairs.

Two essays in the luscious vein that still has its adherents are Edwin H. Lemare's 'Woodland Reverie' (sub-titled 'Andantino in C,' and so challenging its predecessor in D flat) and Reginald Goss-Custard's 'Romance.' The Reverie is rather difficult, partly because of the untidy lay-out which spoils so much of Lemare's recent music, and also because of the awkward stretches for the left hand. The 'Romance' is easy and rather old-fashioned, despite its 5-4 section. There seems to have been an oversight on the second page, where the theme and accompaniment change hands with no indication of change in manual or stops. Played as written the balance and effect generally would be very bad.

Excellent additions to the scanty répertoire of music written especially for the harmonium are J. Stuart Archer's 'Variations on well-known Hymn-tunes'—'Adeste] Fideles,' 'Heinlein,' the Easter hymn 'Veni Creator,' 'Nun danket,' and 'St. Anne.' The pieces belong to the chorale prelude order, and are of the well-written and effective type that we expect from this composer. They lend themselves easily to organ use, and would in fact serve well as moderately difficult manual studies for that instrument (Paxton).

Not so many years ago nobody would have thought of making organ transcriptions of German's Three Dances from 'Henry VIII.' But the cinema has now opened up a field of organ music hitherto undreamt of, and these Dances, as arranged by Edwin H. Lemare, are unusually suitable material, not only on their merits as attractive music, but also because of the air of the theatre that still clings to them. Mr. Lemare's versions are easy to play—far more so than the pianoforte arrangements, as the pedal does away with the left-hand difficulties. The Dances are issued separately (Novello).

H. G.

SONGS

Thomas Hardy's poetry has been set to music perhaps less than might have been expected, and with the exception of Hubert Foss's recent cycle of songs, the newly-published 'Five Poems by Thomas Hardy, set to music by John Ireland,' is the only big Hardy venture that I know. Hardy is difficult to set, as those who have tried their hand at him know very well. The rhythm of his lines, which is often complicated and subtle in spite of a deceptively simple sound, is not easily preserved in a musical treatment, and the poem is irreparably damaged if this effect be lost. Very hard to maintain, too, is the peculiar note of intimacy which was one of Hardy's most powerful effects. Many of his strange, gnarled words, introduced into lyrics when some particular force or colour seemed necessary, are also difficult for the musician, who cannot rely upon the degree of closeness between singer and audience that is possible between poet and reader, even if he can find for the idea a musical expression which seems satisfactory to himself.

John Ireland has chosen his poems very wisely: they are all short love poems, seizing and perpetuating, as Hardy so wonderfully could, the fleeting and scarcely conscious though deeply-felt emotion of a particular moment; and the composer groups them so as to attain unity for the cycle as a whole by the rise and fall of emotion: the climax he reaches with the last song is a finely judged effect.

But the poems chosen, although typical of Hardy, do not show his style at its most markedly individual, where it is most difficult to treat. And it is noticeable, even so, that where the poetical manner is particularly individual and striking, Ireland's music finds no corresponding intensity. 'But were they bysm, or bluff, or snarling sea' in the first song is a case in point. The composer wisely leaves the line to speak for itself, emphasising its high lights by his manipulation of the vocal line. Where, on the other hand, as in the third poem, the poet's individuality shows itself primarily in the emotion rather than in the manner, John Ireland gets very closely into touch with Hardy. Ireland's complex and sophisticated style seems naturally to suit Hardy's far from simple reactions, and his beauty (felt very clearly indeed in some of these songs) is not far removed from the curious but penetrating kind of beauty that Hardy made out of words. Technically the songs are masterly: the effects are attained without the feeling of effort that has sometimes been noticeable in Ireland's work, and although the songs call for good musicians to perform them, their technical requirements, according to modern standards, are very reasonable (Oxford University Press).

Two songs by Victor Hely-Hutchinson, 'Trees' and 'The bees' song,' show a real distinction of touch in a style that is eminently straightforward and unpretentious. There is distinction of melody, of treatment, and of outlook, and the songs appeal as readily, though in a different way, to the musician and the non-musician. 'The bees' song' makes charming use of an accompanimental figure which might easily have become conventional, yet never does so; and the whole thing 'goes off' with a neat and tidy effectiveness that is positively disarming. Similar qualities—the musicianship, the sensitiveness, the sense of humour—go to the making of 'Three Songs,' of which 'The little old Cupid' is specially attractive. All the poems are by Walter de la Mare, and the songs are published by Elkin.

Curwens send two traditional songs arranged by Kenneth Sterling Mackinlay. 'I had a little nut-tree' and 'The frog and the crow' are both of them extremely good songs, and the present arrangements have point and humour. The atmosphere is a little affected, however, and so is the wording (in the Percy Grainger pseudo-Saxon manner) that heads the settings.

Peter Warlock's 'Walking the woods' is in the composer's lighter style, but one does not look in vain for the distinction of touch and outlook that generally mark the composer's work. A simple tune, a piquant rhythmic scheme, above all perhaps a kind of surprised and ecstatic pleasure in the handling of an attractive little poem—these are the qualities that give the song its effect. 'The Garden,' by Thomas Symons, has similar care for its words; though here, as the poem is different in atmosphere, the pleasure is less sprightly. The lines are set with skilful accentuation and a good deal of atmosphere. The question is whether, with its freedom of rhythm and design, the song will have enough unity to sound satisfying. Richard Hageman, too, is obviously sincere, but not sufficiently austere. A 'self-denying ordinance' about diminished sevenths would make the atmosphere of his work more convincing, particularly in the case of a poem of this character. 'Christ went up into the hills' is the title of the song (Winthrop Rogers).

'The Garden,' by Josef Holbrooke, has a certain power and sweep, and from the singer's point of view is extremely effective. The opening triplet phrase, however, is very much overdone before the end, and the use of it seems to become mechanical. Over-facility, again, spoils Eric Fogg's 'Spindrift' which is a well planned and well written song, but lacks the vividness of a personal realisation. There is reticence and consequently more power in Edgar L. Bainton's virile setting of 'The Little Waves of Breffny,' which does not sentimentalize the words as some settings have done. This is a very strong piece of work. Another good song is Cyril Scott's 'Sea-song of Gafran,' which has real sweep of sound and phrase: the atmosphere is that of a Hebridean song, and the composer has well caught the spirit of the fine poem—Mrs. Hemans in very manly mood (Elkin).

Three songs by Poldowski are sent by Chesters. 'Narcisse' is for voice and string quartet, 'To Love' and 'A Clymène' are for voice and pianoforte. Poldowski often achieves beauty of texture and atmosphere, but with these French songs one cannot get rid of the feeling that the thing would have been much more cleanly done, in the same style, by Debussy. The setting of English words seems to have a steadying effect: 'To Love' is a much less atmospheric poem, and Poldowski's music is stronger and more individual when its colours are more restrained. And this reticence makes the undoubted beauty of the song all the more telling. T. A.

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CHURCH MUSIC

A short unison setting of the Te Deum by C. Hylton Stewart (S.P.C.K.), intended for congregational singing, may be recommended. It is tuneful and straightforward, and should be easily picked up by the people. On p. 4, bottom line, the semibreve A in the melody should, of course, be G. Another unison setting of the same canticle is that by Martin Shaw, in the key of C (Curwen).

It is in chant form, and is admirably adapted to secure an intelligent interpretation of the short verses. H. Davan Wetton's setting of the Communion Service is also intended to meet the needs of those places where simple music is essential. It is devotionally written, and although it may be sung in unison throughout, either by sopranos or by men's voices, opportunity is given in places to sing in harmony if preferred. Both forms of the Kyrie, and also the Benedictus and Agnus Dei, are included (Curwen).

Martin Shaw's anthem, 'This joyous Day,' is a worthy setting of words by Edmund Spenser (S.P.C.K.). It is an impressive little work, quite easy to sing, which should prove useful for general purposes and also for use at weddings. Charles Wood's 'Jesu, the very thought is sweet' is an arrangement for S.A.T.B. of a melody from 'Piæ Cantiones' (Faith Press). It calls for expressive singing—preferably unaccompanied—but is otherwise not difficult. Gustav Holst has written for the Bath and Wells Diocesan Choral Festival, 1928, a striking setting for S.A.T.B. and organ of Robert Bridges's poem, 'Man born to toil' (Curwen). The work opens in rugged, bare fashion, with all the voices singing in unison for nearly twenty bars, accompanied only by a sustained tonic pedal. Some strenuous singing, mainly in four-part harmony, is called for on the second page, toning down for the final section (*moderato maestoso*). This last section, commencing 'Gird on thy sword,' is a varied treatment of the tune 'Chilswell.' It is sung first by trebles, next by tenors and basses with added parts by trebles and altos, then in four-part harmony unaccompanied, and finally in unison (*ff*) with a chiming accompanying figure alternately in bass and treble, and bells *ad lib.* It should be noted that this last section, 'Gird on thy sword,' is also issued separately. The anthem is not difficult.

New numbers of the Oxford Choral Songs from the Old Masters, edited by C. Hylton Stewart, include William Croft's 'Whither shall I go then from Thy Spirit' (arranged from the anthem 'O Lord, Thou hast searched me out'), 'The sun shall be no more thy light by day' (from Maurice Green's anthem 'Arise, shine, O Zion'), and T. A. Walmisley's 'Hearken unto me, ye that know righteousness.' A capital addition to the Oxford Series of Modern Anthems is an anthem for a saint's day—'Love, unto Thine own Who camest,' by Harold Rhodes, words from 'The Yattendon Hymnal.' It is an expressive little work which any ordinary church choir could easily make effective (Oxford University Press).

Two new works by T. Frederick H. Candlyn—a setting of the Communion Service in D flat and a sacred cantata, 'The Four Horsemen'—are well worthy the attention of choirmasters (H. W. Gray Co.; Novello). The composer writes effectively for both voices and organ, and his treatment, harmonically, is frequently fresh and distinctive. The cantata, which is in three parts—Before the Throne, The Horsemen, and The New Jerusalem—provides a fair amount of solo work, particularly for baritone. Neither work would present any serious difficulty to an average well-trained choir.

From the S.P.C.K. comes 'A Liturgical Service for Good Friday,' edited by A. S. Duncan-Jones and J. H. Arnold. The book, we are told, 'is an attempt to show how the Prayer Book services with additions and adornments may be so presented as to form the central feature of the worship of Good Friday. It is suggested that they might be used during the hours of 12 to 3. . . . We suggest that in many places where people are accustomed to ceremonial . . . more good will be done by reviving, in a form suited to modern thought, a symbolic action that gives room for self-expression, to learned and simple alike, than by filling up the period with addresses which tend to become monotonous, in spite of the endlessness of the theme.' A possible time-table is given: 12, Preliminary address; 12.5, Litany; 12.20-12.30, Silence; 12.30, Ante-Communion, The Passion, Sermon; 1.30, The Reproaches and the Veneration of the Cross; 2.20-2.40, Silent Devotion; 2.40, Evensong. The book provides Merbecke's Kyries and Creed, and also a simple three-part arrangement for the Kyrie by Byrd. Music by Byrd is also given for optional use by the chorus in the Passion, which is set out in full. The music for the Reproaches is Palestrina's, edited by G. A. Barnabei (1659-1732). Geoffrey Shaw's faux-bourdon to 'Pange Lingua' is included.

The Passion responses for Palm Sunday and Good Friday, issued separately on a card, have also been received (Chester). The plain-chant is from the Vatican edition, and the text is in Latin. With the Good Friday arrangement appears also the Antiphons 'Asperges me' and 'Vidi aquam.' G. G.

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### VIOLIN

Vaughan Williams's 'Concerto Accademico' (Oxford University Press) represents a successful attempt to combine something that is quite new and something that is quite old. In the first movement the rhythmic impulse at first is as solid and weighty as in the A minor Concerto of Bach. The rhythmic design of the opening of the next movement again might have been derived from the same source. But there is not the slightest suggestion of borrowing or plagiarism anywhere. The atmosphere may be that of the St. Thomas Kirche but the music is decidedly Vaughan Williams. A glance at the texture of the solo part is enough to prove it. Unlike the moderns Vaughan Williams makes little use here of the higher ranges of the instrument, but he has added a good fifth to the Bach range. The use of the melodic intervals of fourth and fifth in the cadenza or quasi-cadenza of the first movement find no parallel in Bach, just as the harmonic fifths of Vaughan Williams would have been anathema to John Sebastian. Yet the spirit the concerto breathes is that of 18th-century scholasticism. The orchestra used in the accompaniment consists merely of strings, and the scoring is straightforward. But students will do well to follow carefully the composer's devices for obtaining an adequate balance by curtailing the number of players.

A 'Kammermusikdichtung,' by Friedrich Karl Grimm (Kistner & Siegel, Leipsic), deserves comment chiefly on account of the composer's desperate effort to express emotions evoked by a reading of Dante's 'Divine Comedy.' He is so full of this question that even a mere 'Kammermusikdichtung' for violin does not satisfy him, though such a title ought to satisfy most of us. He must add to it an introduction and an epilogue in which the human voice enters with words that are not Dante's. It is all so very earnest and sincere that it would be cruelty to call it inadequate. And yet a sceptic unmoved by this honest offering might

say after hearing it played: 'I still think the "Divine Comedy" a very fine poem.'

Sooner or later the popularity of Bach's Chorales was bound to stir violinists to action, and now the first, 'Herzlich thut mich verlangen' (from the end of the last part of the 'Christmas Oratorio'), has been 'freely' transcribed by Albert Spalding (Schirmer, New York). Of course, the violin is at a disadvantage in such a composition. But half a loaf is better than none, and if organists and pianists can beat the violinist at this game there is some consolation in the thought that their victory is not to be won without as stout an opposition as a frail and essentially melodic instrument will allow the fiddler to put up.

B. V.

ORCHESTRA

The very enterprising Society for the Publication of American Music has just issued two new scores—a symphonic poem entitled 'Lux Æterna,' for full orchestra and viola obbligato, by Howard Hanson, and 'From the Northland,' a Suite bearing the sub-title 'Impressions of Lake Superior Country,' by Leo Sowerby. The composer of the first happens to have a weakness for the intervals of fourth and fifth. Now it is true that he shares this partiality with a good many other moderns. But surely a surfeit of fourths and fifths in Mr. Hanson is not more delectable than a surfeit of thirds in Donizetti? He divides and subdivides the strings in the approved Scriabin manner, but I have grave doubts as to whether the result will justify his expectations. At any rate I feel pretty confident that a solo viola playing *mp* (p. 7) will never be heard against the divided strings reinforced by wood and horns. Mr. Sowerby's score seems even more Scriabinesque. There are twenty-two alterations of time-signature in twenty-four bars. On the whole, however, it inspires greater confidence, for there is often evidence of a desire to economise his forces and to use them with discretion. Obviously this is the only way in which progress can be made. The days when the public delighted in the intoxication of tremendous sonority are counted.

B. V.

'CELLO

Collections of short pieces have their uses. They are specially handy for soloists who are enabled to hand to their accompanist one volume instead of half a dozen. Book 1 in the 'Violoncellist's Répertoire' (Paxton) does not contain anything that is likely to appeal to soloists. It consists of five little pieces not one of which has any special claim to our interest. The 'Sonata for Violoncello Solo,' by Patrick Hughes (Curwen), stands at the opposite pole. This is modern stuff written by a young musician of lively imagination, but unversed as yet in the ways of experience. His work will be more interesting to the musician and much more likely to be appreciated by the general public when he has learnt the value of restraint and measure. Be it said to his credit, his Sonata is much shorter than the majority of unaccompanied suites and sonatas.

B. V.

GUITAR

The publication of the first 'Great Sonata' of Paganini for guitar and violin accompaniment (J. H. Zimmermann, Leipsic) comes to remind us that we do not yet know all there is to be known of this extra ordinary man. His violin music has been preserved to some extent (only the Capricci are said to be authentic), but we know that he was as eminent a performer on the guitar as on the violin. The first Sonata for guitar may herald a good many others, and it is just possible that the Liszts and Brahms's of the future will find in them materials for new transcriptions and variations. The German editor, Herr Erwin Schwarz-Reiflingen, appears to have done his share with thoroughness and care. He also contributes an interesting introduction, in which he laments the fact that Paganini's biographers were violinists and consequently apt to belittle or neglect his importance as a composer for and performer on the guitar. We are rather inclined to think that Herr Schwarz-Reiflingen—clearly an ardent guitarero—does Paganini's biographers an injustice. His contributions to the violin are more important because the violin is the more important instrument. There are dozens of first-class violinists, while on the other hand Senor Segovia alone holds the field—and even he was unknown outside Spain a short while ago.

B. V.

CLARINET

It is good to see composers take some notice of the clarinet. Poldowsky has just published a 'Pastorale' for clarinet (Chester)—a short and effective piece revealing a delicate fancy and imagination. The composer has written for a clarinet in C. Before the advent of modernity we were taught that a composition in which almost every F, C, and G are sharpened would fit better the clarinet in A. Mr. Edward Burlingame Hill contributes a full-dress Sonata (Society for the Publication of American Music) for clarinet and pianoforte. It is a gentle—almost mild—piece of music, well-written in a scholastic way, which, however, does not exploit all the possibilities of the instrument. A violin part is also provided as a substitute for the clarinet.

B. V

CHAMBER MUSIC

Miss Rebecca Clarke's Trio for pianoforte, violin, and 'cello (Winthrop Rogers) stands well above the average 'novelty'—for although we seem to see evidence of a talent which has not reached maturity, the existence of a rich and vigorous imagination is undeniable. With such gifts Miss Clarke should go far, and we feel certain she will go far if she devotes herself to the study and development of qualities she seems at present to neglect. One cannot but pay tribute to her boldness, her determination to do new things, her keen sense of colour. All this makes for brilliancy rather than for warmth, and one cannot read this Trio without feeling convinced that it is in her to be both interesting and convincing, to write music which is both brilliant and warm.

Mr. Norman Fraser must have written some time ago a 'Cueca' which he now publishes (Chester), rewritten specially for Adila Fachiri and Jelly d'Aranyi—for two violins and pianoforte. It is not a work of distinction, but melodious and not very difficult. Even the 7-8 time-signature is the most innocent 7-8 we know, and it does not last long. The composer perhaps realised the futility of the extra quaver and dropped it for a while. Certainly the addition or the omission of the quaver does not alter in any way the character of the tune, which tends rather to the commonplace.

B. V.

MIXED-VOICE

Peter Warlock's lute-song series proceeds, with two pieces by Jones ('What if I seek' and 'Cherry Ripe'), one by Dowland ('Oh, what hath overwrought'), and one by Danyel ('What delight can they enjoy'). The first three are for S.A.T.B., the last for S.S.A.T. All are to be sung unaccompanied. In small limits there is pretty resource here—winsome music, very easy to sing, with just enough counterpoint to make things flow, and a balance and sense of capacity in it all. Dr. Markham Lee writes a well-built, straightforward, tuneful piece in 'Tender sleep enfold thee' (S.A.T.B.), that growing-up choirs will not find too taxing (Curwen).

From the same publishers comes 'Kamaldar'; a Romance of Old Egypt, in three Acts. Book and lyrics by Stanley C. West; music by Chastey Hector. The soloists needed are a soprano, two mezzo-sopranos, a tenor, two baritones, and two basses. There are three Acts and twenty-eight musical numbers. The music is of that bright, naïve type that amateur operatic societies readily learn and take to—the kind that sounds as if it were made up as they go along: that most of the singers, if they are old hands, could almost make up for themselves.

Percy Judd's setting of a Grecian picture, 'Forest Music' (translated by A. C. Benson), is for soprano solo and chorus of S.S.A.T.B. (or S.S.A.A.T.B. chorus only). Part of the time the choir provides a closed-lips background of tone, very soft and lambent. The music is not perfectly knit, though it shows a feeling for the mood (Oxford University Press). These publishers print F. H. Shera's musicianly arrangement of extracts from Act 1 of 'Lohengrin,' in which the solo parts (for soprano, tenor, baritone, and two basses) can, if necessary, be sung by sections of the choir. The writing for chorus has been simplified. In the orchestra one oboe and one bassoon are specified, with two each of the brass, the usual percussion, and strings. The string parts are cued so that any or all of the wind instruments may be dispensed with. The selection, which makes a satisfactory story, lasts about half-an-hour. It seems very reasonable that small societies should try their wings in such flights, which will almost certainly make them want to go on and fit themselves to tackle some day the more complex choralism of the original.

Ernest Bullock's 'There's none to soothe my soul to rest' (S.A.T.B.) moves with grace in all its parts. An easy, effective, pleasantly-musicianly setting, this (Cramer).

Eric Fogg, the young Manchester man who has written a very large amount of music—some in this fashion and some in that—has, it is happily apparent, a feeling for a fashion of his own. That is not yet stable, and his choral writing contains some ineffective angularities; but there is sufficient interest in 'The Hillside,' a Ballade for S. and B. soloists, with chorus and orchestra, to make it worth the while of conductors to look at it. (The work was in the Manchester broadcast programme on March 18.) The words are from Tagore's 'The Gardener.' It is a pity, surely, to set this passage, 'It was a summer night; the breeze blew from the south,' with the rest after 'breeze,' and to repeat 'from the south.' There is a little eight-part work. The pianoforte score is published by Elkin.

Bach's fiftieth Church cantata, 'Now hath the grace,' is the latest of Dr. Whittaker's editions. It should be taken up by all choral societies able to tackle its magnificent double-choir writing. There is only the one chorus—a grand, athletic fling of defiance at the conquered Accuser. The orchestral writing is for three trumpets (two of them of the high, Bach type), three oboes, strings, drums, and continuo. The organ continuo is to be hired, as are the orchestral parts (Oxford University Press). The same firm issues the choruses only of Holst's choral ballet, 'The Golden Goose,' which was noticed in January.

The tunes of 'Daffodillies and other Simple Dances for the Little Ones' are extremely like most other such tunes; one of them (No. 6.) begins just like a once popular music-hall song whose words I cannot recall — something about the Zuyder Zee, I faintly remember. There is no harm in this, for the tunes, words, and movements of the ten dance-songs seem to fit happily together. The pictures of the children in action are attractive. The Misses Sidnell and Gibbon are schoolmistresses, and know what infants like (Macdougall).

An easy arrangement of 'Drink to me only' is made for M-S., T., or B., with two bass parts, one of which can be omitted if necessary. This will serve the need of senior school classes or small choirs (Novello).

W. R. A.

MALE-VOICE

J. W. G. Hathaway's setting of Meredith's 'Dirge in Woods' will be enjoyed. It has the points that male choirs like, and it does not attempt to say too much (T.T.B.B.) (Oxford University Press).

W. R. A.

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Some more of Peter Warlock's transcriptions of anonymous early 17th-century pieces (for S.S.A.) provide easy work leading on to the singing of those full-dress madrigals, many of which can now be had arranged for women's voices. These three are 'All creatures now with hearts rejoice' (fast and bright), 'Winter comes' (for good, sustained style), and 'A sea nymph sat upon the shore,' very expressive, mellow writing. The first wants the low contralto G, the second only goes down to A, and the last needs a sound F. Van Dieren's two-part 'Wherefore shall I hang up my bow' is unaccompanied—a lively twelve-eight. Why keep the time-signature unchanged, and have the 'up-' and the '-on' of 'upon,' and the '-to' of 'unto,' on the first of the bar? It is not necessary, of course, to stress them strongly, but the best vocal writers avoid such placings. There is a hint of clumsiness in this song, that dims its brightness. Harry Brook's 'Sleep, sleep, beauty bright' (Blake's words) moves in graceful, peaceful fashion. Its extreme compass (for the two voices) is D to F. Havergal Brian's 'Fair pledges of a fruitful tree' (Herrick) moves largely in thirds. It is marked 'To be sung *sotto voce*'—a nice bit of quiet music. The pianist should be a person of taste. Norman Demuth's 'May Morning' (Milton's 'Now the bright morning star, day's harbinger') begins and ends in unison. There are only eight bars for the second treble. The spirit is brisk and warm. Healey Willan has set Dr. Bridges's 'Angel

spirits of sleep' for S.S.A. sensitively. Very soft humming is employed. Long phrasing is called for. A good test for control and command of resources in shading and colour. Patrick Hadley's 'Faery Song' (S.M.-S.A.) is for voices and orchestra (score and parts on hire; this copy gives a pianoforte accompaniment). The middle part is divided for a dozen bars. This is pretty difficult, and seems, to the eye, as if it could be brought off with a good deal of effect, provided the orchestra were truly balanced with the singers (Oxford University Press).

Ivor R. Davies's 'Summer Rain' (S.A.) is a pleasantly contrived piece in which light, floating tone, rising to a good *crescendo* here and there, is wanted (Elkin).

Here is Peter Warlock again, with three songs by Robert Jones, dated 1608 (S.S.). They are 'Disdain that so doth fill me,' 'Since just disdain began to rise,' and 'Now let her change and spare not.' All move at a sprightly pace. The stresses, in the second, must be watched, so that, for instance, 'began,' with 'be,' on the first of the bar, gets its right value. These are good for older singers. Felix White turns to Dr. Bridges for 'Gay Robin is seen no more' (S.A.). This has effective chromatics, and a neat poise. Cuthbert Osmond sets words by the same poet, 'The idle life I lead' (S.S.A.). The part-writing is well turned, and not difficult. A new number in Dr. Whittaker's arrangements of northern songs is the debonair 'Bonny Pit Laddie,' a jolly rattle for dexterous speed-merchants (S.M.-S.A.) (Curwen).

John Pointer has arranged for S.A. (lowest note A) German's setting of 'Who is Sylvia?' This spirited piece suits older singers well. W. McNaught's 'In Derry Vale' is now to be had for S.M.-S.A., as well as in the unison setting already issued. The accompanying parts begin singing on 'Ah' and later join in the verse. (W. G. Rothery's words). The setting brings out extremely well the richness of the harmony—a healthy richness, of course. A capable choir will greatly enjoy balancing melody and accompaniment, and getting the full measure of beauty out of this glorious air. George Rathbone's 'Song of the Waters' is a fluent waltz, needing light, easy tone, and long phrasing. It is for S.S. Eric Thiman's 'To Daffodils' (Herrick) is for S.S. in canon—an easy, fluent piece (Novello).

Cyril Jenkins's 'The Lamb,' a setting of Blake's poem for S.S., moves largely in thirds and sixths. It could be made prettily effective by singers with a sense of delicacy and a velvety tone (Paxton).

'Come, let us all a-maying go' is an arrangement from 'Semele.' Its runs, at a quick pace, give the singers something to bite on. It is for S.A. (lowest note A) (Paterson).

Vincent Thomas writes straightforward, flowing parts for S.S.A.A. in 'Falero, lero, loo!' (Wither's 'I loved a lass'). The tune is ordinary enough. The trimmings will please. W. R. A.

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UNISON

Apt for the Schubert Centenary year comes a group of fourteen of the master's songs, very well selected. The translations are taken from the Fox-Strangways and Steuart Wilson edition, and the editor is Dr. Whittaker. The whole set should be looked through, for there is something here to suit every class—not to mention the soloist, who for a few pence can get some splendid additions to his repertory. The slow, sustained songs are 'Hope,' 'Love's Presence,' 'At Sunset,' 'The Gods of Greece,' 'Traveller's Hymn,' 'The Moon,' 'Gillyflowers,' and 'The Quiet Night.' A little brisker in movement are 'Schubert to his Piano,' 'The Lute-Player,' 'Forget-me-nots,' and 'Aubade'; and 'Certainty' and 'A Son of the Muses' are lively. A few (*e.g.*, the three immediately preceding the last, from the cycle 'The Fair Maid of the Mill') have what the cinema people call a 'heart interest,' so they suit older singers best. Under Dr. Whittaker's editorship the list, all may be sure, includes nothing that cannot be attempted by singers of average capacity. There is no reason why any teacher should be scared of Schubert, and every reason why he or she should use these healthy, happy songs. Other unison songs are Felix White's inspiriting 'The Praises of the Flow'ry Spring,' that leaps lithely; Gordon Slater's 'And shall Trelawny die?'—Hawker's rough rhyme doughtily set; Percy Judd's 'Canadian Boat Song' (Moore's poem), a pleasing barcarolle, and 'The Terrible Robber Men,' a tripping six-eight tune with some longish sustained notes; Robin Milford's 'In Youth is Pleasure,' an unsophisticated ditty with a key change or two to give variety; Roy Thompson's 'The shepherd boy sings in the valley of humiliation' (Bunyan), a rather ordinary tune with a graceful sweep; and Barbara Thornley's 'Dustman's Song' to Drinkwater's words—an easily-swaying tune with an accompaniment that should have a sensitive player (Oxford University Press).

'Dulce Domum' is arranged 'for senior forms in schools or small male-voice choirs.' It may be sung in unison throughout, or the verse by a mezzo-soprano, tenor, or baritone soloist, and the chorus either in unison or three parts (two bass parts being added). One of the cheap little packets of songs contains Cecil Sharman's 'Very lovely,' a cheery thing, Rowley's brief, brisk 'Buttons for Sale,' and Dr. Sweeting's round, 'The Four Sweet Months.' These are in one cover (Novello).

Two of Ernest Austin's agreeable but not strikingly fresh pieces are 'Dainty lady' and 'Little White Horses.' Both are in six-eight, *allegretto* (Larway).

Owen Mase's setting of 'England' is not to be confused with Parry's, which has different words. These are by de la Mare, and are intimate and introspective, ending 'Thine be the grave whereto I come, and thine my darkness be.' The music begins monotonously, and has a much-needed contrast in the middle (Curwen).

H. E. Watts's 'The Open Road' is devised 'for massed voices.' Its pietistic ending is rather unexpected. Those who approve the sentiment may like to try this (Elkin).

Lively youngsters could make J. Speaight's 'John Cook and his Mare' a neatly-pointed bit of singing, and so a piquant song. It is easy (Rogers; Hawkes).

Hawkes brings out one of the best sixpennyworths of recent times—'Twice Forty-four Sociable Songs,' collected and arranged by Geoffrey Shaw. Some are in unison, some in two, three, or four parts. Simple pianoforte parts are added, but a good many of the songs should be sung unaccompanied. There are hymns, carols, rounds, and all manner of good fare. The sixpences ought to bang in their tens of thousands.

Two more of Eleanor Farjeon's 'Singing Games' are 'Old Goodman Time' and 'The Wonder Star.' The first, a particularly happy little bit of imagination, needs nine youngsters, with a chorus of Twelve Hours. The other is for three Kings, a little Angel, Gnomes, Shepherds, and Children. Simple settings can be used to make these games into concert items, if desired. Another Schubert song in Dr. Whittaker's edition of 'The Old Masters' is 'To the nightingale,' a lovely little quiet piece (Oxford University Press).

'Seven Classical Canons' contain varied matter, from Beethoven, Mozart, and the two Haydns, Joseph and Michael. (By the way, Maria Anna, referred to in the note to the last canon, was Joseph's wife, not Michael's.) These would suit growing-up choirs. The music is mostly easy, though Beethoven's 'Maelzel' canon (the tune is used in the eighth Symphony) and his 'I prithee,' are excellent practice in rapid tongue-lips-teeth work, and in scales, respectively (Rogers).

'When the moon is up' is a dainty item asking plenty of tonal variety. Alec Rowley and Patience Ropes are composer and author (Paxton).

Bright, smoothly-phrased singing is wanted in Eric Thiman's 'What way does the wind come?' There is some good interval practice in it, and room for free tonal expansion (Novello).

Martin Shaw's 'Up tails, all!' is described as 'The duck's ditty.' It is vivacious in spirit, and has a good deal of dotted quaver-semiquaver rhythm. The words are from one of the Kenneth Grahame classics, 'The wind in the willows' (Cramer). W. R. A.

MORE SONGS FOR THE SCHUBERT CENTENARY

Besides the songs by Schubert noted above, an edition of a number of his works is to hand from Stainer & Bell, who have had the happy idea of getting Dr. Bairstow to arrange and edit nearly a score of Schubert's songs, for various choral combinations. There is something for everybody here—four unison songs, two in two parts, two in three parts, and one in four parts (women's voices), besides half-a-dozen for mixed voices and four for men. There need be no dismay in collaborating with Schubert thus—if the collaborator is a real musician. Here that is assured. The gentle art of arranging may be studied in these songs with advantage. Sometimes Dr. Bairstow makes the additional parts out of the accompanimental matter, and at others he uses canonic imitation very neatly. Of the unison songs, 'In the Pine Wood,' 'Lullaby,' 'The Miller's Song,' and 'Trust in the Springtime,' the first needs graceful treatment of light, short notes in the curving phrases; the third (the 'Wandering' song) has arpeggios to negotiate with a smooth, buoyant tone; and the other two are more sustained. None offers difficulty, and all offer something worth working at. The two-part songs for equal voices are 'Spring's Return' and 'What the birds think' (Op. 172, Nos. 5 and 6). The first is happy in a gently effervescent way. In the other the children are the birds, giving us a bit of their wise little minds, *scherzando*.

For S.S.A. there is 'Laughter and Tears,' moving chordally in shapely, gracious liveliness, and 'The Mother's Song,' a richly tender lullaby—a particularly admirable arrangement, this. 'Waterlily' is for S.S.A.A. This needs very soft singing (some of it on vowels, in the accompaniment of the tune), good expansion, and refined and subtle finish in the phrasing.

The mixed-voice portion consists of 'A Song for Marching,' 'Evening Glow,' 'First Love,' 'The Fishermaiden,' 'The Wayside Inn,' and 'To Music.' The first is a glorious, rousing piece, the second a full-toned setting of 'Lord, Thy glory fills the sky,' with divided S. and A.—a splendid test-piece this would be; the third (for S.S.A.T.B.) is slow, sustained, sad, and tender; the fourth (for S.A.T.T.B. or S.A.T.B. with tenor solo: the second tenor part can be sung by first bass) is arch and sprightly; the fifth is a touching setting of the meditation of a wanderer for whom there is no room, even in the grave; the sixth might well be sung at musical services in church, or at organ recitals, for it is a lovely, impressive work. Get your basses to think their part as if they were 'cellos, and they will love the task of upholding this nobly simple harmony. A fine song that rings true in every note—a touchstone for other 'sacred' pieces.

For T.T.B.B. there are: the lover's lament, 'My love hath left me lonely,' the splendidly dramatic and romantic 'On lonely heights,' the gently philosophic 'Wiseman's Song,' and the elevated imagery of 'Victory,' another song meet for high occasions, in church or out of it.

The whole budget is heartily welcome.

W. R. A.

Messrs. Chester have just issued John Shepherd's 'French Mass,' edited by H. B. Collins. Only Latin text is given—a matter for regret with many Anglican choirmasters who would like to add this sterling work to their service list. The writing is mainly polyphonic—not as a rule of a very complex or difficult character—with bold, straightforward homophonic passages interspersed. Mr. Collins supplies some gaps by adaptations from other works of Shepherd's, improves the underlaying of the words, and adds an interesting Preface.

The only fault to be found with Vernon Warner's album of 'Six Old-World Classics' (Bosworth) is the unenterprising choice. Such things as Rameau's 'Tambourin,' d'Aquin's 'Coucou,' Paradies's Toccata in A, &c., have been collected and edited so often that the student can hardly escape them. Mr. Warner's other selections from Mozart, C. Ph. E. Bach, and Scarlatti are almost equally familiar.

Something of the same criticism may be levelled at Book 5 of 'The Hundred Best Short Classics' (Paterson). There are twelve pieces, and exception can be taken to none of them. Yet who has not already several copies of such things as Tchaikovsky's 'Chanson Triste,' and 'Song without Words,' Rubinstein's Melody in F, Couperin's 'Sœur Monique,' the Paradies Toccata, the two pieces from Schumann's 'Scenes from Childhood,' &c.? On the other hand, few players have them all in one convenient book, and there is the further advantage here of the editorship of Harold Samuel, who has completed the task left unfinished by the late Cuthbert Whitemore.

Curwen's issue 'Hiawatha Dramatized,' the familiar poem 'arranged in tableau, recitation, and dance,' the music being for three-part chorus (some unison), with solos for medium voices. The pianoforte may be used for accompaniment, but the composer states that an 'orchestra is of the greatest importance.' Strings only 'would add much to the performance.' The work, in six Acts, runs for about two and a half hours. Cuts can be made if desired. It is remarked

in the preface that the music 'contains a simple idiom and repetition of phrase that make it easy to memorise.' This is very true. Those who do not seek any striking originality in such a work will not chafe at the music's being rather square-cut, and its ideas trite. Girls' clubs might look at this. There is a vocal edition (Sol-fa and Staff); and a book of the words is published separately.

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The Oxford University Press has added to its Oxford Orchestral Series a Passacaglia by Frescobaldi, scored for strings by Dr. Esposito; and, edited by the same hand, the Larghetto from Handel's B minor Concerto Grosso. Dr. Esposito has also scored for strings and *ad lib.* flute and bassoon, a very attractive 'Canzona Franchese,' by Ercole Pasquini. A 'Suite of Dance Tunes for String Band,' sub-titled 'The Jocund Dance,' by John B. McEwen, is just the thing for amateur and good school string orchestras. (The double-bass part is *ad lib.*) The fine series of instrumental movements from Bach's Cantatas, edited by Dr. Whittaker, is continued with the Sinfonia from 'Wir danken dir, Gott,' a brilliant movement now popular through Sir Henry Wood's transcription for full orchestra. Dr. Whittaker places the Sinfonia within the reach of small organizations by various 'cueings in,' and he adds optional notes in the trumpet parts for use when the Bach trumpets are not available; oboes play with violins, and so are *ad lib.*; and a third violin part is issued for use when violas are weak or absent. The important organ part may be played on the pianoforte, for which the editor has added optional filling-up. The score is complete with the keyboard instrument and strings only, oboes and trumpets being added according to convenience.

## Music in the Foreign Press

THE OPERAS OF JOSEPH SCHUSTER (1748-1812)

In the February *Zeitschrift für Musikwissenschaft* Richard Engländer emphasises the importance of Joseph Schuster's operas in the history of opera at Dresden between the time of Hasse and the time of Weber. Schuster has written *Opere serie*, *Opere buffe*, and *Singspiele*. In the last-named category, his 'Der Alchymist (oder Der Liebeteufel)' is particularly interesting. There can be no doubt that Schuster exercised a measure of influence on Mozart.

A FRENCH MUSICIAN ON SCHÖNBERG

In the February *Musique*, the composer and critic Arthur Hoerée writes:

> Schönberg's visit to Paris has enabled us to reconsider some of our prejudices against his art—an art which is in opposition to the Latin spirit, not so much in its essentials as by virtue of certain of its aspects. So far as it is hermetic and abstractly speculative, it cannot mean much to us. But we can enjoy its conciseness of form, the terseness of its idiom, the fluidity of its tones, and its restraint and economy. All these qualities render it worthy of attention. Let us admire his efforts and strive to understand his achievements; this will be beneficial to us, for he is a great pioneer.

THE YOUNGER HUNGARIANS

In the February *Auftakt*, an article by Ladislaus Pollatsek contains, besides useful notes on Georg Kósa (who apparently has completed an opera entitled 'The King's Cloak'), Ladislaus Lajtha, and Alexander Jemnitz, information on little-known composers such as Geza Frid, Georg Mathias Seiber, Stephan Szelenyi, Paul Kadosa, and Hugo Kellen. It also refers to the activities in musical composition of two instrumentalists whom we know well and appreciate—Zoltan Szekely and Paul Hermann.

THE CHARACTER OF KEYS

In the January *Auftakt*, Dr. Max Unger contributes to this favourite subject of disquisitions and discussions. He rightly points out that so long as pitch varies according to countries, there can be no ground for believing that any key has a character of its own.

> When the 'Meistersinger' Overture is performed in Austria, America, or Britain, a German or a Frenchman accustomed to the pitch of four hundred and thirty-five vibrations per second for A, hears this piece not in C major but in C sharp major. But after a time he grows accustomed to the new pitch and transposes his impressions accordingly.

Dr. Unger does not make the usual remark that much of the alleged character of keys is due to conditions determined by the build of wind instruments, by the relative number of open strings that bow instruments use in each key, and so forth.

M.-D. Calvocoressi.

## Gramophone Notes

By 'Discus'

H.M.V.

Holst's 'Uranus,' No. 6 of 'The Planets,' has been well recorded, as played by the Symphony Orchestra under Albert Coates. There is a bit too much of the hollow resonance that results from recording in empty concert-halls, and an unnatural flavour comes into the orchestral tone, especially in such passages as wake a few extra echoes (D1384).

The Cortot-Casals-Thibaud trio has long been so fine a combination that it is good to see the first two players forming yet another partnership. They open with a little-known work by Beethoven—Variations on an air from 'The Magic Flute.' This is an early work, and slight in character. It makes an attractive pair of records, the performance being all that we should expect from such a source (DA915-16). Now that Cortot and Casals have started on Beethoven, may we ask for two or three of the best Sonatas for 'cello and pianoforte? There are some fine movements here, and the chances of hearing them are rare, owing to the habit of 'cello recitalists of drawing largely on the everlasting Popper, a few early Italians, and transcribed sweetmeats. The gramophone public is no longer afraid of the word 'sonata,' and I believe that the best of these Beethoven examples, played by Cortot and Casals, would be welcomed.

Paderewski is to be praised for his courage in choosing a large work by a contemporary—Ernest Schelling's 'Nocturne a Raguze.' Those who would prefer him in some familiar music may be reconciled to the novelty by the excellence of the record, the tone being above the average. The Nocturne is an attractive work, as full of effect as such things are when written by performers of Schelling's standing. But it is a good deal more than mere 'pianist's music' (DB1029).

The organ at the Temple Church was so effective in the 'Hear my prayer' record that I expected a good deal from it in solo work. Perhaps I expected too much. Anyway I am rather disappointed with the recording of Thalben Ball in Karg-Elert's Triumphal March on 'Now thank we all our God' and Handel's Largo. It is good when the full organ is employed, and when the reed tone (especially in the pedal department) makes its presence felt; but in the foundation work passages of the Karg-Elert there is a want of clearness and solidity (C1458). (Apropos of organ records, the ignorance of some reviewers concerning the instrument continues to be manifested. Allusion was recently made in this column to the writer who ascribed to the daring of Dupré a registration effect indicated by Bach himself. Yet another reviewer, discussing the record of Dupré's playing of the Chorale Prelude on 'Christ, unser Herr, zum Jordan kam,' describes Dupré's pedalling as amazing, being unaware that the continuous semi-quaver bass is played by the left hand—with 16-ft. and 8-ft. stops, the pedals having a simple job with the chorale melody in long notes!)

Anne Thursfield sings a couple of songs by Armstrong Gibbs—'When I was one and twenty' and 'Song of Shadows.' Here is significant singing, and very few words are missed. True, this distinctness is bought at the cost of a trifle of naturalness; I don't like the singer's way of starting words that begin with a vowel (with a tiny break in the flow of sound and a stress—*e.g.*, 'for 'endless') (E462).

For vocal fireworks it would be hard to beat, or even equal, the latest Galli-Curci record. She sings a vocal waltz by Arditi—'Parla!' and Benedict's 'The Gipsy and the Bird.' The title of the second of course implies a flute obbligato, and a very brilliant thing it is, played by C. Barone. So far as this side of the record is concerned my hat is off as much to the fluter as to the singer. Recent records of Galli-Curci have been below her standard, I think; this one is on a level with the 'Una voce' disc which made such a hit some years ago (DA928).

Why do singers persist in the poor song called 'Passing by,' and add to their offence by giving the composer as Purcell, implying that it was written by *the* Purcell? It is by an obscure living composer. I forget for the moment whether Purcell is his real name, but certainly his music is a long chalk from being real Purcell. If singers want a worthy setting of the poem they will find it in Parry's 'There is a lady sweet and kind.' Mr. John Brownlee is the latest to serve up this feeble ditty. He does better in Maude Valerie White's 'King Charles' (E483).

The mid-March list gives us an all-too-rare recording of Kreisler in a work of importance. Too often he puts us off with trifles—and poor trifles, too, some of them. Here he is in the Brahms Concerto, with the Berlin State Orchestra, conducted by Blech. This strikes me as being entirely first-rate save in the matter of tone, which is on the hard side, in both solo and orchestral parts. In the Adagio the solo violin is quite piercing. However, this effect may be in some degree peculiar to my machine and choice of needle, so I do not press the point. The first movement is especially enjoyable, with the right sense of size, and an orchestral part that is clear even in its quietest moments. Nos. DB1120-22 give this movement, the sixth side of the three being filled by Schumann's Romance in A. This avoids splitting the Adagio and Finale, each of which is complete on one record—Adagio, DB1123; Finale, DB1124. This fine set wipes out even that worst of Kreisler's descents—the piece by the American General Dawes that earned a high place among the world's worst fiddle solos.

Isolde Menges balances the over-familiar Brahms-Joachim G minor Hungarian Dance by one in B minor that is too rarely heard. In both her playing is admirable (E496).

The only orchestral record is of Grainger's 'Molly on the Shore' and 'Shepherd's Hey,' played by the Royal Opera Orchestra, under Lawrance Collingwood. This makes stirring noises, but the ensemble gets a bit out of gear at times (B2641).

The choir of the Temple Church sounds unduly chastened in Wesley's 'Praise the Lord, O my soul.' There are some excellent soloists, including (apparently) the world-famous soprano, Thomas Lough. A good deal of the music doesn't 'lie' very well for his voice, but he finds opportunities of showing some of his wobbling, squeezed tone, heavy-weather sisters how to sing high notes (C1436).

Two operatic vocal solo records are in the parcel. Both draw on 'Carmen,' and both are above the average. Soprano Heldy, and tenor Ansseau, sing 'Parle-moi de ma mère' and 'Qui sait de quel démon' (DB1115). (The translation of the latter on the label makes one glad the duettists sing in French; 'I might, perhaps, have been of a false fiend the prey.' One never knows one's luck, does one?) The other record is of Olczewska, who sings 'Printemps qui commence,' from 'Samson et Dalilah,' and the 'Carmen' Habanera (D1386).

For clearness of words it would be hard to equal the three records of Mimi Crawford's singing of eleven Milne-Simson songs from 'When we were very young' and 'Now we are six.' Unfortunately, the voice is almost all it shouldn't be. I wish Miss Crawford would borrow the lovely voice of one of our song-without-words experts, or else hand over her own unique words-without-song (B2621 and B2678-79).

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COLUMBIA

The transference of the recording operation from the studio to the concert-hall or theatre is not always an entire improvement. Occasionally there is too pronounced an impression of empty space, and the added sonority is apt to have a hollow ring. I am reminded of this by the records of the Court Symphony Orchestra playing the 'Dance of the Hours,' from 'La Gioconda,' conducted by Norman O'Neill. One can see the rows of empty seats, with maybe a charwoman at the far end in a state of suspended animation. Otherwise these records are good, though personally I have never been able to understand the apparent popularity of these anæmic dances of Ponchielli's (9288).

There is no doubt about the success of the violoncello as a recording instrument, and fortunately there are several first-rate players catering for the gramophonist. I doubt if there is one better than the new Columbia recruit—Gaspar Cassado. His special excellences, judging from his first records, seem to lie in beauty of tone and sensitive expression. He makes his bow with Schumann's 'Evening Song' and Fauré's 'Après un rêve' (D1598), and No. 5 of Granados's Spanish Dances and Handel's Largo (L2046). In the Largo he leaves the tune at one point and helps out the bass of the harmony—not a good idea, I feel. Having set out to deal with the tune he

should stick to it and leave the accompaniment to the accompanist. Mr. Cassado will be a favourite, no doubt.

It is a pity William Murdoch's excellent playing of Liszt's twelfth Hungarian Rhapsody is so meagre in tone. Music of this sort makes much of its effect by power and colour (9282).

The J. H. Squire Octet plays arrangements of Weber's 'Perpetuum Mobile' and Rubinstein's Valse Caprice. In both the players 'feature' the pianoforte overmuch, I think. With an octet of solo instruments we ought to get a far more interesting and effective texture, instead of an impression of an almost continuous pianoforte solo to which strings contribute with an apologetic air. On looking at the label the reason is apparent: the arrangements are made by the pianist, Mr. S. Crooke. He must learn to distribute the 'fat' (9287).

Another Cathedral organist makes his debut—Dr. H. L. Wilson, of Manchester. He plays Guilmant's Offertoire on two Christmas Themes. This is a distinctly successful bit of organ recording—as organ recording goes. (I am never able to join in the almost unqualified praise given to this branch by most of my confrères.) Dr. Wilson has a good registration scheme, although a more delicate reed for the carol tune would have been an improvement. His answer to that criticism, of course, is that a more delicate reed would not have recorded so well, which nobody can deny. I like his pedal stops, which are unusually clear (9293).

The Sheffield Choir, conducted by Sir Henry Coward, is recorded in Wesley's Chapel, London, singing Woodward's 'The sun shall be no more' and Stainer's 'I am Alpha.' This is a change from the austerities of choral recording that have lately been fashionable. There is still a large public for anthems of this sort, however. The choir is not well balanced, at all events for recording purposes. The men (especially the tenors) adopt too sledge-hammer a style, and the women are hardly heard at times. A more telling soprano line would have greatly improved the effect. There is a good soprano soloist, and the organ part is effective (9291).

Raymond Newell and chorus make a rousing thing of 'Johnny come down to Hilo'—one of the best shanty records I have heard, with capital voices, words clear, and any amount of 'go.' 'We're all bound to go' pleases me less, because monotony creeps in. A little variation of power—stopping well on the right side of sophistication and fussiness—would have made all the difference (4689).

Vocal solo records are of Miriam Licette and Dennis Noble in a duet from 'The Barber of Seville,' Mr. Noble's diction being a strong point (9290); Roy Henderson in a capital performance of Schumann's 'Devotion' and Cowen's 'At the Mid Hour of Night' (4692); Dame Clara Butt in Liddle's 'Abide with Me' and Sullivan's 'God shall wipe away all tears,' with organ (7374); and of Malcolm McEachern, who plumbs the depths in Jude's dreadful song 'The Mighty Deep' and the 'Volga Boatmen's Song,' the arranging of the last being shared by three hands: Buck, Kenemaha, and Guisberg—almost as many cooks as go to the compounding of a 'song hit.' Mr. McEachern does a 'stunt' at the end by going overboard, and repeating the last phrase an octave lower—a legitimate effect, I think (9292). The outstanding vocal record is of A. M. Guglielmetti doing wonders with 'Gli Angeli d'inferno,' from 'The Magic Flute,' and Proch's 'Variations' (L2045). This is one of the most astounding bits of vocal gymnastics I have ever heard. Proch's show-piece is by way of being a joke among musicians, but if such things can ever justify themselves it is only by singing so showy as this. The Mozart air is most brilliantly done too.

P.S.—I am asked to point out a slip in the label of Dr. Alcock's organ record, H.M.V. C1376. The Guilmant piece is Verset in F, not Interlude.

## BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'The Subject Index to Periodicals,' 1926. Pp. 555. Issued by the Library Association, £3 10*s.*

'Musical Meanderings.' By W. J. Turner. Pp. 206. Methuen, 6*s.*

'Dancetype: A simple method of Dance-Notation.' By Marylin Wailes. Foreword by Madame Karsavina. Pp. 22. Simpkin, Marshall, 2*s.* 6*d.*

'String Quartet Playing.' By M. D. Herter Norton. Pp. 144. Edward W. Organ, 15*s.*

'Here we go round: The Story of the Dance.' By Evelyn Sharp. Pp. 88. Gerald Howe, 2*s.* 6*d.*

'The Influence of Music on History and Morals.' A Vindication of Plato. By Cyril Scott. Pp. 245. The Theosophical Publishing House, 7*s.* 6*d.*

'A Final Burning of Boats, &c.' By Ethel Smyth. Pp. 263. Longmans, Green, 10*s.* 6*d.*

'The Parish Psalter.' By Sydney H. Nicholson. Pp. 224. Faith Press, 2*s.* 6*d.*

'Delius.' By Robert H. Hull. Pp. 45. 'Hogarth Essays,' second series. Hogarth Press, 2*s.*

'Sullivan's Comic Operas.' By Thomas F. Dunhill. Pp. 256. Arnold, 10*s.* 6*d.*

[Book reviews are unavoidably held over this month.—Editor.]

# Player-Piano Notes

ÆOLIAN

*Duo-Art.*—The only roll of any note in this batch is Chopin's Study in C sharp minor, Op. 25, No. 7, played with great depth of feeling by Harold Bauer (7120).

Mozart's Romance in A flat (Köchel's appendix No. 245), attractive though it be when one is in the mood for the style, is not Mozart at his most interesting, and it suffers here from Edwin Fischer's somewhat heavy treatment. His pedalling is opposed to the clarity that is of the utmost importance in Mozart playing (0331). Attractive though ordinary music is Gregh's 'The Happy Butterflies' Caprice, Op. 8 (7166). It is played by Géneviève Pitot, and gives this dainty-fingered artist an opportunity for displaying the delightful quality of her rapid scale-passages.

For those who care for this style of thing there is a Fantasia by Leybach on Bellini's 'La Somnambula,' of which Robert Armbruster gives a good performance (7113).

Eugène d'Albert's playing of Beethoven's 'Bagatelle,' Op. 126, No. 4 (0330), is disappointing; his rhythm seems uneasy.

So often is Tchaikovsky's familiar 'Song without Words,' Op. 2, No. 3, over-sentimentalised, that Shura Cherkassky's performance, though inclining a little to the opposite extreme, is refreshing and welcome (7154).

*Hand-Played.*—The contemplative style of Bruch's 'Kol Nidrei,' Op. 47, is hardly likely to attract on first acquaintance, but it makes good hearing, and has the advantage of being well-played by Clarence Adler (A1051*d*).

There is a fine performance of Chopin's Ballade in F minor (Op. 52) by Ignaz Friedman (A1053*e*). It is not in the really difficult class, but calls for careful management of *crescendos* and *sforzandos*.

A halting rhythm spoils the Minuet from Bizet's 'L'Arlésienne' Suite, played by Aurelio Giorni (A1055*e*).

Elgar's 'Land of Hope and Glory' turns out to be what is popularly known as a 'concert' rendering by Max Darewski, *i.e.*, the song, plus much well-played but totally unnecessary decoration in the form of scales and arpeggi. One would like to hear Elgar's opinion on this version (A1049*d*).

*Metrostyle.*—The fourth roll of the 'Diabelli' Variations comprises Nos. 22 to 28—perhaps the most attractive stretch in the work. The Fughetta (No. 24) is a happy example of Beethoven's dropping into this form. Incidentally it makes one wonder whether he knew Bach's 'Goldberg' Variations, wherein is a fughetta on similar lines—two halves, each repeated (contrary to the idea of fugue). This and many other Variations in the 'Diabelli' set are the best of answers to those who still subscribe to the old view that Beethoven was an indifferent contrapuntist. More vigorous and stimulating polyphony would be hard to find. In fact, stimulating is the right word for the whole group recorded on this roll. The editing has been well done, and in the brilliant Nos. 23, 25, and 27 the clarity and incisiveness are such as few pianists could (or would) attain. Almost inevitably they would dally with the time and spoil the headlong impulse; or they would use the pedal and destroy the clarity and point. This roll will leave the really musical player looking forward to its successor, which should see the conclusion of this fine enterprise (L30349*c*).

There are two good examples of the brilliant *salon* type. They are attractive, well cut, and easy to play, giving much effect for little trouble—Friml's Concert Waltz, Op. 12 (T30362*b*), and Godard's 'Au Rouet' Op. 85 (T30361*b*).

Tchaikovsky's 'Humoreske,' Op. 10, No. 2, is good, but needs careful management to make it a complete success (T30363*b*).

*Song-Rolls.*—These are of the usual order. 'Men of Harlech' (26848), played by Maud Atkins, needs to go at a much steadier pace than is directed. The others are Liddle's 'How lovely are Thy dwellings,' played by Charles Blackmore (26847); 'Bois Epais,' played by Albert Fream (26845); and 'The Far-Away Bells' (Gordon), played by Charles Blackmore (26846).

BLÜTHNER

Decidedly out of the ordinary are 'Altes Portrait' and 'Sturm,' by Serge Bortkiewicz (59463). The first is rich and full of colour, and is treated with sympathetic warmth by Felix Gieseking; and 'Sturm,' vivid and descriptive, is given a really brilliant performance.

Chopin Studies are played again and again with varying degrees of brilliance by different artists. Francis Planté is in excellent form in a couple of Chopin Etudes—Op. 25, No. 11 (55773), and Op. 10, No. 5 (56329). His pedalling is notably skilful, and there is no suspicion of blurring.

A halting and uncertain rhythm spoils Raoul von Koczalsky's playing of the same composer's Valse, Op. 34, No. 1 (56373). The clarity of the rapid passages and their delightful tone-quality, however, almost make up for the rhythmic deficiency.

Dvorák's 'Légende,' Op. 59, No. 9, is effective as played in duet form by Hermans and Hermanns-Stibbe (55418).

There is a typical Fauré piece—'Romance sans Paroles,' Op. 17, No. 3 (55913), well-played by Clotild Kleberg.

Hackneyed as it is, Rachmaninov's C sharp minor Prelude remains vital. It is played with firmness and an absence of sentimentality by Nestlé (57154).

The commonplaces of Verdi's 'Rigoletto' are bound to be painfully evident in a pianoforte transcription. It is surprising and instructive to note what such an artist as Szendrei can do to mitigate such short-comings. There are two rolls, the second of which is the more interesting (59699).

There is much satisfaction to be had with very little effort from Liszt's 'Paraphrase on Mendelssohn's 'Wedding March' (Ordinary, 52588). There is also 'Lysistrata Valse,' by Lincke (56828). This too is Ordinary—very!

D. G.

# Points from Lectures

The lecture season is at its height and, as may be expected, lecturers have a great deal to say that is varied and interesting.

Mr. Rutland Boughton had the enormous range of 'Six Centuries of Song' to cover in a lecture at Brighton. He found in 'Sumer is i-cumin in' the developed music of a free people, actuated by a common ideal. They were not the people who would be content for the soprano to have all the melody. In the best music all the parts should be equally good. Taking this standard he found Bach at the head and forefront of all musicians. With the exception of Bach, since 'Sumer is i-cumin in' there had been a decreasing relationship between the idea of Christianity and the mass of the people. The words of songs and carols got more pagan. A typical one had the invocation, 'The gods bless and keep thee.' Also the songs got more snobbish. They made use of classical quotations to show the learning of the writer. 'Less communal, more pessimistic,' was the lecturer's verdict as he passed from song to song down the centuries. Mr. Boughton differed from the statement that the Puritans were inartistic; they did much for music. In reversing the degenerating process, Bach put to religious use many a folk-song melody. He did, in fact, what the Salvation Army did to-day; he would not let the devil have all the good tunes. In degenerating to the drawing-room ballad, we got so low as Mendelssohn's 'Songs without Words,' which Mr. Boughton interpreted as 'Songs without Intelligence.' Playing a song by Stravinsky, he suggested that the composer wrote that kind of music with his finger to his nose. By contrast, he asked his audience to listen to music written by a young Russian, at Moscow—'a charming lullaby, with character and beauty.'

Speaking of 'Programme Music,' Dr. Norman Hay, at Belfast, said the only way to a real appreciation of abstract music was to hear it again and again. Let them fill their souls with the glories of its tone

and its chords. Let them learn to unravel its counterpoint, try patiently and loyally to get the panoramic view, the big perspective of its formal structure. The easy way—trying to attach a concrete story to a work like the fifth Symphony—would, he thought, carry them no 'forrader.' Dr. Hay divided programme music into (1) purely imitative music, and (2) music which had merely a general reference to some poetic basis or to some abstract music. All works of this second class were legitimate as music. They must stand or fall as music pure and simple, and, if they stood, the programme mattered little. If they were doomed to fall as music, no programme label would keep them up.

'Voice Production' was the subject treated by Miss Elizabeth Graves at the Dublin School of Singing. Between voice-production and singing, there was, she said, a big step. She hoped to make her young pupils into singers, though she could not promise to make them artists—that depended upon development and character; but she could point out the lines upon which to go. By concentration on voice-production they would get the production automatic, as it were—the steel structure on which they were afterwards to build the artistic superstructure. That superstructure would depend entirely on the singer's own conception of beauty.

Mr. Adam Carse interested his Muswell Hill audience in 'The History of the Orchestra.' The orchestra was, he said, only beginning to come into existence when signs of organization made their appearance at the end of the 16th century, and composers wrote their music for either voice or instrument. The first directions for orchestral instruments were to be found in the Church music at Venice. The earliest compositions for purely instrumental music were written for groups of five players, no account being taken of tone-colour, balance, or individual technique in any particular kind of instrument. A feature of the early orchestra was the bass parts, which were played by the lute and the bass viol, and formed its backbone, as it were. A little later there were evidences of an increase in the size of the orchestra, and the earliest set of band parts in existence were from French ballets performed in the 16th century.

A lecture was given at Belfast on the new examination scheme of the Society of Professional Musicians at Ulster. The object was to train conductors and choirmasters. The Society wished to help organist-choirmasters, teachers, and singing classes and choral conductors. Lists of books for each branch had been prepared, suggested music for special study had been arranged, and practical tests had been set out in the syllabus.

A discussion on hymn-tunes brought a number of speakers to a Church Music Society meeting at Bristol. The last speaker, Mr. A. S. Warrell, had probably the most serviceable thing to say. He appealed for brighter hymn-tunes; also he pointed out that most of the hymns were written in four parts. He thought this was not at all favourable, as people sang mostly in unison. He suggested that the organist should play the tune in the key most suitable for the congregation and not in that in which the tune was written in the tune book. A little attention to this, and a much better and brighter service would result.

From Bach's 'Last Opus' Prof. Donald Tovey argued five propositions at Wigmore Hall, London. He exploded for Bach the fable that Mr. R. O. Morris has demolished for the Italians and the Elizabethans, that the text-books of counterpoint had any connection whatever with the practice of the great composers. One reason for this strange state of affairs was that the Italians, from whom the grammars of music were derived, did not like Bach's style, and another reason was that the grammarians were too nearly contemporary with the composers to have the requisite vision. The most important of the propositions of the lecturer was that the fugue which Bach left unfinished when he was overtaken by his last illness was a fugue on four invertible subjects. Prof. Tovey then played his own completion of this big fugue, explaining that the key to the reconstruction lay in the fact that the fourth subject, which Bach had not introduced at the point when he lay down his pen, was the main fugue subject of the 'Art of Fugue' taken at the twelfth. Riemann had not been able to invert it because he took it at the octave, but that his own reconstruction carried out Bach's intentions completely, Prof. Tovey contended was proved by the fact that it worked.

To a Parents' Association, at Gloucester, Sir Hugh Allen advocated the writing down of tunes. It was as easy to write down a tune the first time one heard it as it was to write down a line of poetry, and yet it was a rare accomplishment, because it was usually begun too late. People believed an expert pianist was a good musician. But that was no more necessarily true than to say that a skilled typist was good at literature. Those parents who wanted their children really to learn music should see that they were taught not only the right way, but also at the right time, and the right time was as early as possible.

Church music was treated historically by Mr. F. C. J. Swanton at the Royal Irish Academy of Music. 'History must be as true as possible,' said the lecturer's cousin, Mr. Hilaire Belloc. It was the rock upon which one stood. When (if ever) the successors of Arnold Schönberg became familiar names on service lists, Bach's Passion and B minor Mass would not be equalled or replaced. Beethoven in his later Mass reverted to 16th-century methods, introducing the bare fifths of Palestrina. Holst and Vaughan Williams were going back to Elizabethan times. Elgar's 'Gerontius' was much influenced by the historic style. As to the future of music, it was not impossible that Europe was losing its capacity for producing great composers, and the palm might then go to America, where there were blood mixtures which were known to produce strong musical characteristics.

A vigorous defence of Stainer was made by Dr. R. Walker Robson at the monthly meeting of the Tonic Sol-fa Association. The 'Crucifixion,' he said, had brought comfort and peace to millions. In similar strain Stainer's critics decried Handel and Mendelssohn. The tirades of abuse came mainly from young men, cathedral organists and clergy of narrow outlook. To such a great personality let us be just and kind.

Mendelssohn was defended by Mr. Alfred W. Fisher in a lecture at Hove. Like his nature, his music was simple, direct, and clear. Mysticism was abhorrent to him, and his efforts were always to pare down the musical content to its simplest.

The String Quartet was sketched in its development by Mr. Allen Gill in a lecture at the Northern Polytechnic—not nearly well enough attended. Of

Beethoven it was said that he found music a science and left it an art. This distinction was illustrated by the case of the carefully trained singer. He was conversant with all the different theories of voice-production, and talked glibly about registers, resonance, and colour. He sang by rule—made no mistakes. People discussed his admirable method, his marvellous breathing capacity. He was technically perfect, yet utterly failed to interpret the composer's meaning.

Picture music was the subject Mr. W. A. Chislett took at Halifax in the absence of the lecturer, Mr. Walter Yeomans. The popularity of the gramophone and the number of good records sold, were he said, evidence that we were far from being an unmusical nation. Historically speaking, the English were one of the most musical nations. We had a very fine heritage of folk music and, on the whole, a good taste in music, although we did not seem to fasten on to grand opera. It was too theatrical. It did not appeal to us to see a man stabbed to the heart and taking about half-an-hour to die while some solo was being sung. The gramophone could do for grand opera what the printing press had done for Shakespeare.

'Do not speak disrespectfully of jazz,' said Sir Walford Davies in a lecture at Reading University. 'I saw the face of a little girl who was in a nursing home at the same time as myself brighten up as soon as a jazz music record was played on the gramophone. We were both hungry for music at the time. I personally did not like it, but the little girl did. Jazz has vital rhythm, and we must pause before we criticise it.'

In his tenth lecture, Prof. Percy Buck finished his series at the University of Sheffield. He revealed his entire sympathy with the modern school of composers and his faith in the future of British music. He also showed that he had thrown overboard many of the 19th-century conventions governing composition in which he had been trained. He remarked that it was true of music, as of all the arts, that one's enjoyment of it was increased by knowledge of what it meant and how and why it came about, and the object of his lectures had been to supply the inner meaning of music. Many people, he said, agreed with progress down to their own times, but deprecated further changes.

'Music as an adjunct to worship' gave the Rev. M. A. Bere an opportunity of some outspoken criticism in an address to Hampshire organists. Most choir-trainers, he said, were slaves to the ridiculous fetish of conventional choir-boy falsetto. The notes that suited properly trained boys did not suit the men, or women either, for that matter, and so the adults of the congregation were sacrificed on the choir-boys' altar.

Dr. Frederic H. Wood spoke of 'Some Types of Song,' at Liverpool. These were the folk-song, ballad, art-song, and opera song. Of the ballad type he instanced Martin Shaw's 'Annabel Lee.' That version showed how far we had travelled from the days of Henry Leslie and his famous choir. Of songs of emotion, he singled out Parry's 'Why art thou slow, O death?' as one of the best of its kind. Of the complicated modern song he mentioned as examples Bantock's Chinese songs and Martin Shaw's 'Wood Magic.' The whole question with the listening public seemed to be the personality of the singer, whereas the message was of much greater importance. The true artist would always place this first.

J. G.

# Occasional Notes

We had hoped that the discussion on 'The Ethics of Borrowing' would end with our 'Occasional Note' in last month's issue. We have, however, received two further letters on the subject, one of which, from Mr. Ernest Newman, gives yet another instance of Dr. Eaglefield Hull's habit of appropriating the ideas and even the actual words of other writers.

We add a further example that has been brought to our notice during the past few weeks: In January, 1926, Messrs. Novello published 'The Descant Hymn-Tune Book,' by Geoffrey Shaw. The work opened with a Preface on the principles and use of descant, specially written by the Editor of this journal. In *The Organ* of July, 1926, appeared a review of Mr. Shaw's work, unsigned, but written (we have ascertained) by Dr. Hull. This so-called review consisted entirely of a substantial extract from the above-mentioned Preface, with no word of acknowledgment and no quotation marks. The 'borrowed' matter (equal in length to about half a column of the *Musical Times*) was a part of several pages of review contributed to *The Organ* by Dr. Hull, and presumably he was paid for it in the ordinary way. This inexcusable profiting by the work of another writer calls for plain speech. We therefore bluntly accuse Dr. Hull of including in his contribution to *The Organ* of July, 1926, a considerable portion of matter belonging to Messrs. Novello, used in such a way as to make it appear to be his own original work.

It is an unfortunate coincidence that at the moment when this side of Dr. Hull's activities is under consideration, his methods of advertising should also be attracting unfavourable notice. Several readers send us copies of a four-page circular advertising his Albert Hall organ recitals. We pass by the flamboyant nature of most of the circular, on the charitable assumption that the drafting thereof was done by a publicity agent who is unaware of the very reasonable conventions that are observed in announcing an important musical event. (In fairness to this agent, however, we must assume also that Dr. Hull supplied the material and passed the draft.) The point we wish to deal with is that raised by several correspondents, and concerns a statement in the circular to the effect that Dr. Hull 'has edited the complete organ works of Rheinberger.' The facts are as follows: Dr. Hull's name was one of several submitted to Messrs. Forberg, of Leipsic, by their London representatives, as possible editors of a projected new edition of the seventeen Organ Sonatas in Messrs. Forberg's catalogue. Dr. Hull has never been commissioned to do the work. On the contrary, within a few days of his publicly announcing that he had completed the new edition, we were informed that Messrs. Forberg had decided to hold up the project for the time being! Now, a mis-statement of this kind is not an accident, and it cannot be ascribed to the imaginative publicity agent. It must have come from Dr. Hull himself, and nobody knew better than he how remote it was from the truth. The most adequate comment is in the form of a question. Let Dr. Hull ask himself what would happen to the holder of a Doctor's degree in Medicine, or Law, or any science or art other than Music, who employed such a method of publicity as this—a method that lowers the status of the advertiser and of the profession to which

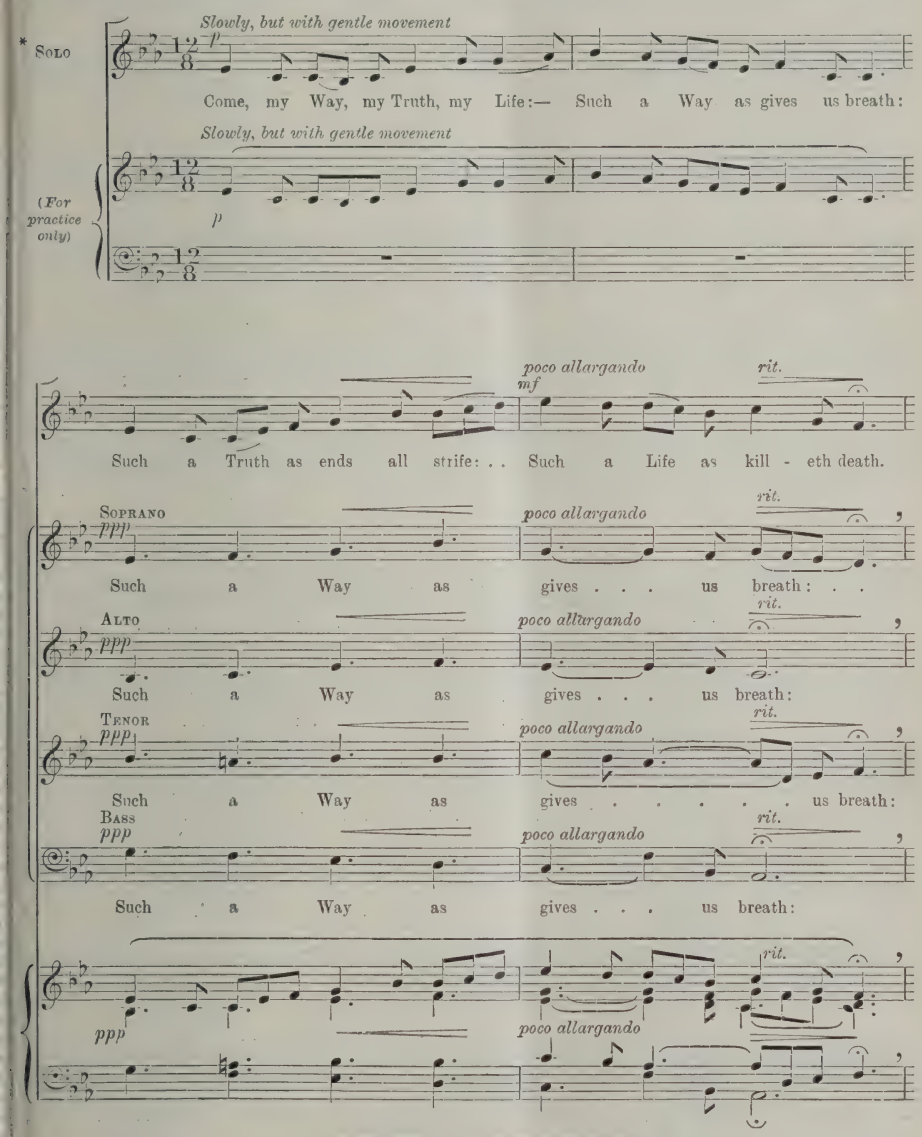
(*Continued on page 344.*)

# Come, my Way, my Truth, my Life

ANTHEM FOR UNACCOMPANIED VOICES

Words by George Herbert Music by Roy Thompson

London: Novello and Company, Limited: New York: The H. W. Gray Co., Sole Agents for the U.S.A.




* Contralto or Mezzo-Soprano

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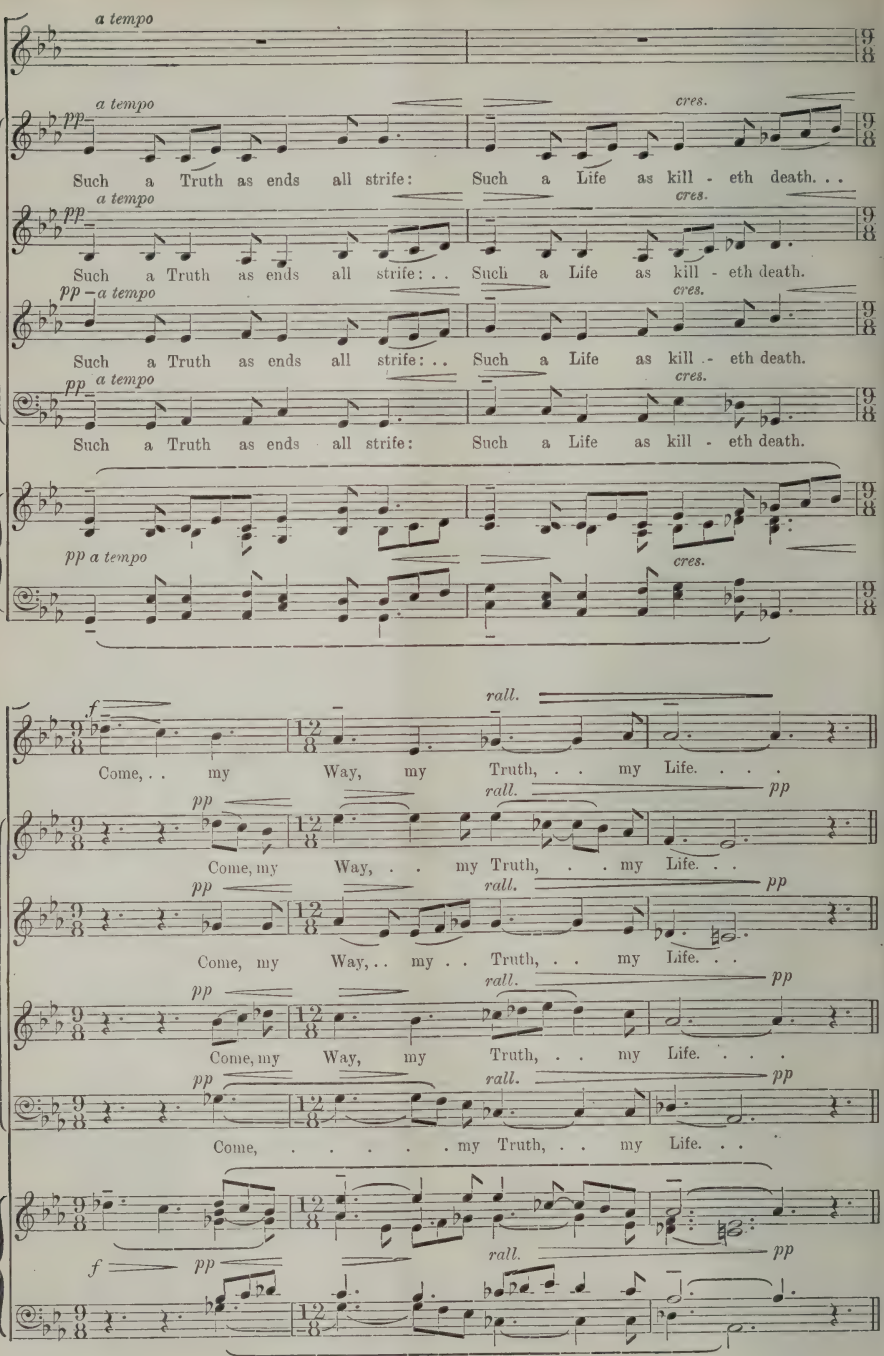
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Such a Truth as ends all strife: . . Such a Life as kill - eth death.
Such a Truth as ends all strife: . . Such a Life as kill - eth death.
Such a Truth as ends all strife: Such a Life as kill - eth death.
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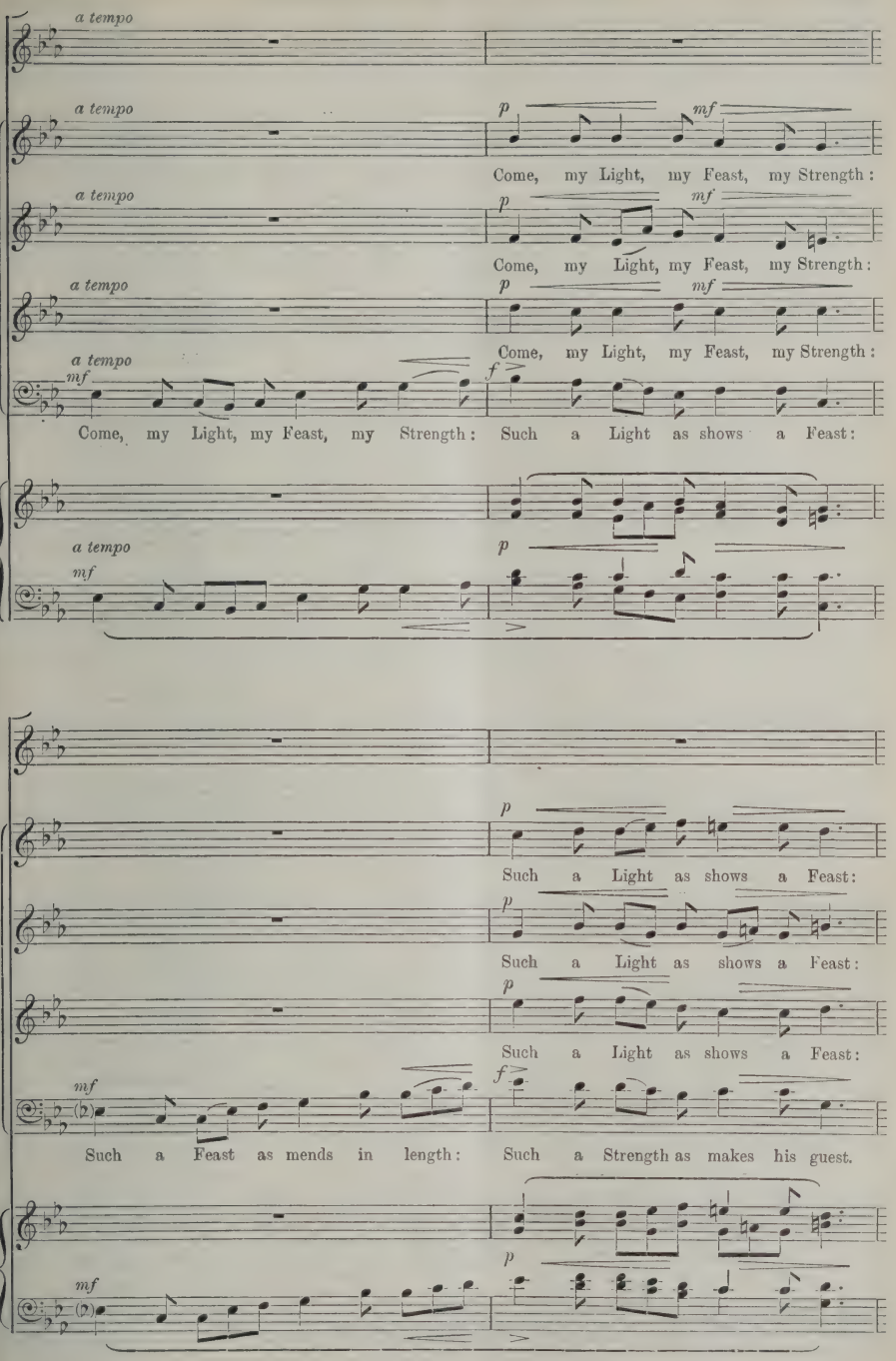
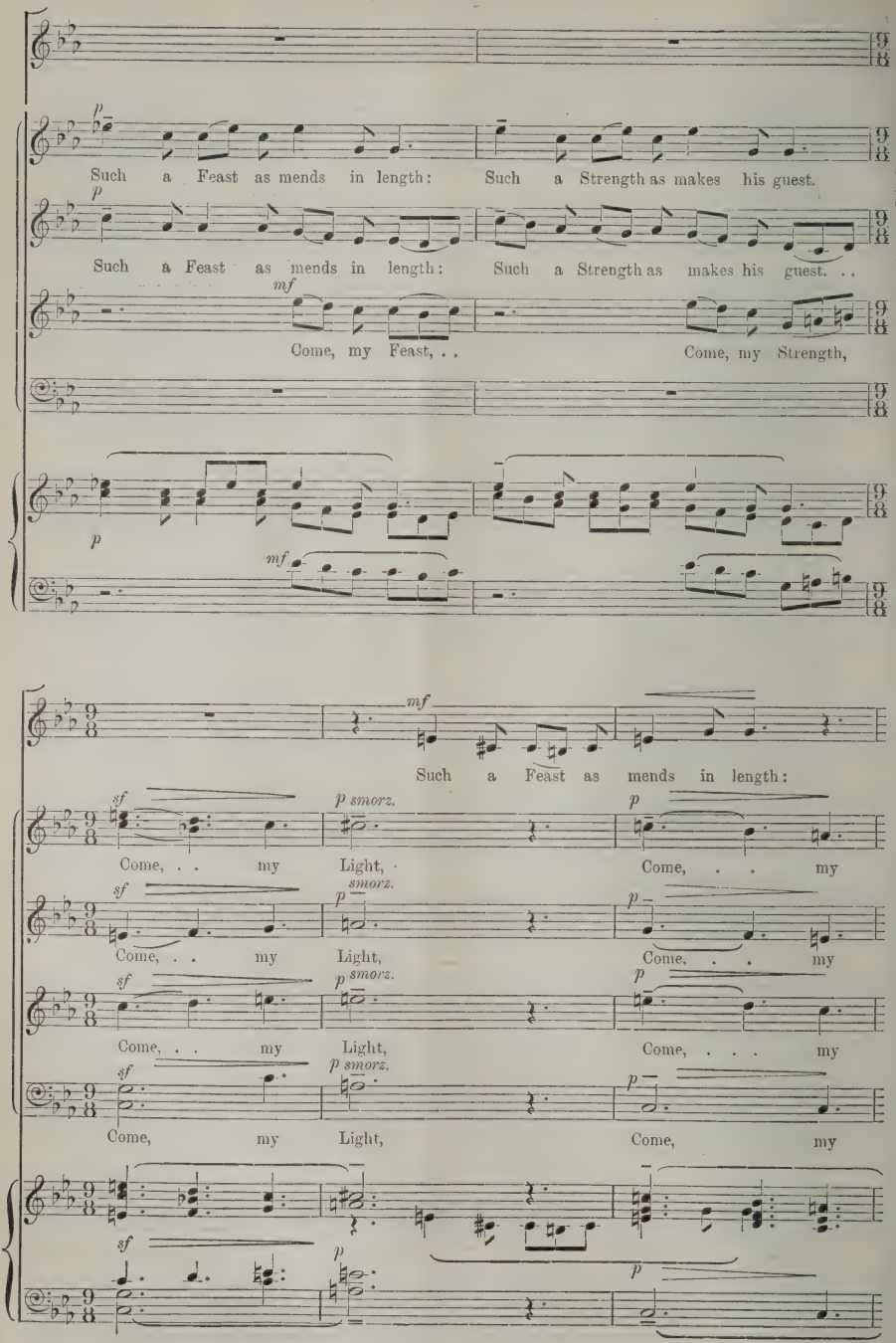
Come, my Way, . . my Truth, . . my Life. . .
Come, my Way, . . my . . Truth, . . my Life. . .
Come, my Way, my Truth, . . my Life. . . .
Come, . . . . . my Truth, . . my Life. . .


a tempo
p
mf
Come, my Light, my Feast, my Strength:
Come, my Light, my Feast, my Strength:
Come, my Light, my Feast, my Strength:
Come, my Light, my Feast, my Strength: Such a Light as shows a Feast:
f
Such a Light as shows a Feast:
Such a Light as shows a Feast:
Such a Light as shows a Feast:
Such a Feast as mends in length: Such a Strength as makes his guest.


p
Such a Feast as mends in length: Such a Strength as makes his guest.
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Such a Feast as mends in length: Such a Strength as makes his guest. . .
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Come, my Feast, . . Come, my Strength,
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Such a Feast as mends in length:
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p smorz.
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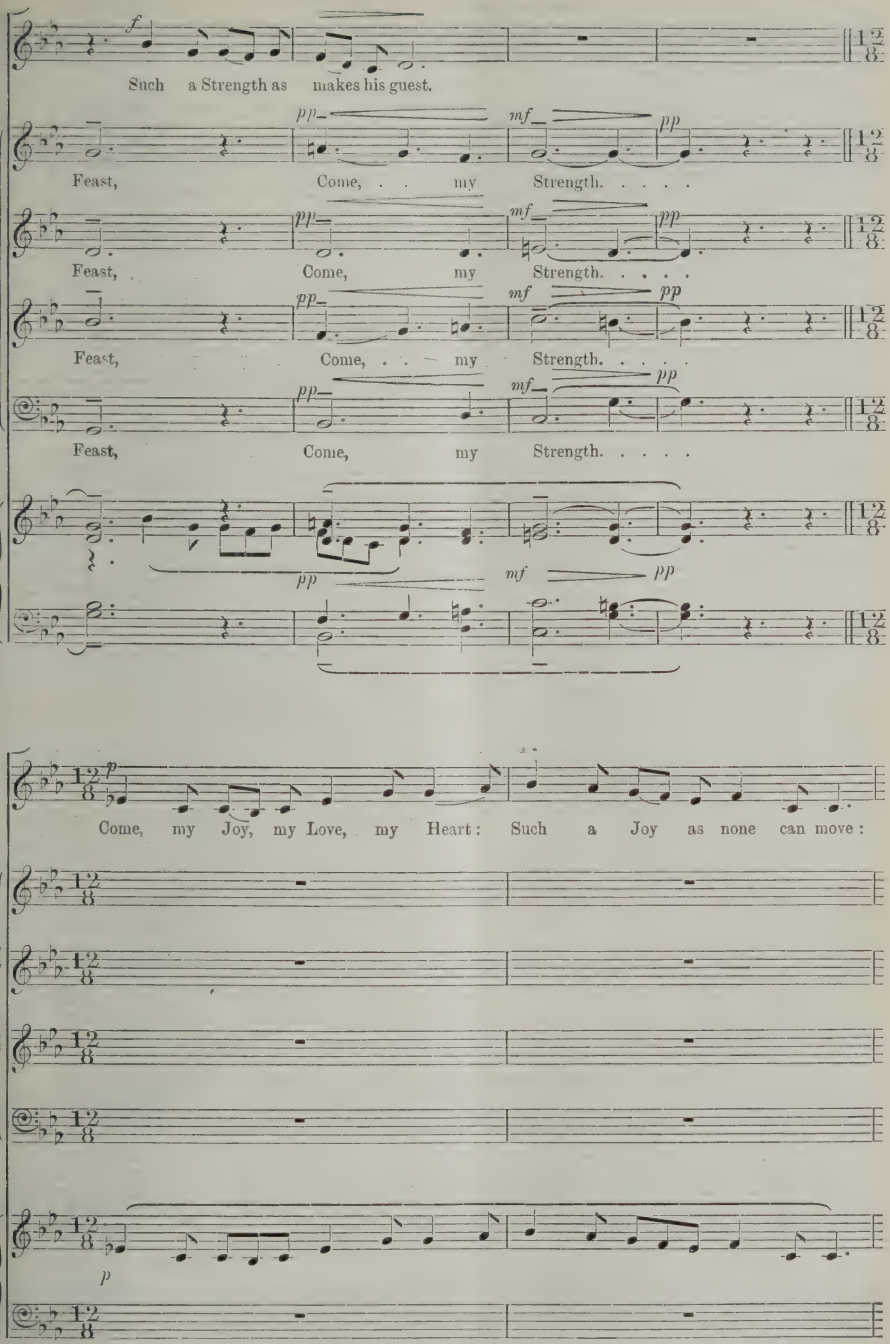
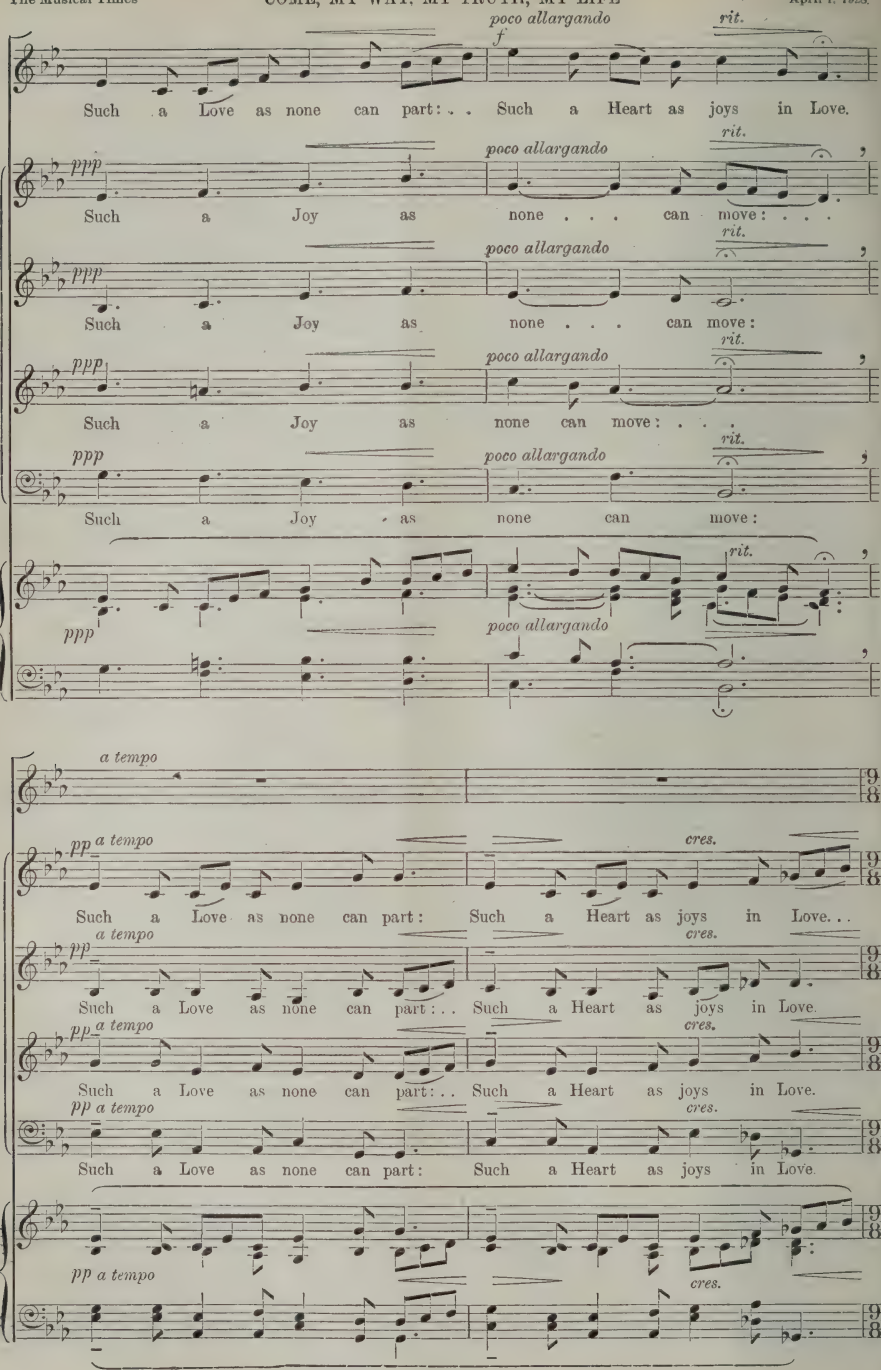
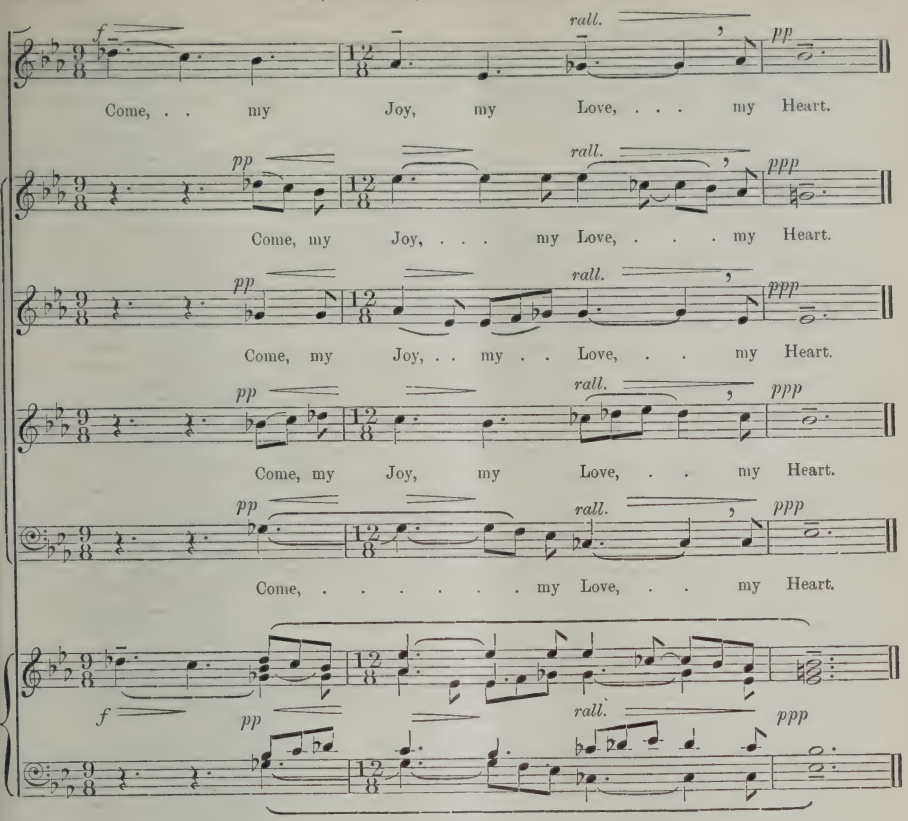

Such a Strength as makes his guest.
Feast, Come, . . my Strength. . . . .
Feast, Come, my Strength. . . . .
Feast, Come, . . . my Strength. . . . .
Feast, Come, my Strength. . . . .
Come, my Joy, my Love, my Heart: Such a Joy as none can move:


poco allargando
rit.
f
Such a Love as none can part: . . Such a Heart as joys in Love.
ppp
Such a Joy as none . . . can move: . . .
Such a Joy as none . . . can move:
Such a Joy as none can move: . . .
Such a Joy as none can move:
a tempo
pp
cres.
Such a Love as none can part: Such a Heart as joys in Love. . .
Such a Love as none can part: . . Such a Heart as joys in Love.
Such a Love as none can part: . . Such a Heart as joys in Love.
Such a Love as none can part: Such a Heart as joys in Love.


f
rall.
pp
Come, . . my Joy, my Love, . . . my Heart.
pp
rall.
ppp
Come, my Joy, . . . my Love, . . . my Heart.
pp
rall.
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Come, my Joy, . . my . . Love, . . my Heart.
pp
rall.
ppp
Come, my Joy, my Love, . . my Heart.
pp
rall.
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Come, . . . . . my Love, . . my Heart.
f
pp
rall.
ppp

(*Continued from page 336.*)

he belongs. Moreover, to advertise unfairly is to compete unfairly. We hope that in the near future some musical organization, such as the I.S.M. (or Dr. Hull's own body, the B.M.S.), will be empowered to deal drastically with unprofessional conduct of this kind.

In the course of his letter, Mr. Newman makes it clear that he writes in no unfriendly spirit to Dr. Hull. We shall perhaps be disbelieved, but that is our claim also. We take the matter up because, so long as the musical profession has no governing body able to deal with breaches of conduct or etiquette on the part of its members, that unpleasant duty devolves on the musical press. When the offending member holds the highest academical distinction, and occupies so prominent a position as in this case, the need for plain speaking is the more imperative.

A Handel performance of unusual interest will take place at Bishopsgate Institute on April 26, at 8, when the Harold Brooke Choir will perform 'Belshazzar' in the new abridged edition. This work, though very little known, contains some of Handel's most graphic music, its vivid characterisation suggesting opera rather than oratorio. The soloists will be Norah Scott Turner, Percy Manchester, John Buckley, with Bernhard Ord as harpsichordist and Francis Sutton at the organ. Bishopsgate Institute is close to Liverpool Street Station, and is easily reached from Oxford Circus by the Central London Railway.

Dr. Albert Ham's old friends in this country will be interested to know that he is resigning the conductorship of the National Chorus of Toronto in order to concentrate his energies mainly on his work at St. James's Cathedral. He founded this fine choir twenty-five years ago, and his retirement brings to an end a long spell of fruitful choral activity. It is worth recording that the National Chorus came into being during the wave of enthusiasm created by the visit to Toronto, in 1903, of Sir Alexander Mackenzie in connection with the series of Festivals organized by Mr. (now Dr.) Charles Harriss. The National Chorus consisted of two hundred voices, and its programmes have always drawn liberally on British composers. In recent years it specialised in *a cappella* singing, and was, in fact, the only large-scale choral body in the continent to do so. Throughout it has maintained a standard of choralism worthy of its British origin, and as a popular educative force has done invaluable service to music in Canada. The Chorus will now cease to exist under its original name, but will no doubt be re-organized. The last concert under Dr. Ham's *régime* took place on January 26, and according to Canadian press reports was distinguished by performances worthy of the high reputation of the choir.

Our Scottish correspondent reports a choral event that deserves the added publicity of a few words here. On March 3, four of the most prominent of Lancashire mixed-voice choirs, from Barrow, Blackburn, Blackpool, and Sale, visited Glasgow, where they were entertained to tea by the Glasgow Orpheus. Each of the five choirs then performed a programme of about half-an-hour's duration, all joining together afterwards in singing 'Jerusalem,' Parry's 'There is an old belief,' and the 'Hallelujah Chorus.' We give the titles of the principal items sung by the various choirs: 'Sweet honey-sucking bees,' 'Death on the hills,' Cornelius's 'Surrender of the soul' (Barrow Madrigal Society); Bax's 'Of a rose I sing,' Stanford's 'Ye holy angels,' and Benet's 'All creatures now are merry-minded' (Dr. Brearley's Choir, Blackburn); Byrd's 'I thought that love had been a boy,' Bainton's 'The Ballad of Semmerwater,' Elgar's 'O wild west wind' (Sale and District Musical Society); 'Weary wind of the west,' Brahms's 'Song of Destiny,' Walford Davies's 'These sweeter far than lilies are' (Blackpool Glee and Madrigal Society); 'The cloud-capt towers,' Pearsall's 'Great god of love,' Weelkes's 'Hark, all ye lovely saints' (Glasgow Orpheus). What a feast! When another such gathering takes place, may we be there to hear!

One point standing out in connection with this unique affair is that all the four Lancashire choirs are of the competitive kind. People who oppose the Competition Festival movement on the ground that it fosters the hunting of pots, scalps, and marks, at the expense of music itself, are faced with the fact that these choirs, who paid their very considerable travelling expenses to Glasgow, and sang to one another and together for the mere love of singing, are the product of the Competition Festival movement. We congratulate the enthusiastic promoters of this Glasgow meeting, and especially Mr. Harry Cooper, of St. Anne's, with whom, we understand, the project originated.

Amateur operatic societies are as a rule the most unenterprising of bodies. An experiment which Messrs. Chappell are making may lead some of them to become pioneers. At the Scala Theatre, on April 24, the Stock Exchange Dramatic and Operatic Society will give the first and several successive performances of a new light opera, 'Her Ladyship,' by Howard Talbot, the librettists being Percy Greenbank and Dorothy Langton. This use of amateur companies for trial-trip purposes strikes us as being a happy idea. If successful, it should point the way to the removal of the chief of the economic obstacles that hinder the production of new English light operas.

A number of readers send us a cutting from the *Church Times* of February 21, in which an advertiser in a country parish seeks for an organist 'who would do housework in vicarage, occasional gardening, and drive Singer car.' Our correspondents write in moods ranging from anger to amusement, and ask us to 'go for' the advertiser. We are sorry, but we can't pump up any wrath.

In a small country parish where funds do not permit of the engagement of a fully-qualified professional organist, and where there is no teaching or other musical work to be had, the post must be held by a semi-amateur, *i.e.*, one whose main employment is non-musical. This being so, it is mere snobbishness to draw distinctions between the various non-musical jobs that may be combined with that of organist. Provided the semi-amateur does his bit of church work satisfactorily, does it matter whether the bulk of his time is spent in an office, a shop, the driver's seat of a motor car, or the vicarage garden? We say no; and having swallowed the vicarage garden, we do not strain at the vicarage kitchen. We have had personal knowledge of excellent choir and organ work being done, free or

for a nominal salary, by men in avocations as apparently incongruous as those mentioned in the advertisement, and but for their willing service the work would not have been done at all. The advertiser's mistake, we think, was in the wording. What he really wants is a gardener and odd man who can also play the organ. So far from poking fun at him, we wish him luck in his search.

A recent issue of the *Manchester Guardian* contained a report of a London College of Music prize distribution at which the Lord Mayor of Manchester presided, the Lady Mayoress giving away the prizes.

In his address the Lord Mayor seemed to hint at identifying himself still further with the College activities. Clearly he is unaware of the low estimation in which it is held by the bulk of the musical profession. We suggest to his Lordship that he should consult the heads of the teaching profession at Manchester before again lending the prestige of his name and office to the concern. Perhaps the local branches of the I.S.M., B.M.S., N.O.A., and Music Teachers' Association, will join forces and see that the Lord Mayor is properly informed.

The Annual Dinner of the Musicians' Benevolent Fund will take place at the Savoy Hotel on April 25, at 7.30. Sir John Reith will be chairman, and among the speakers will be Dame Ethel Smyth. Mr. John Drinkwater will read some of his poems, and an attractive programme of music will be arranged. The dinner will be preceded by a reception at 7. Tickets cost one guinea, and are to be had from the Secretary, Musicians' Benevolent Fund, 16, John Street, Bedford Row, W.C.1.

The Albert Hall organ 'will eventually contain 9,562 speaking stops,' says a daily paper. Evidently Mr. Cochran has good reason for boasting that the South Kensington monster will out-do that little chamber-organ in Liverpool Cathedral, with its mere trifle of 168 stops.

# Church and Organ Music

## THE ROYAL COLLEGE OF ORGANISTS

Lectures will be given at the College, on Tuesday, May 15, as follows: At 3 p.m., by Dr. W. H. Harriss, M.A., F.R.C.O. (organist of New College, Oxford), on 'General Points to be observed in Choir-Training'; at 6.30 p.m., by Dr. Ernest Bullock, F.R.C.O. (organist of Westminster Abbey), on 'Anglican Chanting.' Admission free. The Choir-Training Examination will be held on Wednesday, May 16.

Dr. A. Eaglefield Hull, F.R.C.O., will give four historical organ recitals at the College on Saturday afternoons, April 28, May 5, 12, and 19, at 3.30 p.m. Admission free, no tickets required. A collection will be made at each recital in aid of the Organists' Benevolent League. The subjects of the four recitals are: (1) Primitive—from Frescobaldi to Purcell; (2) Classical—from Buxtehude to Mendelssohn; (3) Romantic—from Franck to Widor; (4) Contemporary.

An examination for the Sir John Goss scholarship will be held at the College in May or June. The successful candidate will be entitled to three years' free tuition at the Royal Academy of Music. Candidates must be either choristers or ex-choristers, and under seventeen years of age on the date of examination. Particulars, date of entry, &c., may be obtained from the Registrar of the College, Kensington Gore, S.W.7.

H. A. Harding, *Hon. Secretary.*

## MALVERN PRIORY

Messrs. Rushworth & Dreaper have recently installed a new organ is this historic church. Following is the specification:

| | Pedal Organ (Eleven Stops) | ft. |
|---|---|---|
| 1. | Double Open ... ... ... ... ... ... ... | 32 |
| | (Bottom 7 notes separate Quint Pipes. Extension of No. 2.) | |
| 2. | Open Wood ... ... ... ... ... ... | 16 |
| 3. | Violone (from Great) ... ... ... ... ... | 16 |
| 4. | Bourdon ... ... ... ... ... ... | 16 |
| 5. | Dulciana (from Choir) ... ... ... ... ... | 16 |
| 6. | Principal ... ... ... ... ... ... | 8 |
| 7. | Flute Bass (extension of No. 4) ... ... ... ... | 8 |
| 8. | Fifteenth (extension of No. 6) ... ... ... ... | 4 |
| 9. | Trombone ... ... ... ... ... ... | 16 |
| 10. | Double Horn (from Solo) ... ... ... ... | 16 |
| 11. | Posaune (extension of No. 9) ... ... ... ... | 8 |

I. Great Pistons to Pedal Combinations.
II Solo to Pedal.
III. Swell to Pedal.
IV. Great to Pedal.
V. Choir to Pedal.

| | Choir Organ (Seven Stops) | ft. |
|---|---|---|
| 12. | Contra Dulciana ... ... ... ... ... ... | 16 |
| 13. | Open Diapason ... ... ... ... ... ... | 8 |
| 14. | Claribel Flute ... ... ... ... ... ... | 8 |
| 15. | Dulciana ... ... ... ... ... ... | 8 |
| 16. | Principal ... ... ... ... ... ... | 4 |
| 17. | Flauto Traverso ... ... ... ... ... ... | 4 |
| 18. | Piccolo ... ... ... ... ... ... | 2 |

VI. Swell to Choir.
VII. Solo to Choir.

| | Great Organ (Thirteen Stops) | ft. |
|---|---|---|
| 19. | Gross Geigen ... ... ... ... ... ... | 16 |
| 20. | Open Diapason (Large) ... ... ... ... ... | 8 |
| 21. | Open Diapason (Medium) ... ... ... ... | 8 |
| 22. | Open Diapason (Small) ... ... ... ... | 8 |
| 23. | Stopped Diapason ... ... ... ... ... | 8 |
| 24. | Principal ... ... ... ... ... ... | 4 |
| 25. | Wald Flute ... ... ... ... ... ... | 4 |
| 26. | Twelfth ... ... ... ... ... ... | 2⅔ |
| 27. | Fifteenth ... ... ... ... ... ... | 2 |
| 28. | Mixture (3 ranks) | |
| 29. | Contra Tromba ... ... ... ... ... ... | 16 |
| 30. | Tromba ... ... ... ... ... ... | 8 |
| 31. | Octave Tromba ... ... ... ... ... ... | 4 |

VIII. Solo to Great.
IX. Swell to Great.
X. Choir to Great.

| | Swell Organ (Thirteen Stops) | ft. |
|---|---|---|
| 32. | Bourdon ... ... ... ... ... ... | 16 |
| 33. | Open Diapason ... ... ... ... ... ... | 8 |
| 34. | Rohr Flute ... ... ... ... ... ... | 8 |
| 35. | Salicional ... ... ... ... ... ... | 8 |
| 36. | Vox Angelica ... ... ... ... ... ... | 8 |
| 37. | Principal ... ... ... ... ... ... | 4 |
| 38. | Stopped Flute ... ... ... ... ... ... | 4 |
| 39. | Fifteenth ... ... ... ... ... ... | 2 |
| 40. | Mixture (3 ranks) | |
| 41. | Oboe ... ... ... ... ... ... | 8 |

XI. Tremulant.

| | | |
|---|---|---|
| 42. | Double Trumpet ... ... ... ... ... | 16 |
| 43. | Trumpet ... ... ... ... ... ... | 8 |
| 44. | Clarion ... ... ... ... ... ... | 4 |

XII. Solo to Swell.
XIII. Octave.
XIV. Sub-Octave.

| | Solo Organ (Seven Stops) | ft. |
|---|---|---|
| 45. | Viol d'Orchestre ... ... ... ... ... | 8 |
| 46. | Orchestral Flute ... ... ... ... ... | 8 |
| 47. | Harmonic Flute ... ... ... ... ... | 4 |
| 48. | Corno di Bassetto ... ... ... ... ... | 8 |
| 49. | Cor Anglais ... ... ... ... ... ... | 8 |

XV. Tremulant

| | | |
|---|---|---|
| 50. | French Horn ... ... ... ... ... ... | 16 |
| 51. | Tuba ... ... ... ... ... ... | 8 |

XVI. Octave.
XVII. Sub-Octave.
XVIII. Unison Off.

Accessories

Six thumb pistons (one adjustable) to Great organ.
Seven thumb pistons (one adjustable) to Swell organ.
Six thumb pistons (one adjustable) to Solo organ.
Three thumb pistons to Choir organ.
Reversible piston—Great to Pedal
Reversible piston—Swell to Pedal.
Reversible piston—Solo to Pedal.
Reversible piston—Swell to Great.
Reversible piston—Solo to Great.
Five combination pedals acting on Swell and Pedal.
Five combination pedals acting on Pedal

### CHURCH MUSIC CONFERENCE AT OSTEND

We have received further particulars of this event, a preliminary announcement of which appeared in our last issue. The Conference will take place during Whitsun-week at the Kursaal and the Hotel de Ville, Ostend, by courtesy of the Burgomaster and College of Echevins. There will be two periods, the first, for the convenience of those who can attend for a long week-end only, from Friday, May 25, till the Monday night; the second, for clergy, organists, and other Church workers, from Whit-Monday morning till the following Saturday, with the option of returning by an earlier boat if desired. The papers and discussions will cover, among other subjects, 'Tone production and class singing in schools'; 'The value of singing as a moral training for the young'; 'The relative value, as aids to devotion, of organ recitals, choral festivals and anthems, &c.'; 'Co-ordination of welfare units'; 'The training of choir and congregation'; 'The musical activities of a parish,' &c. We have no list of speakers, but we understand that promises of help have been received from men of experience and understanding. The expenses will be very moderate, the inclusive cost of the first period being £3 1*s.* 9*d.* to £3 9*s.* 2*d.*; for the second period £3 17*s.* 6*d.* to £4 6*s.* 9*d.*, which covers third-class train and first-class boat fares, full board at hotels, and excursions to Zeebrugge, Ghent, and Bruges. Full particulars and application forms may be had from the Secretary, Churchmen's Choral Union, 1*a*, The Cloisters, Inner Temple, E.C.1. (Stamped, addressed envelope should be sent.)

### PRESENTATION TO MR. CHARLES J. KING

This well-known Northampton organist and conductor has just completed fifty years as a Church musician. In celebration of the event a gathering took place, at which warm tributes were paid to his work by Canon Hussey, the Mayor of Northampton, and Sir Henry Randall, the last-named handing to Mr. King an illuminated address and a cheque for £150. Mr. King's activities have been by no means confined to the organ-loft. He has played a prominent part in the musical life of the town and district as choral trainer and conductor, string player, lecturer, teacher, &c. Only those of us who have had occasion to visit Northampton frequently can realise fully the town's indebtedness to him, and we are glad to record this evidence of public appreciation.

The organ at the Guildhall School of Music has now been rebuilt and brought up to modern requirements. It is practically a replica of that at the Royal College of Organists. The Swell and Choir organs are in a box, and in addition to the ordinary crescendo pedals, balance pedals have been added, and pistons on each manual duplicate the pedal compositions. There is a special course of preparation for the diplomas of A.R.C.O., F.R.C.O., A.G.S.M., and L.G.S.M. in solo playing and church service accompaniment under eminent teachers, and students taking examinations are permitted to practise (free of charge) beforehand. The next term begins on April 23. Full particulars on application to the Registrar.

A fine recital of unaccompanied works was given by the choir of Ripon Cathedral on March 14, under the direction of Dr. C. H. Moody. The programme included Palestrina's 'O Salutaris Hostia,' Victoria's 'Libera me,' and 'O all ye that pass by,' Anerio's 'Christus factus est,' the Miserere of Allegri, Purcell's 'Jehovah, quam multi,' and Mendelssohn's 22nd Psalm (double choir).

The annual choir Festival of Highgate Congregational Church will take place on April 15 and 18, at 8, when the following works will be performed: April 15, Handel's sixth Chandos Anthem and Purcell's Te Deum in D; April 18, Brahms's 'Song of Destiny,' Vaughan Williams's Five Mystical Songs, songs, &c., by Schubert, and a Purcell String Suite.

The annual performance of the 'St. Matthew' Passion at St. Paul's Cathedral will take place on Tuesday in Holy week (April 3), at 6.30.

The sixth concert of the All Saints' (Bradford) Bach Choir, on March 14, covered a good deal of ground—chorales, organ solos, violin and pianoforte works (Concerto in E, &c.), and the Cantata, 'O Light Everlasting.' Mr. John Dunn played the violin, and Mr. Charles Stott was organist, pianist, and conductor.

Mr. Wilfrid Greenhouse Allt has just given eight Bach recitals at St. Giles's Cathedral, Edinburgh, playing about forty works. A helpful feature was the complete list of works played, in chronological order, with page and volume references to the Novello edition.

At Southwark Cathedral, on April 14, at 3, unaccompanied Motets, varied by string quartets, will form the programme. The choral items will consist of Byrd's 'Sing joyfully,' Anerio's 'Christus surrexit,' two Motets by Charles Wood, and Easter carols.

'The Dream of Gerontius' was sung by the City Temple Choral Society on March 17, conducted by Mr. Allan Brown, with Mr. G. D. Cunningham at the organ. The soloists were Miss Margaret Balfour, Mr. Andrew Clayton, and Mr. Samuel Dyson.

On February 5, at St. Alban's Church, Llanelly, nine anthems of the Tudor period were sung after evensong, the composers represented being Tallis, Byrd, Farrant, Tye, Weelkes, and Hilton.

### RECITALS

Mr. E. Emlyn Davies, Westminster Congregational Church—Prelude in Form of a Toccata, *Stanford;* Sonata, *Reubke;* Passacaille ('Rodrigo'), *Handel.*

Dr. Chastey Hector, Brighton Parish Church—Introduction and Fugue, *Reubke;* Allegretto and Bohemesque, *Wolstenholme.* (The choir sang Wesley's 'The Wilderness.')

Miss Helen Hogan, Liverpool Cathedral—Prelude, Fugue, and Chaconne, *Buxtehude;* Choral No. 2, *Franck;* 'Hymn to the Stars,' *Karg-Elert;* Finale (Symphony No. 3), *Vierne.*

Mr. Reginald Cooper, Riddings Parish Church—'St. Anne' Fugue, *Bach;* Suite Gothique, *Boëllmann;* Variations on 'Hanover,' *Lemare.*

Mr. Edward G. Yeo, Christ Church, Westminster—Prelude and Fugue in D minor, *Mendelssohn;* Chorale, 'Jesu, Joy of man's desiring,' *Bach;* March in B flat, *Silas.*

Miss Doris Fenner, St. Lawrence Jewry—Evening Song, *Bairstow;* Prelude and Fugue in E minor, *Bach;* Pastorale, *Franck;* Carillon, *Vierne.*

Miss Edna C. Howard, St. Mary-le-Bow—Rhapsody, *Howells;* Fantasia on 'Hanover,' *Lemare;* Sposalizio, *Liszt;* Carillon, *Vierne.*

Miss Lilian Coombes, Brixton Independent Church—Variations on 'Heartsease,' *Geoffrey Shaw;* Choral No. 2, *Franck;* Introduction, Fugue, and Menuet, *Adams;* Fugue in E minor, *Bach;* Scherzo, *Bossi.*

Mr. Guy Michell, St. John's, Hove—Prelude and Fugue in A minor, *Bach;* Berceuse, *Lemare;* 'Angelus,' *Karg-Elert;* Toccata in F sharp minor, *Mulet.*

Mr. J. Eric Hunt, National Institute for the Blind—Evening Song, *Bairstow;* Triumphal March, *Karg-Elert;* 'Londonderry Air,' *arr. J. Eric Hunt;* Allegro maestoso in F sharp, *Rheinberger.*

Mr. Philip Miles, St. Alban-the-Martyr, Westcliff—Slow movement (String Quartet), *Debussy;* Three Canons, *Philip Miles;* Prelude and Fugue in G, *Bach.*

Dr. Caradog Roberts, Wallasey Town Hall—Overture in C, *Mendelssohn;* 'Finlandia'; Toccata in B minor, *Gigout;* Fugue in G minor, *Bach.*

Miss Marjorie T. Renton, St. Lawrence Jewry—Pastorale, *Franck;* Fantasia and Fugue, *Parry;* Benedictus, *Stanford;* Fugue, *Reubke.*

Mr. George C. Gray, Ipswich Public Hall—Elegy, *Bairstow;* Grande Pièce Symphonique, *Franck;* 'Jesu, Joy of man's desiring,' *Bach;* Epilogue on the 'Old 100th,' *Farrar.*

Mr. H. C. Warrilow, National Institute for the Blind—Short Postlude in G, *Stanford;* Concerto No. 5, *Handel;* Allegro marziale, *Greenhill.*

Mr. C. S. Richards, Hexham Abbey—'Pomp and Circumstance' No. 1, *Elgar;* Fugue in D, *Bach;* Caprice in B flat, *Richards;* Finale (Symphony No. 3), *Vierne.*

Mr. H. Goss-Custard, Middleton Parish Church—Con moto moderato, *Smart;* Scherzo in G minor, *Bossi;* Fantasia in E, *Wolstenholme:* Symphony No. 6, *Widor.*

Mr. Cyril Pearce, St. Peter's Wesleyan Church, Norwich—Minuetto, *Gigout;* Rhapsody, *Harvey Grace;* Introduction and Fugue, *Reubke;* Preludio (Sonata No. 6), *Rheinberger.*

Mr. Paul Rochard, Hinckley Congregational Church—'The East Wind' and 'The North Wind,' *Rowley;* Variations, *Bonnet;* Fantasia and Fugue in G minor, *Bach.*

Mr. Ralph Downes, Keble College—Symphony No. 2, *Vierne;* Canonical Variations on 'Vom Himmel hoch,' *Bach;* Sonata No. 13, *Rheinberger.*

Mr. Harold Dawber, Middleton Parish Church—Prelude and Fugue on BACH, *Liszt;* 'The Four Winds,' *Rowley;* March from a Suite, *Holst.*

Mr. Claude A. Forster, St. John's, Forfar—Sonata No. 18, *Rheinberger;* Arcadian Idyll, *Lemare;* Fugue in G minor, *Bach.*

Mr. G. W. Harris Sellick, Middleton Parish Church—Sonata in G, *Elgar;* 'Unfinished' Symphony, *Schubert;* Chorale Prelude, 'Now thank we all our God,' *Karg-Elert.*

Mr. George Metzler, St. Stephen's Walbrook—Sonata No. 5, *Mendelssohn;* Sonata No. 10, *Rheinberger;* Canon and Sketch in F minor, *Schumann.*

APPOINTMENTS

Mr. Allan Brown, organist and musical director, Kingsway Hall.

Mr. Wilfrid Dunwell, choirmaster and organist, the Parish Church, Alnwick.

Mr. Frank H. Mather, choirmaster and organist, St. Peter's, Perth Amboy, New Jersey, U.S.A.

Mr. Percy G. Saunders, choirmaster and organist, Melton Mowbray Parish Church.

Mr. Arthur M. Stacey, choirmaster and organist, Church of the Ascension, Balham Hill, S.W.12.

Mr. Eric Warr, choirmaster and organist, Holy Trinity, St. Marylebone.

# Letters to the Editor

## THE ETHICS OF BORROWING

Sir,—Apropos of the 'Ethics of Borrowing' and Dr. Hull's preface, 'I have taken stones for my walls . . . . without always troubling to acknowledge it when the lifting is as apparent as . . . .': surely Dr. Hull does not realise the full significance of his statements and to where such actions may lead! Perhaps the following relation of a certain 'lifting' and its possible results may make it clearer to him, and to others holding similar views, if any such there be.

Some years ago I completed a scientific work on entirely new lines, and sent my MS. to a firm of publishers, who wrote me saying they had forwarded it to Sir —— for report. A few weeks later the publishers wrote to me again, with the information that the report of Sir —— was not at all favourable and they returned my MS. accordingly.

I despatched it immediately to a second publisher, who accepted it at once and we completed arrangements for its production.

That its publication was justified is shown in the fact that it has since become a standard work on its subject, and adopted as a text-book by many universities and educational bodies the world over.

Even while I was correcting the proofs, however, my bookseller, in a casual, friendly way, showed me a prospectus of a forthcoming book by Sir ——, giving three specimen pages which were 'lifted' from my MS. word for word. The title only appeared to have been altered; in all other respects the book seemed to be mine throughout.

I wrote to the publishers to whom I had first sent the MS., who (notwithstanding their two letters sent to me, cited above) now replied that they never had submitted my MS. to Sir ——!

I then turned the whole matter over to my solicitor. He wrote to Sir ——, who neither replied to nor acknowledged the letter, but the trade was circularised to the effect that owing to his many engagements Sir —— found himself quite unable to produce his work on ——, consequently the proposed publication was abandoned.

A few weeks later my own work appeared, with the result stated. The question is, 'What would have happened had the pirated copy appeared first?' Under another title I might never have seen the book; and, further, the MS. having previously been sent out to only one publisher who decided to prevaricate over it in someone else's interest (*see above*), my own proof of precedence might possibly have been very difficult to maintain against a book already published.

If publishers' readers are allowed to take off the 'cream,' and to 'cull' from authors' MSS. and incorporate what best suits them in their own published works '*without always troubling to acknowledge it*,' the work from which the 'culling' is made being unpublished, there is opened out not only a great breach of faith but a serious menace to any and every author.

Publishers' readers, like Cæsar's wife, should be beyond suspicion, or no author's work is safe.—Yours, &c.,

Congl Wyntog, Pen-y-Groes, N. Wales. JOHN MASTIN.

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Sir,—As bearing on the interesting correspondence between Dr. Eaglefield Hull and Mr. Percy Scholes, may I draw attention to one or two cases in Dr. Hull's book in which my own work seems to have been laid under unacknowledged contribution? I wish to do so not from the least spirit of unfriendliness to Dr. Hull, but to point out to him the difficulties and dangers, both for himself and for others, involved in what appears to be his method of quoting other authors without giving the reader any indication that he *is* indulging in quotation.

In his chapter on Wagner, Dr. Hull has the sentences quoted in the left-hand column that follows: in the right-hand column are certain sentences from my 'Wagner as Man and Artist':

| | |
|---|---|
| 'Wagner had this wonderful capacity for bathing each scene and each character in a light of its own. One can almost tell the time of day. Take the blinding sunlight on the mountain height on which Brynhilde awakes to human life and love' (p. 126). | 'No one except Hugo Wolf has ever approached Wagner in the capacity for bathing each scene, each character, in a light and an atmosphere of its own' (p. 308). |
| | 'In Wagner's music, as in Wolf's, one is conscious not only of the locality and the person and the race: one can almost tell the time of day. Music like that at the awakening of Brynhilde would go with nothing but a mountain height in blinding sunlight' (p. 310). |

It is true that Dr. Hull more than once mentions my name in his chapter on Wagner, but no hint whatever is given the reader that my actual phraseology is being employed in the sentences I have quoted above from 'Music: Classical, Romantic, and Modern.'

Let me now quote, in the left-hand column, some passages from Dr. Hull's chapter on Mozart, and in the right-hand column some passages from an article of mine in the *Sunday Times* of July 4, 1926—*i.e.*, a considerable time before the publication of Dr. Hull's book:

| | |
|---|---|
| 'There is yet another side to all this serene music. Some of his contemporaries found his music melancholy. This strain comes out in | 'That there was a pessimistic and even wild strain in him is certain, but it shows itself in phrases rather than in works or |

the most unexpected places. *The great descending B minor phrase at the opening of the section of the Adagio for strings in the second* Divertimento, and the opening phrase of the C minor Pianoforte Fantasia, supply remarkable cases of this baffling *blend of melancholy and passionate revolt.* Then there is that curious spiritual tumult in the introduction to the C major String Quartet. The rough accents, the angularity of his dynamic curves, his hard harmonic doublings, reveal at times a sombre irritation, some indefinable bitterness which remind us vaguely of certain morbid states in Strauss's "Salome" and "Elektra." But Mozart soon turns aside from these wild strains. *No sooner has the cry come than consolation flows in;* no sooner is the terror sighted than he is able to turn away and dismiss it from his mind. *As a fifteen-year-old boy he wrote from Milan* to his sister: "I send you a couple of lines. I saw four fellows hanged in the Cathedral Square. They hang them here just as they do at Lyons." *That is all; the horrible experience is dismissed. The subject is puzzling.* Was this supremely gifted, abnormally sensitive little being *unable to feel the tragedies of life as other men?* Or did he possess *some superior philosophy which enabled him to rise above the unpleasant side of things?'*

movements as a whole. A typical illustration may be had in the Adagio for strings in the second Divertimento. *The great descending B minor phrase with which the second section of the Adagio opens* is one of the most tragic melodies ever written by Mozart—*a blend of noble melancholy and passionate revolt.* Any other composer, and especially a 20th-century romantic, would have made it the text for a long rhapsody of sorrow; we can imagine how Tchaikovski would have wallowed in the emotional possibilities it presents. But with Mozart this mood lasts only a moment; *no sooner has the cry been wrung from him than consolation comes,* in the shape of a variant of the phrase that swings round into the major and re-establishes the main mood of the work. A similar unconscious procedure will be found here and there in the introduction to another of his most serious works, the C minor Fantasia for pianoforte.

'In these and a thousand other cases that might be cited the principle and the effect are the same; it is as if a cloud trails across the sun for a moment only, as if Mozart could not bear to dwell any longer than that on the darker aspects of life . . . .

'*The puzzling question is* as to how deeply Mozart *really felt the tragedies of his own experience and of men in general.* Did they bite deep into him and *he consciously brought to them some sort of philosophic anodyne of his own;* or was he so made that he was incapable of experiencing certain sensations and emotions with the intensity of other men? There is a curious passage in one of his early letters to his sister that may perhaps have more significance than has hitherto been accorded to it. "So that you may not suppose I am ill," *the fifteen-year-old boy writes from Milan,* "I write you a couple of lines. I saw four fellows hanged in the Dom Platz. They hang here as they do at Lyons." *That is all! It is a strange way for a delicately constructed boy to write about so horrible an experience.* Did he feel the horror of it, or was it just an odd spectacle that provoked no particular reactions in him?'

I have italicised the points of verbal coincidence between the two passages; but what may be called the intellectual coincidence is even more striking. There is nothing purely personal to myself, of course, in the argument I was developing in my article—that alongside the conventionally-recognised strain of serenity in Mozart there runs a less generally recognised strain of melancholy; and Dr. Hull might well have developed this now familiar thesis on his own account. But I do not remember to have seen elsewhere the thesis illustrated in the precise way adopted in my article, at all events as regards the theme from the second section of the Adagio of the second Divertimento (Dr. Hull's reference to 'the opening *of the section* of the Adagio' suggests a little confusion), and as regards the attempt to throw a light on this phase of Mozart's psychology by the passage about the Lyons hangings. It is not *a priori* impossible, of course, that Dr. Hull or anyone else, without having seen my article, should hit upon the same line of speculation and the same illustrations; but all in all I fancy the reader will agree with me that Dr. Hull has done me the honour to read that article of mine, and that not only the substance of it but a good deal of the phraseology of it has been incorporated in his own book without any hint of this having been given to the reader.

Dr. Hull justifies his rather frequent procedures of this kind by quoting a passage in the preface to his book: 'I have taken stones for my walls, and tiles for my floors, wherever good material came to hand, without always troubling to acknowledge it when the lifting is as apparent as the use of the stones and columns from Hadrian's Wall by the church-builders of Northumberland.'

May I point out to him, however, that the analogy is illegitimate? In the first place, when the church-builders of Northumberland took the stones and columns of Hadrian's Wall and used them for their own purpose they were merely laying hold on matter that had long been derelict and was nobody's property in particular. It will hardly be contended, I think, that the words of living authors, published only a little while before Dr. Hull issued his book, are matter of that kind. In the second place, has Dr. Hull ever reflected what may happen when an author from whose journalistic work he has quoted without acknowledgment (I say nothing of a work as yet unpublished, such as that of Sabaniev) comes to publish that work in book form? Suppose I bring out a study of Mozart one of these days, and incorporate in it the substance of my *Sunday Times* articles on the subject. Is there not a possibility—even a probability—that many people who remember Dr. Hull's remarks on Mozart will notice the verbal similarity between those remarks and mine, and, ignorant of my priority in the matter, will accuse *me* of having plagiarised from Dr. Hull?

As I began by saying, in writing this letter I am actuated by no unfriendly feeling towards Dr. Hull, who has done me the honour so often to show that he has read me. I simply wish to point out to him that this method of his of quoting verbally from other authors without giving the reader the slightest indication that he *is* indulging in quotation is one that may some day lead to far more trouble for both parties than it is worth.—Yours, &c.,

Ernest Newman.

## ABSOLUTE PITCH

Sir,—I have been deeply interested in this subject for many years.

Your correspondent 'A Reader,' in the December issue, I will deal with first. His case is *exactly* the same as mine. I have often seen letters in your valued journal on the subject, but not one has been so explicitly explained before and none such a replica of mine. But possibly I can go further. I can name a note, or key, of any perfect chord struck, without assistance. I have been tested. I was at an organ recital at St. Stephen's Walbrook, when an old friend of mine played a piece which had only been published a short period. I told him I had not heard it before, but nevertheless I could tell him what key he started in, and the following keys it changed from and into, and he admitted I was *absolutely* correct.

I agree with 'A Reader' that normal pitch is the only right one. Why have more? Cannot we have a standardised one, *i.e.*, normal pitch.

See how convenient it would be for instrumentalists and vocalists alike; then, possibly, we should have more people with that awful, yet very useful, malady of absolute pitch—and perhaps not.

I had a further experience recently at St. Michael's Church, Cornhill, which organ is to my *absolute* pitch a half-tone higher than is usual. Anybody who makes an investigation on this point will no doubt find I am right.

With regard to your second correspondent, Mr. J. A. Clegg, who writes on this vexed subject in your January issue, on page 61, I am sorry to say I cannot agree with his views. He says there is no such thing as 'Absolute Pitch.' I beg to differ. There is such. I am certain that that particular thing can be hereditary, because my mother, and her father, and no doubt before him, could pitch a true note, *without a note given beforehand*. I believe that, at all our colleges, for an ear-test examination a note is given beforehand. There are several people no doubt who can guess a note when they are started by, say, the note A. I don't want a starting note. I was at a friend's house a week or so ago; I said to my host, 'Do you know what key that fellow is singing in?' (I did not know the song, it being entirely new to me), and I got up and struck the key on his Bechstein pianoforte, which was perfectly in tune with the pianoforte at the Studio. I struck the singer's last note to give proof again (which proof was not necessary), and my host marvelled. So your correspondent will observe that I don't worry my head about other people's *Doh*.

I have been a reader of your very interesting journal for thirty years. I apologise for taking up so much space, but I shall be most grateful to you to print my letter verbatim. I have made it as brief as possible.—Yours, &c.,

11, Holden Road, North Finchley, N.12. Percy J. D. Richards.

Sir,—I have not perused any musical periodical for some years,* and it is a singular coincidence that, a few days before accidentally seeing a letter on the above subject in your January issue, I should have been wondering whether the faculty of absolute pitch had ever yet been the subject of a searching symposium.

I am not what your correspondent Mr. J. Arthur Clegg calls 'an absolute pitcher . . . . to some extent.' My faculty, which was first observed at the age of eight, is the best specimen I have encountered, and I have known many.

If, therefore, there should be a body of musicians, such as the Musical Association—before which I had the honour more than once in pre-war days to lecture—whose members are desirous of discovering what are the precise limits of the faculty, I should be very happy indeed to lend, as it were, my ear. The result would, I think, prove that it is a more mysterious affair than is generally supposed.

I wish to make it clear that I have no desire to argue any sort of case for the faculty, but merely to place myself at the disposal of such a body—giving an account of my experiences in the matter and contributing in every way possible to a search for the truth.—Yours, &c.,

20, Edwardes Square, W.8. M. Montagu-Nathan.

## DID HANDEL WRITE THE 'BUFFS'' MARCH?

Sir,—It is a very old tradition in the Buffs that our regimental march was written by Handel, and I should be very much obliged if you can help me to establish the fact.

On the face of it, there seems no reason why it should not be so. Up to the time of Handel's death, in 1708, the Buffs had been known for nearly twenty years as Prince George of Denmark's regiment. Handel did not visit England until 1710; but he was never prejudiced against royalty, and he may have thought it would be a delicate compliment to write a march for the late King Consort's regiment, or Queen Anne may even have suggested that he should do so.—Yours, &c., F. W. Tomlinson

Naval & Military Club, 94, Piccadilly, W.1. (*Major; Hon. Sec., the Buffs History*).

* We are sorry that among the dozen musical journals published in this country not one is good enough for the august eye of Mr. Montagu-Nathan.—Editor.

## DIPLOMAS

Sir,—Recent discussion about musical diplomas has only touched the fringe of the matter. The whole system at present tends to make our profession a laughing-stock.

What is the use of condemning an unfortunate L.R.A.M. because he took his diploma in the pianoforte and teaches the violin, when it seems that almost invariably the possession of a University degree in music is taken as evidence of ability to teach almost anything?

A music degree in most cases is evidence of nothing but a vast theoretical knowledge and the power to write much counterpoint. How does it qualify a man to teach the pianoforte, to train a choir, or to play a church organ? Yet it seems to be generally accepted as a more important qualification than any diploma.

The fact is that the whole system needs overhauling with a view to abolishing the multiplicity of alphabetical complexities, and to the fair grading of degrees with diplomas. Why, in any case, should the theoretical man have the monopoly of a degree? In a very practical subject like music it seems rather absurd.

I suggest that the two great music schools ought to grant the *degrees* of D.Mus. and B.Mus.—in addition they might have a lower degree of L.Mus.—and abolish all their diplomas. These three degrees would then be obtainable *either* at a University or at one of the great music schools, and *in any subject*. Thus you might be B.Mus. (Oxon.) or B.Mus. (R.A.M.), D.Mus. (Lond.) or D.Mus (R.C.M.), and so on. The subject in which you took the degree might be theoretical or practical. The degree, on the face of it, would not show in what subject it had been taken, *any more than an Arts degree does at present*. (Do those who make a fuss about the poor L.R.A.M. above-mentioned, realise that when you write yourself M.A., there is nothing whatever to show in what subjects you took the degree?)

The Burnham scale of salaries for school teachers allows a higher scale of salaries for graduates, and graciously allows the chief musical diplomas to count as degrees. But I assume that a Mus. Doc. who could not play the violin at all would be entitled to the graduate scale as a violin teacher, while Kreisler (unless he has a degree) would not. Would it not be as well to get rid of such absurdities?

I suggest the abolition of all this alphabetical nonsense, and the use of the three degrees above mentioned. Given that the standard of examination were kept severe, these degrees would stand for definite grades of proficiency in any subject, theoretical or practical. It would of course be up to anyone employing a D.Mus., B.Mus., or L.Mus., to *find out* in what subject the graduate was qualified, just as one must at present with a B.A. or M.A.—Yours, &c.,

Loretto School, Musselburgh, Midlothian. C. H. Stuart Duncan.

## MOZART'S LETTERS

Sir,—I have in preparation, and hope shortly to publish, a new English translation of Mozart's letters. This will be based in the main on the standard German edition by Ludwig Schiedermair (Munich, 1914), but I hope to be able to include a certain amount of new material. In Schiedermair's edition a number of letters are reproduced from the very imperfect versions preserved in Nisser's biography of Mozart. The originals of several of these letters are almost certainly still in existence, but up to the present I have only succeeded in tracing one of them. I should be greatly obliged if private collectors or public librarians who have original letters of Mozart's in their possession, or under their charge, would be so good as to send me particulars of them.—Yours, &c.,

Oxford & Cambridge Musical Club, 6, Bedford Square, W.C.1. C. B. Oldman.

## THE SMALLEST FOUR-MANUAL ORGAN?

Sir,—On pp. 56-57 of your January number you give an interesting account of the four-manual organ of twenty-two speaking stops which is to be found in the Chapel of Jesus College, Cambridge. The writer of the article expresses

the belief that it is probably the smallest four-manual organ in existence; but here he errs. An Oxford college (St. John's) can show a still smaller specimen.

I append the specification (correct to the best of my knowledge):

| Pedal | ft. |
|---|---|
| Bourdon ... ... ... | 16 |
| Flute ... ... ... ... | 8 |

| Swell | |
|---|---|
| Hautboy ... ... ... | 8 |
| Suabe Flute ... ... ... | 4 |
| Vox Angelica... ... ... | 8 |
| Stopped Diapason Bass ... | 8 |
| Violin Diapason ... ... | 8 |

| Solo | |
|---|---|
| Trumpet ... ... ... | 8 |
| Harmonic Piccolo ... ... | 2 |
| Cremona ... ... ... | 8 |
| Harmonic Flute ... ... | 8 |

| Great | |
|---|---|
| Fifteenth ... ... ... | 2 |
| Twelfth ... ... ... | 2⅔ |
| Principal ... ... ... | 4 |
| Stopped Diapason ... ... | 8 |
| Open Diapason ... ... | 8 |

| Choir | |
|---|---|
| Open Diapason ... ... | 8 |
| Stopped Diapason ... ... | 8 |
| Flauto Traverso ... ... | 4 |

Couplers, Etc.

Solo to Great.
Solo to Pedal.
Choir to Pedal.
Swell to Pedal.
Great to Pedal.
Swell Octave.
Swell to Choir.
Swell to Great.
Choir to Great.
Swell sub to Great.
Tremulant.

The organ consists therefore of nineteen speaking stops, plus Tremulant and Couplers. The whole is contained in a case not exceeding 5-ft. by 9-ft. by 11-ft. high. Of its origin I know very little; but I believe St. John's purchased it from Ely Cathedral.—Yours, &c.,

B.

Oxford.

## MORE CINEMA VANDALISM

Sir,—I feel I must bring to your notice the following incident, which caused me great indignation recently.

Last week I had to spend some time at Oxford, and in order to while away part of an afternoon I went to the cinema. The usual kind of sentimental film was being shown, and during a scene in which, if I remember rightly, some wealthy lady was falling in love with her chauffeur, I realised suddenly that the orchestra was playing music which was vaguely familiar. Imagine my horror when I knew it to be none other than the 'Et Incarnatus' from the B minor Mass! Needless to say it was being rushed through in a vulgar manner, but was nevertheless quite unmistakable. Can nothing be done to stop this sacrilege?—Yours, &c.,

P. H. Cooke.

14, Church Road, Stanmore.

## EAR TROUBLE

Sir,—The correspondence appearing in the *Musical Times* of late *re* difference of pitch between the ears of the same person, interested me considerably, as I had a similar experience some years ago. My right ear (the weaker) gave the higher pitch of the two, contrary to what I would have expected. Of late the right has become nearly deaf, but when I 'listen-in' the sounds seem to enter through that ear.

About forty years ago I visited some schools with Prof. Junkerman, Inspector of Music in Cincinnati. In one of the classes I noticed that a pupil kept singing several notes lower than the rest all through the exercise. The Professor informed me that the child sang correctly, but always a fourth below. I am sorry now that I did not watch the development of this most interesting case. The scholar (if still alive) would be a lady of about fifty-five.—Yours, &c.,

Jack Edwards.

13, Great Darkgate Street,
Aberystwyth.

## NIKOLAI MEDTNER

Sir,—As a devotee of the pianoforte works of Nikolai Medtner, I am grateful for the article on p. 209 of the March *Musical Times*.

I agree with every word of Sabaneev's appreciation of the Master's compositions, and would go even farther than he does. Medtner possesses a gift of haunting melody which is wanting in Brahms and Schumann, the two masters of the pianoforte with whom he can most aptly be compared, while in technique he is no mean rival of theirs. (It is in *envergure*—in scope—that he falls short of their standard.) But of course neither of those two composers had any of the dreamy Slav blood in their veins.

In my humble opinion the music of the future will be Slav, stiffened by German efficiency and industry. And in that case, is not Medtner a forerunner of the coming Master?—Yours, &c.,

A. W. R. Cole.

30, Upper Phillimore Place, W.8.

## THE EARLIEST USE OF THE LEITMOTIVE

Sir,—Mr. Munro Davison is quite right in pulling me up for a piece of careless writing. I never meant to imply that Wagner was the first to use the leitmotive (we all remember, *e.g.*, the Zamiel *pizzicati* in 'Freischütz'). I should have used the expression 'popularized' instead of 'illustrated.' I am unfortunately unacquainted with Spohr's oratorios. But as regards the *idée fixe* in Berlioz's 'Symphonie Fantastique,' to describe it as a leitmotive is, I think, to stretch the point almost to breaking strain.—Yours, &c.,

M.-D. Calvocoressi.

Sir,—I would like to call attention to its use in Beethoven's 'Fidelio' (1805). In the first Act (No. 9, duet between Pizarro and Rocco) Pizarro lays his plot before Rocco, and says, 'Without myself revealing, into the dungeon I steal . . . one blow *and he is dumb*,' the last four words being accompanied by *pizzicato* unison notes in the bass.

This is very effective and impressive. Later, in No. 11 (2nd section), after the Prisoners' Chorus, Scene 2, in the duet between Rocco and Leonora, the same *pizzicato* passage occurs, when Rocco says 'We have to release the prisoner (but how, alas!) . . . I do no killing, but the Governor himself will do the deed': after which follows the *pizzicato* passage solo, in the manner of a gesture completing the meaning of a sentence—a kind of musical aposiopesis, as is often employed in elocution or in every-day speech. Taking Novello's Edition, vocal score, on pp. 73, 104, and 125 will be found the passages referred to.—Yours, &c.,

Alfred Mistowski.

12, Richmond Mansions,
Denton Road, Twickenham.

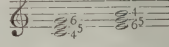
## 'THE NATURE OF HARMONY'

Sir,—The last article on the Minor Harmony (January *Musical Times*, p. 17) tempts me to make the following suggestion: The sounding of a fundamental note with its octave and twelfth produces as a resultant the missing note of the major triad. Thus, in the key of C minor, the resultant of C and G is E. Is not, then, the minor chord a dissonance, the played E♭ clashing with the implied (and often heard) E♯?—Yours, &c.,

V. W. Leatherdale.

Delhi, India.

Sir,—In my previous letter (February number, p. 161) I misunderstood Dr. Shirlaw when he said that the notes of the minor triad were those of the major triad taken in reverse order. From his contribution to last month's *Musical Times*, I learn that he does not mean the same *notes*, but merely the same *figures*. In other words, his theory is identical with Dr. Riemann's—a theory which I understood him to have rejected (*vide* his article in the January number). Dr. Shirlaw marks the triads thus:



but these figures refer to two entirely different sets of facts. Those written against the major triad give the ratio of vibrations; those written against the minor triad give the ratio of string lengths. Dr. Shirlaw, if he will pardon my saying so, is juggling with the figures. If 4, 5, 6 represents the major triad, then 10, 12, 15 must represent the minor triad (or, in the particular minor triad chosen for illustration, 5, 6, 7·5). If 6, 5, 4 stands for the minor,

$\frac{3}{4}$, $\frac{3}{5}$, $\frac{3}{8}$ must stand for the major. In either case the imaginary resemblance vanishes.—Yours, &c.,

5, Richmond Mansions, Denton Road, Twickenham. Arthur T. Froggatt.

Sir,—*Re* Dr. Shirlaw's article in the March issue of the *Musical Times*, a learned friend assures me that in musical language 'Generator' has only one meaning, viz., the note of the open string.

Dr. Shirlaw seems to suggest another meaning. But surely the only minor chord which would include the Generator (say G) is GBD, representing the very high partials 16, 19, 24.

Another minor chord, springing from the Generator (G) but not including it, is DFA (partials 6, 7, 9).—Yours, &c.,

St. Cecilia's, Spinkhill, Chesterfield. J. Morrison.

## THE PULCHRITUDINOUSNESS, Etc., OF A FAMOUS N.Y. CHOIR

Sir,—In your October issue I read an interesting letter written by an ex-Cathedral chorister as a sort of challenge to Mr. Sydney Nicholson's then recent statement that American boys are not naturally good singers.

At the time of reading that letter I was at home (in England), and I had not the very slightest intention of travelling to the United States. However, business necessities made a trip imperative, and being by way of an intelligent lover of Church singing I naturally hastened to hear the best of the choirs of men and boys in New York, Chicago, and elsewhere.

The letter to which I refer made some quite extravagant remarks about the beauties of the singing at Grace Church in New York City. It was natural to assume that I should be interested in hearing this celebrated choir.

Here are my reactions. The choir of Grace Church is one of the finest appearing choirs I have ever looked at in any church. Not especially because of any unusual pulchritudinous assets do I say this, but because of the splendid appearing men and the unusually fine-looking boys. The choir as it enters the church is impressive, and this impressiveness of carriage and bearing, together with the unbelievably lovely atmosphere of the church itself and the majestic procession of a bass section, which individually measures 6-ft., captivate one at the start.

It is safe to say that perhaps some of our English choirs might acceptably take a tip from this choir on appearance. The dignity of black patent leather shoes, low-cut, made the walk of the boy singers as they proceeded up the chancel steps a pleasure to the eye after years of sundry sorts of pedal coverings which one grows accustomed to in some of our churches. The choirboys at Grace Church wear patent-leather shoes and black stockings, long white cottas almost to the ground, and the uniform Eton collar and tie, with the difference of the cotta being attached to the collar and no black space showing between.

As the choir enters one's first impression is that here is a splendid looking choir, immaculate and churchly looking to the last word.

Of the singing: There is some justification for the opinion that Grace Church, New York, boasts a great choir. It is not a perfect choir by any means, but it is a truly fine choir. The tenors and basses are incomparable. We have nothing like them in any English choir. There are probably plenty of voices equally fine scattered all over the city of London, but nowhere have I heard such a set of men singing in one choir.

The boys of the choir have their vocal limitations. It would seem to me that their one fault is singing through almost closed lips. The tone is beautiful, but it is a cold tone, lacking the warmth of some of the boy choirs one hears in England. It is perhaps safe to say that the boys of Grace Church sing much as the average American acts in business—coldly, impassively, and thoroughly. There is plenty of tone-colour, they are superb in smashing *forte* passages, and sublime in their spinning out of *diminuendos:* but there is that lack of warmth. I observed them closely as they sang, and my judgment is that Grace Church choir has quite a remarkable assemblage of boys and men—quite the best-trained choir I have ever heard and certainly a resounding set of men—yet a great deal is sacrificed by the boys because they are singing too 'thinly.' An open mouth would readily correct this fault, but the style of the boy choir seems to be for the more brilliant sound. It is less acceptable to the ear than the velvety and smoothly produced sound such as our boys in England get so naturally. The enunciation of the boys is open to discussion; it is questionable.

I think my reactions will prove of interest to British choirmasters who are evincing unusual interest in the choir of Grace Church, New York.—Yours, &c.,

Flushing, L.I., U.S.A. Eric L. Wheeler
*(formerly of the Temple choir and the Abbey).*

## A VETERAN CLARINETTIST

Sir,—I felt greatly interested in your article relating to Mr. Julian Egerton (in the *Musical Times* of March 1), whose acquaintance I was privileged to make—quite accidentally—when travelling to London, in November, 1925. I suppose 'birds of a feather *will* flock together'—if I may be permitted to say so—although mine, an amateur musician's, is but a borrowed plumage. I think we talked music all the way, exchanging reminiscences, and I for one felt sorry when the journey's end was reached.

You refer to Richter's arrival in England in 1879. I remember an earlier occasion, to wit, the Wagner Festival at the Royal Albert Hall, in May, 1877. I still have the programme in my possession, giving the names of conductors, singers, and members of the orchestra. Wagner himself was present, and conducted the first number on the programme (the 'Kaisermarsch'), then handing the baton to Richter. The Master began to show his age; he conducted in quite a subdued manner, very different from that of the early Bayreuth days, when—as malicious critics reported—new floor-boards had to be continually provided in front of the conductor's desk.—Yours, &c., E. G. C.

## 'THE BOOSTER IN ORGAN BUILDING'

Sir,—In reference to the article under the above heading which appeared in the February issue of your excellent publication, will you allow me space to correct one or two mistakes which have crept, inadvertently I am sure, into Mr. Whitworth's text?

'Father Willis's extraordinarily clever device for starting and stopping the blowing machinery in the Dome of St. Paul's' was not his at all, but was designed and installed by my father, Henry Willis II., in February, 1902. The circumstances were that the hydraulic engines in the Dome had hitherto been started and stopped by a man who went up to the Dome before and after Services for the purpose. This was a distinct nuisance, but the engineers had assured Sir George Martin that a control from the console was not within the range of practical politics. When Sir George was at the old 'Rotunda' in Camden Town in consultation with my father, about the organ for St. Saviour's Church, Ealing, he mentioned what a boon it would be to be able to start and stop the Dome engines from the keyboards, and I remember well my father saying, 'I can do it, but it will cost you £30!' The financial difficulty was overcome, and the device inserted, also wind indicators at the console for the Dome L.P. and H.P. A case of an organ-builder stepping in where engineers feared to tread!

Another slight error in the same article should be corrected. The article goes on to state that at Liverpool Cathedral the wind of the main rotary blowers is 'boosted' up to 50-in. This is not the case. There are two main blowing sets which are identical, each having a main blower raising a pressure of 12-in. and a Booster raising this 12-in. wind to 24-in. An entirely independent apparatus is provided for the 30-in. and 50-in. wind, the 30-in. being boosted up to 50-in. This H.P. set has a separate push-button starter at the keyboard so that it may be started and stopped as required.

The term 'Booster' is undoubtedly American in origin, and in its original sense referred to an individual who dilated upon the high excellence of the goods he had for sale or the services he could render, to the point of

exaggeration. Such an expressive term was adopted by engineers to describe a piece of mechanism increasing 'an already existing force,' as Mr. Whitworth so aptly defines it.—Yours, &c.,

HENRY WILLIS.

234, Ferndale Road, Brixton, S.W.9.

### JOHN DANYEL

SIR,—Perhaps I may be allowed to correct a small error in Dr. Grattan Flood's article on John Daniel (or Danyel, as the composer prints his name). On p. 219 of your last issue he says that the 'unique copy' of the 'Songs for the Lute, Viol, and Voice,' 1606, is in the British Museum Library. There exists at least one other copy, which was lent to the Music Loan Exhibition held by the Musicians' Company at Fishmongers' Hall, 1904, and duly entered in the Illustrated Catalogue, published in 1909, p. 83. It was lent by a private collector, and I have excellent authority for stating that it is still in his library.—Yours, &c.,

G. E. P. A.

[Some 'Letters' are unavoidably held over.—EDITOR.]

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Two violinists and pianist wish to meet 'cellist to practise advanced music. Oldham or Rochdale districts.—H. CHARLESWORTH, 101, Beal Lane, Shaw, near Oldham.

Pianist (gentleman) wishes to meet amateur pianists for duet playing. Also vocalists and violinists for practice. Birmingham or surrounding towns.—A. KELVEY, 76, Oval Road, Erdington.

Young gentleman singer wishes to meet good accompanist, able to play solos, for mutual practice. Also soprano or tenor for duets. S.E. or Croydon districts.—A. F., c/o *Musical Times*.

Lady pianist wishes to meet violinist for mutual practice of classical sonatas, &c. Beckenham or Bromley districts.—S., c/o *Musical Times*.

Pianist (lady) wishes to join trio or quartet for experience. N.W. London.—W. E. R., c/o *Musical Times*.

Amateur pianist (lady) wishes to meet violinist for mutual practice. One evening a week. S. Norwood and Croydon districts.—V. C., c/o *Musical Times*.

Lady accompanist (experienced) wishes to practice with singer, or join small orchestra. London.—A. B., c/o *Musical Times*.

Young soprano wishes to meet experienced pianist for mutual practice. Beckenham or near district.—E. RUSHDEN, 55, Kendall Road, Beckenham.

Violinist (young) wishes to join quartet or small orchestra for mutual practice.—REGINALD WINTER, 100, Lauriston Road, Hackney, E.9.

Young lady vocalist wishes to meet pianist (good sight-reader) for mutual practice. — BM/ZTPZ, London, W.C.1.

Pianist and accompanist (lady) wishes to meet singer for mutual practice. London.—B. R., c/o *Musical Times*.

Vocalist (lady) wishes to meet pianist (good sight-reader), for mutual practice, at her house.—26, Pembroke Gardens, W.8.

Pianist wishes to meet advanced vocalists for practice in accompanying *Lieder* and modern songs. S.E. London. —H. P., c/o *Musical Times*.

Gentleman vocalist wishes to meet good solo pianist and accompanist for mutual practice. Also contralto, soprano, and tenor for duets and quartets. Croydon or S.E. districts.—N. K., c/o *Musical Times*.

Viola player or first violinist, also second violinist, wanted to complete string quartet near Chiswick. Good time-keepers essential. Evening meetings.—E. B., c/o *Musical Times*.

## Sixty Years Ago

From the *Musical Times* of April, 1868:

So thoroughly has the 'encoring' system taken possession of English audiences that with many of the lower classes it is really considered as a French word expressing enthusiastic applause. We remember, a short time since, hearing an elderly female, who had just left a theatre, informing a friend whom she met that a celebrated actor was 'encored the moment he came on the stage'; and that during the whole evening she had 'never heard a man so encored in all her life.' It is a melancholy fact that had this old lady been in the habit of attending concerts, her description of the manner in which the performers were received, even in the true sense of the word, would scarcely be an exaggeration; for assuredly, although we cannot say that they are encored the moment they come on, their songs are usually re-demanded almost before the symphony has ceased; and it may truly be affirmed of Mr. Sims Reeves that he is continually 'encored the whole evening.' Convinced as we are of the pernicious effect of this system upon art and artists, it is only as faithful chroniclers of musical events that we feel ourselves compelled so constantly to record the number of encores insisted upon during a performance. In the notices of country concerts sent to us for insertion we are always reminded, by crosses, red lines, and other hieroglyphics, that Miss —— was encored five or six times during the evening. . . . . In one report of a concert, which lately came before us, it was stated that 'the whole of the second part of the programme was encored.'

## Sharps and Flats

We have an eight-year old daughter. I should like to tell you about her. She has the cutest complex. Although she has just had her first music lessons, she wants to play for people. The minute company comes, she sits down at the pianoforte. Doesn't that sound promising?—*Yolando Mero.*

Perhaps the most interesting item was the 'Eel-King' of Schubert, sung with good expression by the whole school.—*Liverpool Paper.*

Evidently a hitherto unpublished companion piece to Schubert's well-known 'Trout.'—*Punch.*

Rosewood Baby Grand. Length 5-ft. Three Corinthian legs. Very little use, quite like new.—*Advt. in Daily Paper.*

£12 10s., Excellent Piano, only wants seeing.—*Yorkshire Paper.*

So does our neighbour's, but unluckily it gets hearing too.—*Punch.*

I never sing without my monkey. It has been my mascot. When I was told I could not bring Toto to London I was in despair. I cannot sing without my mascot.—*Tito Schipa.*

### ROYAL ACADEMY OF MUSIC

There have been happenings of unusual interest during the last month, one of the most interesting being the visit of Nicholas Medtner to the social and musical meeting of the R.A.M. Club on Friday, February 24. It was a peculiarly gracious act of the famous Russian composer and pianist to attend in such friendly fashion at such an informal gathering. The evening was a huge success. Not only did M. Medtner play some of his own pianoforte works, but he brought with him his countrywoman, Madame Tatiana Makushina, who sang two groups of songs, with the composer at the pianoforte. Some of these songs are fascinating in their apparent simplicity, but they need a Medtner to illustrate their real artistry. It was a pretty touch on the part of Dr. McEwen to turn over for M. Medtner. The President of the Club, Sir Henry Wood, and Lady Wood, received the guests.

The students' chamber concert, on February 29, began with Marcel Dupré's Prelude and Fugue in G minor, Op. 7, No. 3, for organ. This characteristically French work was well played by Mr. Edward Pauer Briggs, and the Fugue is most amusing. Beethoven's Sonata in C minor, Op. 111, was very well played by Miss Virginia McLean, who comes from Montreal. She is an apt pupil of Mr. Harold Craxton, and should make a name for herself far beyond the confines of the Academy. In addition to her musical gifts she has an excellent platform personality—an invaluable asset. More attention might be displayed by English artists to the matter of deportment, for a favourable first impression goes a long way. Miss Freda Robertson played the pianoforte part in a Fantasie Trio of her own composition, assisted by Miss Helen Gaskell (oboe) and Mr. Vivian Gray (horn). It is not great music—perhaps it may be best described as nice—but Miss Robertson shows promise of better things. Miss Joan Coxon sang the Bach aria, 'Sighing, weeping.' She has a good voice and a distinct Bachian style.

The conductors' class and the opera class, in combination, are rehearsing 'Die Meistersinger,' 'Madame Butterfly,' and 'Carmen,' in preparation for the annual operatic week at the Scala Theatre in July. The performance of 'Die Meistersinger' was such an outstanding success last year that the policy of repeating it is to be heartily commended.

One of the most encouraging signs of the times was the students' production of an operatic triple bill in the new theatre. From many points of view this enterprise is deserving of the highest praise. As regards the future of opera in England—not to say in English—it is a very big step in the right direction; and the mere fact that they themselves have not only taken part in the productions but have produced them, will instil in the minds of many young people an abiding interest in opera as a form of music. Again, the undoubted success of the performances should incite all concerned to still more ambitious efforts. The three operas were Dunhill's 'The Enchanted Garden,' Holst's 'Savitri,' and Mozart's 'Bastien and Bastienne.' Everything was the work of the students, without any help or interference from the professors. Even the scenery and dresses were designed and carried out unaided. In such a short notice it is impossible to enter into details, interesting though they might be. Some of the lighting effects were charming, and remarkably well-managed. Mention must be made of Mr. Geoffrey Dunn, the producer of all three works, and a participant in two of them, especially for his admirable English version of Mozart's delightfully naïve little opera. The personnel was entirely recruited from the 'second strings,' so to speak, and it will be well worth while if one night of the opera-week in July is devoted to a repetition of this triple bill, for it is deserving of a bigger public.

Apropos of the students' operatic evening, a pleasing feature of the entertainment was the appearance of two Royal College of Music composers, Messrs. Holst and Dunhill, at a Royal Academy performance. It is by such friendly intercourse between two big schools of music that the true spirit of music is kept alive.

One of the most interesting performances of Haydn's Quartets by Mr. Lionel Tertis's class took place on March 8, when the 'Seven Words' was given at the Duke's Hall. This work is to all intents and purposes unknown, and its presentation excited much curiosity. The seven short movements known as 'The Words of our Saviour on the Cross' were originally composed by Haydn for the Cathedral at Cadiz, in compliance with a request from the Chapter for appropriate instrumental music for Good Friday. The serial performances of the complete sequence of Haydn Quartets will be resumed on Thursday afternoon, May 3.

Present students of the R.A.M. will perform works by ex-students at the Worshipful Company of Musicians' dinner on April 14. F.

The following awards have been made: Sterndale Bennett Prize (female pianists) to Hilda Bor (London), Dorothy Green and Jacqueline Townshend being highly commended, and Connie Cox commended. Philip Leslie Agnew Composition Prize to Ethel M. Winfield (London), Yelland Richards being highly commended. Goldberg Prize (tenors) to Edgar Thomas (Morriston, Swansea). Grisi Prize (female voices) to Phyllis Edmundson (Birkenhead), Esther Hulbert, Freda Townson, and Leslie Duff being highly commended. Prize for Viola-Playing to Winifred Copperwheat (London), Philip Burton and Adolph Borsdorf being commended. Edward W. Nicholls Prize (female pianists) to Hilda Bor (London), Margaret Good being highly commended, and Josephine Harrison, Dorothy Manley, Jacqueline Townshend, and Inez Tognolini commended. Cuthbert Whitemore Prize to Frank G. Britton (London), Hilda Bor being highly commended, and Dorothy Manley and Veronica M. Brown commended. Josiah Parker Prize (composition) to Elizabeth Poston (Stevenage, Herts), Guirne Creith being highly commended, and Frank Britton commended.

E

## ROYAL COLLEGE OF MUSIC

As was only natural, the last month of the term was somewhat crowded with fixtures, considerable difficulty being found in fitting in the numerous orchestral concerts, recitals, chamber concerts, Patrons' Fund rehearsals, and opera performances. Some of these came too late in the month to be dealt with in this issue, but of the earlier fixtures attention may be drawn to the success of two of the Mid-day Recitals, now a popular feature of the luncheon hour, namely, those given by Mr. Leyland-White (baritone) and Miss Thelma Reiss-Smith (violoncello).

Of the two Patrons' Fund rehearsals given in March, one, for executive artists, included Beethoven's 'Emperor' Pianoforte Concerto, played by Miss Gwendo Paul, and Lalo's Violoncello Concerto, played by Mr. Sheridan Russell; the other was devoted chiefly to composers' new works, namely, a 'Dance of Dryads' by Sybil Barlow, a Prelude and Fugue by Arthur Dennington, an Irish Suite by F. W. Wadely, and 'Sea Dream,' a nature study for orchestra, by Edward Mitchell. The programme also included Liszt's Hungarian Fantasia for pianoforte, played by Miss Sara Chanot.

The Parry Theatre has also been fully occupied, with, among other operatic activity, two works produced on March 12, namely, a ballet, 'The Jew in the Bush,' by Gordon Jacob, an ex-student of the College—and now a member of the teaching staff, and a short opera, 'Fiorella,' by Amherst Webber. The ballet was first heard, in concert form, at a Patrons' Fund rehearsal last year. It is based on one of Grimm's fairy-tales, the story telling of a youth who befriended a witch and was rewarded with a magic fiddle, and a Jew who is cheated by the youth of a bag of gold. The Jew, enraged at the loss, brings the youth before the king and queen and a court of justice, but the youth is saved from execution by the magic fiddle, which compels the king and queen to dance, and by the witch, who hypnotises the court and enables the boy to make his escape. The performance was given by the Ballet Class, with an orchestra under the direction of the composer, and proved him to be blessed with a fine stage sense and a complete command of what is known as the modern idiom. Miss Imogen Holst (the youth) and Miss Craster (the Jew) in the principal parts gave an admirable display, both in dancing and miming, and the Ballet Class danced with remarkable verve and enthusiasm, not missing a single point either in stage action or in rhythmical precision.

Mr. Amherst's opera, 'Fiorella,' given by the Operatic Class, and conducted by Mr. Richard Austin, is a charming one-Act opera with a Venetian setting. It had an interesting origin, for the libretto was written by the great Sardou, and it was composed for the De Reszkes some years ago, though it has been rarely heard. The plot turns upon the intrusion of an adventurer, Gattinara, upon whose head a price has been set, into the clandestine meeting of a romantic pair of lovers, whose betrothal has been forbidden by the uncle of the girl (Fiorella) owing to the young man's poverty. The solution to the difficulty is framed by Gattinara, who finds means to restore the lover's lost fortune, and thus remove the old uncle's scruples to the match. Mr. Weber, as might be expected from a composer of his

experience, has produced a most attractive work, well-knit and full of atmosphere, melodious and grateful to the singers, with aptly-timed climaxes and deftly turned phrases. Mr. Leyland White, as Gattinara, showed a nice sense of comedy, backed up by a really dramatic style and a fine baritone voice; Miss Mansfield and Miss Evens, with fewer opportunities, distinguished themselves in a lesser degree.

## TRINITY COLLEGE OF MUSIC

The annual general meeting of the College Corporation was held on Friday, March 16, Mr. W. W. Cobbett presiding. Mr. Louis Pecskai and Mr. Alec Rowley were elected members of the Corporation, and Mr. F. Gostelow and Dr. R. J. Wickham Hurd filled the places on the Board rendered vacant by the death of Mr. E. Burritt Lane and the retirement of Dr. Creser. Dr. J. Warriner was elected vice-chairman of the Corporation.

The terminal orchestral concert was given by the students of the College at Queen's Hall on Saturday, March 17, when an overflowing audience assembled. Dvorák's charming Overture 'In der Natur' received an excellent performance, and Brahms's Symphony in E minor was adequately played. Vocal and instrumental solos were given by Ethel Jones, Olga Kantrovitch, Reginald Gibbs, and Frederick Davey.

We regret to announce the sudden death recently of Mr. John Newton, organist of Christchurch Priory, Hants, who was a former student of the College.

## A NEW SCHEME OF COMIC OPERA

It is good to hear that Mr. Walter Johnstone Douglas is again getting together the company which last year gave us those admirable performances of 'Così fan Tutte' at the Kingsway, with a view to another and slightly more ambitious season next May. At a meeting held at 40, Upper Grosvenor Street, the opinion was expressed that comic opera suited the genius of the nation better than music-drama. The speaker could have gone further, and asserted boldly that if opera is now in a parlous state the cause must be sought partly in the disproportion between the serious and the comic genres. Verdi and Wagner have each left but one comedy to balance their many serious operas. The same may be said of Puccini and Rossini. Yet in every case it is the comedy that to-day is generally accepted as touching the high-water mark of the composer's achievement. Neither Wagner nor Verdi did anything finer than 'The Mastersingers' and 'Falstaff.' Of all Puccini's operas, 'Gianni Schicchi' alone has been welcomed with equal warmth and sincerity by the crowd and the elect. The present generation knows nothing of Rossini beyond 'The Barber of Seville.'

This is one of the reasons why the new scheme should succeed. A second reason will be found in the very attractive programme Mr. Johnstone Douglas and his friends have chosen. It consists of a revival of 'Così fan Tutte,' the opera which both in London and at the recent Bristol Festival proved so reliable an attraction. Cimarosa's 'Secret Marriage' and a triple bill consisting of Vaughan Williams's 'Delectable Mountains,' de Falla's 'The Puppet Show of Mastro Pedro,' and Schubert's 'Faithful Sentinel,' complete the scheme, which will be conducted by Dr. Adrian Boult. Schubert's little opera is a novelty. Its original form was that of a *Singspiel*. It has been re-edited recently, and is sure to prove one of the special attractions of the season.

Finally, a word must be said about finance—the bugbear of all opera enterprise. All the artists give their services for a purely nominal fee. Thus the sum which guarantors are asked to lend is reduced to a minimum, about £2,500. Naturally the singers hope finally to derive more substantial rewards. But these will be shared out only after the loan has been repaid. Since sceptics abound, it may be added that the same procedure was followed in regard to the production of 'Così fan Tutte' last year, and that at the end of the season every penny of the loan was repaid. From whatever point we examine it, Mr. Johnstone Douglas's project seems as watertight as artistic intelligence and practical foresight can make it. It deserves to succeed.

F. B.

## MUSIC AT THE ENGLISH CHAPELS ROYAL

The announcement that by special permission of the Lord Chamberlain, Mr. Stanley Roper's paper on 'Music at the Chapels Royal, *c.* 1135 to the present day,' would be delivered in the Chapel Royal, St. James's Palace, drew a large number of the members of the Musical Association on December 6. Mr. Roper said that the long story covered a period of nearly eight centuries, and embraced the musical activities of many of the most prominent musicians that our country had produced. The English, at least as far back as the period of John Dunstable, were celebrated for their love of music and good voices, but references to the choirs of the English sovereigns dated from two hundred and fifty years before Dunstable. Great as we knew the influence of the King's Chapel to have been in the Restoration period, we could not doubt that it was an even greater incentive to musical effort and development in very early times.

In at least one respect the establishment could be regarded as a Royal peculiar, for whereas in the course of its history six distinct Chapels Royal were mentioned, yet in its earliest times there was undoubtedly no fixed building at all. Dr. Jebb said in 1843: 'This establishment belongs to no fixed abode, but attends the sovereign wherever he may be resident.' Of this there were many proofs, among them records relating to Henry III., Henry V., Henry VIII., and George IV. In general the services had been confined to the King's Palace in London, then to the present building in 1532, and continued there for the remaining years of the Tudor period; thence under the Stuarts to the magnificent chapel at Whitehall, destroyed by fire in 1698. Sub-Dean Dolben took a somewhat broad view of what constituted a Chapel Royal, for in 1714 he successfully claimed for himself and the choir the right to officiate in St. Paul's Cathedral in the presence of the sovereign, 'as being the King's Chappell upon this occasion.'

Dr. Grattan Flood a few years ago brought abundant evidence to show that the foundation of the Chapel Royal was much earlier than had been generally supposed. In the Red Book of the Exchequer it was first mentioned in 1135. The Calendar of the Liberate Rolls from 1227-40 contained numerous references to the Chapel Royal. The Calendar of Patent Rolls told us that as far back as 1303 it was customary, as now, to further the education of the Children when their voices broke. The effect of this custom was far-reaching, for it soon became the means whereby a departing chorister's musical education was continued, and had much to do with the successful maintenance and development of our cathedral music. There were several records of the choir attending Henry V. in France, and there was a very early reference to the practice of impressing boys, proving that the custom was in existence at least sixty-four years before what was supposed to be the first commission of Richard III. in 1484. There was also an interesting allusion to the anthem, for in 1526, in an order defining the duties of the Royal Choir, it was expressly laid down that they were to sing an anthem in the afternoon. It had often been said that the anthem was first introduced to the service under Queen Elizabeth, but Fayrfax received twenty shillings from Princess Elizabeth in 1502 'for setting of an anthem.'

After a detailed survey of the Masters of the Children, and the work of the composers connected with the Chapel Royal, Mr. Roper came to the period of the building of the present Chapel. On its site there existed formerly a hospital dedicated to St. James-the-Less. In 1532 Henry VIII. negotiated with Eton College for an exchange for the site with certain lands in Suffolk. He was successful, and proceeded to build 'a goodly manor house.' The Royal Chapel thus founded here must have been among the first to experience the change which came over English Church music at this time. The florid contrapuntal style had now to give place to something understanded of the people, and English composers for the Church were obliged to write their music on the new lines. But in spite of this proscription the Chapel and its music rose to great importance in the days of Queen Elizabeth, for, as John Barnard said in his first Book of Selected Church Music, 1641, 'the reign of Elizabeth brought forth a noble

birth, as of all learned men, so of famous composers in Church music.'

Additions and alterations to the Chapel were made by Charles I., Queen Anne, George II., George III., and William IV., but portions of the original building still survived. The roof, said to be the work of Holbein, was of copper. The date 1540 occurred more than once in the painting of the ceiling, and the initials 'H & A' in a lovers' knot, but it was doubtful whether A stood for Anne Boleyn or Anne of Cleves, the former having lost her life in 1536. Towards the end of the reign of Charles I., and after his death, the Chapel was used as a guard room. Charles was imprisoned in the palace, and attended service here before he walked across the Park to his execution. Queen Victoria was married here in 1840, as were also our present King and Queen in 1893.

The records of the old Cheque Book began in 1561, and occurred fairly regularly for some hundred and eighty-three years. Compiled by members of the establishment, they were both useful and interesting, and had thrown much light upon the lives of the poet-musicians and Church musicians of the period covered. The MS. was written on large folio paper, measuring sixteen and a half inches by eleven inches. The original binding was preserved, but dilapidation had made rebinding a necessity. This work was carried out under the supervision of the late W. Barclay Squire, and it should last for very many years to come.

At the conclusion of the paper the following music was sung by the Children and Gentlemen of the Chapel Royal: 'O quam gloriosam' (William Byrd); 'Almighty and everlasting' (Orlando Gibbons); 'Thou knowest, Lord' (Henry Purcell); and 'The Spirit of the Lord' (Elgar).

# London Concerts

ROYAL PHILHARMONIC SOCIETY: 'EGDON HEATH'

Mr. Holst's 'Egdon Heath' was performed at the Philharmonic Society's concert on February 23. Before that it had been heard only at New York and Cheltenham. The playing under M. Talich was good, as far as one could be aware on making first acquaintance with the music.

'Egdon Heath' is an interesting proposition. Only a bold composer who is mentally and technically at the top of the tree could look over such a landscape. The geographical title should not take up much of our view of the work, for anyone might point out that there is no more of Egdon in the music than there is of Martlesham, which is also a very good heath. Without any hint from a title, we know that the dream-colours of Holst's music speak to us of a locality, and not of an affection of the mind. We feel, too, that the locality is a presence, one that steals upon us and moves us to liking and to fear: it is not a pretty place, but it is lovely, and lonely. However, it is all so much better put in Hardy's first chapter, that the music may just as well be 'Egdon Heath' and annex the best programme note in the world.

It is, however, in chapter 2 that we find apt words about the music. 'To do things musingly, and by small degrees, seemed to be a duty in the Egdon valleys . . . .' Holst is in no hurry to point out one thing after another. The wisdom that accumulated in the growth from 'The Perfect Fool' to the 'Ode on a Grecian Urn' can, if it likes, dispense with the direct methods that spring from an anxiety to be understood. It can spell-bind without appearing to try. In short, 'Egdon Heath' is third-period music. Like other third-period music it pays a compliment to our understanding and presumes upon old acquaintance. It may be doubted whether anyone who had never before heard a note of Holst would make much of 'Egdon Heath.' Its thought, harmony, and colour are too finely distilled out of Holst's personal methods to make any yield to a standard test of listening. For the same reason 'Egdon Heath' is little likely to be popular. One almost hopes that it will fail to please more than the select few, for that is how we feel about heaths.

At this concert Szigeti played the Brahms Violin Concerto with a marvellous poise of style and thought and technique, and a characteristic lack of warmth in his tone. There are some of his admirers with whom this counts as a virtue, but here is one who remains unconvinced. M. Talich made a vivid affair of Dvorák's fourth Symphony, a pleasant enough work which, to be among the elect, you should praise above the fifth. What would the elect say if for every performance of No. 5 during the last quarter of a century there had been twenty of No. 4?

Holst's music put a duty upon the makers of the programme. They should have provided a sympathetic approach to it for our minds and moods, not to say our ears. Nothing could have been worse chosen than Berlioz's 'Carnaval Romain.' M.

TWO B.B.C. NATIONAL CONCERTS

On February 24, Mr. Geoffrey Toye conducted, at Queen's Hall, a programme of unblending elements. There was the Bach two-Violin Concerto, in which Jelly d'Aranyi and Adila Fachiri were the active partners, and the orchestra and Mr. Toye the gently quiescent ones; the 'Siegfried Idyll,' with the bloom off it; Ravel's gorgeous piece of fiddlestickery, the 'Tzigane' (orchestra, also ran); and Stanford's Symphony inspired (so to say) by Milton's 'L'Allegro ed il Pensieroso.' This has plenty of good tunes, into the working of which the composer put just a little too much hard labour. When he was in the vein, Stanford could be as light and *spirituel* as the best. He just misses bringing off most of this work, though there is enough pleasant music (in the Scherzo especially) to make one feel it was not a waste of time to play the Symphony. We have more than once lately spent forty minutes with the B.B.C. in far less entertaining company. Mr. Toye's control was easy—too easy, for the band needed a stronger hand.

On March 9, in a concert that was much too long (it lasted until a quarter to eleven, and you should have heard the poor tired band struggling after Till Eulenspiegel at that hour!), we had the well graced violinist Szigeti in the Beethoven Concerto. If his tone does not expand quite so much as that of other fiddlers, it is gloriously pure; he phrases like a gentleman, and his fastidious polish overlays a conception of imaginative power. He should be heard by all young fiddlers. I doubt if there are more than two or three violinists who as musicians can give us greater satisfaction.

Sir Henry Wood and the orchestra played the fourth 'Brandenburg' (perhaps not quite the happiest choice, since M. Szigeti did not play the solo violin part, and the excellent orchestral leader would not pretend to bring to the music such perfect art as his) and Frank Bridge's Suite 'The Sea,' which wears uncommonly well. The novelty was Respighi's set of 'Vetrate di Chiesa,' published last year. These purport to suggest the pictures in stained-glass windows—'The Flight into Egypt,' 'The Archangel Michael,' 'The Matins of St. Clare,' and 'Saint Gregory.' Here are all the orchestral gauderies that we enjoyed in 'The Fountains of Rome' and 'The Pines of Rome,' but there is not a memorable idea in all the music. What is said matters little; the manner of saying it is everything. Respighi would make a good composer for films. The best, because the sweetest and simplest, was the 'The Flight into Egypt.' At other times the simplicity was rather like that of pampered people's toys, that lack the happy inspiration of childhood, and the gorgeousness had more than a touch of vulgarity. The chief pleasure was in hearing Respighi throw the orchestra about in his enviably slick way. W. R. A.

LONDON SYMPHONY ORCHESTRA

On Monday, February 20, Dr. Hermann Abendroth conducted the first of two programmes committed to his charge, and a large audience came to Queen's Hall to hear his reading of three classic Symphonies by Haydn, Beethoven, and Brahms. Haydn's Symphony was that in D usually called No. 6 of the Salomon set, and numbered 66 in the catalogue of the Breitkopf edition, a work conspicuous for the delicacy and charm of its orchestration,

Beethoven's fourth and Brahms's second Symphonies followed, and the playing of Haydn augured well for the other two, since in it Dr. Abendroth insisted on carefully turned phrasing and well-balanced tone. In both Beethoven and Brahms, however, he forced the pace so that the playing was much rougher. The drummer came to grief inexplicably on the last chord of Beethoven's slow movement; the bassoon player in the Finale was rendered inarticulate by hurry. The reflective side of Brahms was entirely lost sight of in the fevered determination to prove that Brahms could be as exciting and even hectic as any of his contemporaries. The audience was stirred by the brilliant climax to which the Finale was carried, and signified its enthusiasm in the usual way, but there were some who left the hall wondering whether Brahms was not better understood in the days when the majority thought him dull and the virtuoso conductor looked askance at him as a clumsy orchestrator.

H. C. C.

The London Symphony Orchestra seemed to be playing all the better, at Queen's Hall on March 19, for its travels. Naturally an orchestra does play better when it has the habit of playing together. How good our flutists are! Mr. Robert Murchie and Mr. Gordon Walker were sitting together that night—a pair one would have to go far to match. Mr. Halstead's oboe playing was sweet, if a little shy. Not every section of the L.S.O. strings is well led. This is a matter which the celebrated body might, we venture to say, think over very seriously one of these fine days.

The Symphony was Beethoven's in C minor, and excepting a Concerto of Handel's the rest of the programme was no less familiar. A Suite by Reger which was to have been played had to be left out, and 'Death and Transfiguration' was given in its place. The concert was a success, and the conductor, Dr. Abendroth, enhanced his reputation. The moral of his vogue is that great works of German 19th-century music should be performed with the earnestness with which they were composed. Dr. Abendroth does not take his duties lightly. We have a suspicion that he could not if he would; but his seriousness is very energetic and truly impressive. Sometimes we should like for a change to have the effect of a natural flowing movement in the music. He pommels the score in hand. But when he is in charge the orchestra does certainly put its back into the work.

C.

### MADAME LANDOWSKA

Madame Wanda Landowska has fairly conquered the London public. Her last harpsichord recital at Wigmore Hall was crowded; it was enjoyed; it became at the end a demonstration of cordiality. This clever and charming woman and consummate musician got on the friendliest footing with the audience. She did it by conveying something peculiarly zestful through her playing. Her harpsichord was not her fad, it told us, but her passion.

She used a modern instrument with a number of colouring devices. It was a noble instrument for the '48,' from which we were given a selection and would gladly have had more. A movement from the 'Italian Concerto' sounded extraordinarily brilliant. If all harpsichords had been as good as this one in the 1780's the pianoforte would have had a harder fight for supremacy. Madame Landowska turned to a pianoforte in order to play a Sonata of Mozart's, which she gave with a distinguished delicacy and certain coldness of style.

C.

### BUDAPEST QUARTET

The Budapest Quartet gave a Schubert concert on March 3, and included one of Mendelssohn's neglected Quartets on March 12. They are a good party, a little more *terre à terre* than the airy Léners—more recognisably human and individual. It is curious that there is never anything to cavil at in the 'cello playing in the numerous quartets which come to London nowadays from all quarters of the globe. Schubert's G major Quartet is one of the most interesting of chamber works to hear if one goes primed with Prof. Tovey's recent subtle analysis (*see* the Oxford Press's 'Heritage of Music').

C.

### POLTRONIERI QUARTET

The two concerts of the Poltronieri Quartet, from Milan, interested us partly because of the fine degree of technical skill and accuracy which characterised every performance, partly because of the peculiarities of some readings. The players opened the first concert with a Quartet by Boccherini, and this won unanimous approval. The ensemble was flawless and the individual playing excellent. But after Boccherini came Beethoven, and their interpretation of Beethoven was undoubtedly open to question. In a matter of this sort, personal taste, however, is the final arbiter, and Signor Poltronieri and his colleagues have as good a right to their convictions as have we to ours. In our opinion their version of Beethoven's music lacked solidity, grip, grandeur; it made a fetish of sweet tone and lyrical expression, and accordingly the reading did not do justice to some aspects, which we believe to be essential aspects, of his work. Technically, the playing was irreproachable.

On its second appearance the Poltronieri Quartet introduced a new work by a young Italian composer, Benvenuti, which met with a favourable reception. It is a good piece of writing, though not particularly daring in conception.

F. B.

### MISS ESTHER FISHER

French music had a large share of the programme of the recital given by Miss Esther Fisher at Wigmore Hall—which is perhaps not unnatural, since this young and able New Zealand pianist is the pupil of a Parisian teacher. The choice is also explained by her unusual success in dealing with such music—be the composer an ancient or a modern, Daquin or Debussy. Miss Fisher, however, played also some examples of the German classics—Bach's Chaconne (in Busoni's arrangement) being the most notable performance. Her interpretation was that of an intelligent and studious artist, thoroughly trustworthy but perhaps a little too reticent to 'impose' her views on her listeners. With many another young player Miss Fisher seemed to say 'our true intent is all for your delight'—which is well. But it is still better when the player's own delight and satisfaction becomes his or her only concern.

F. B.

### HOWARD BLISS

Mr. Howard Bliss revived, at Æolian Hall, Richard Strauss's early 'Cello and Pianoforte Sonata, and its Mendelssohnian strains made us wonder whether some day Strauss himself will not be regarded as we regard Mendelssohn, with an admiration which is not wholly unqualified. Mr. Bliss did full justice to its unsophisticated lyricism (how obvious the working-out section seemed!), and to those periods which promise better things to come. Throughout the recital we found Mr. Bliss an intelligent interpreter, always ready to put the composer's claims before his own. Such reticence deserves credit, but we had an uneasy feeling that a style less detached, a slight degree of self-assertion, would not have been amiss here and there—especially in the Beethoven Sonata.

F. B.

### ORIANA MADRIGAL SOCIETY

The Oriana Madrigal Society gave a concert of north-country music at Kingsway Hall with the collaboration of a number of soloists, among whom two stood out, Mr. Ernest Potts, of Newcastle, and Mr. Tom Clough, a Northumbrian piper. Nothing is more trying than a make-believe brogue, and we are afraid we must say that Mr. Potts made most of the others seem a trifle affected.

Mr. Potts was so unmistakably the real thing. His brogue was something you could very nearly hang your hat on. He was also a capital artist. He sang his Northumbrian songs with a much relished dryness and pawkiness. His pathos was as good as his humour: excellent in quality and judiciously restricted in quantity. We wanted to hear him again and again. The folk-song arrangements by Dr. Whittaker served him better than those by Mr. Jeffrey Mark, which were inclined to be fussy and to do smart little irrelevant things. I would rather hear Mr. Potts sing than Sir Harry Lauder any day.

But he must be sure to preserve his dryness and economical method, and not to play down.

Mr. Clough and his Northumbrian Small Pipes were an utter novelty to at least one ignorant southerner. This instrument was a refined—a chamber concert—relation of the Scottish bagpipes. It was not played by the mouth, but bellows were worked by the right arm—an idea for tired oboists. Mr. Clough's agility of fingering was only matched by his keen rhythmical sense. He gave us a brilliant performance, playing reels, strathspeys, variations, and so on. It was said he was a miner. Years of sophistication could not have given him a more telling platform behaviour. He was wrapped in his music-making, and, playing with closed eyes and swaying slightly as he played, he appeared oblivious of the interested and grateful audience. C.

GERALD COOPER'S CHAMBER CONCERTS

The last four of Mr. Gerald Cooper's chamber concerts have surpassed in artistic interest and historical importance anything done before. The first of these was a harpsichord recital by Mrs. Gordon Woodhouse, whose playing of Scarlatti was perfect, and whose reading of Mozart would have been faultless but for occasional vagaries of rhythm. Then, on February 28, came the concert which of all others we have most reason to remember. Mr. Cooper had assembled for the occasion not fiddlers and pianists, but trumpeters and trombonists, an organist, and a singer whose excellent voice was the best match obtainable for the timbre of the brass.

The programme began with Purcell's 'Music for the funeral of Queen Mary II.,' for two trumpets and two trombones. Even though the playing left something to be desired in respect of intonation, the music made a very deep impression. It is the kind of music to which a musician who is also something of a poet, a Berlioz, or a Boïto, would have given his heart. There is a fine climax towards the end, but it has nothing in common with the emotional climax of such funeral pieces as those of Chopin and Wagner. It is a climax of pure majesty—the bleak and gaunt majesty of death. It suggested nothing so much as some mediæval pageant led by the Leveller. Almost equally interesting were the other items—H. Schütz's Symphonia Sacra, 'Fili mi, Absalom'; W. Locke's 'Music for the King's Sackbuts and Cornets'; Bach's Chorales for four trombones; Mozart's Divertimento in C major, for two flutes, five trumpets, and drums; and Bach's aria, 'Heiligste Dreieinigkeit,' sung by Mr. Keith Falkner, and accompanied by three trumpets, drums, and organ. There were also two organ solos, which missed fire through no fault of the player, but of the wholly inadequate instrument on which he had to play.

The next concert (March 6) was a violin recital chiefly notable for the exceedingly fine playing of the Bach Sonata in C major by Mr. Joseph Szigeti. One realised more clearly than ever why so many Bach performances, meritorious in some ways, yet fail to hold our interest. To do justice to such a piece as the Fugue in the C major Sonata one needs very exceptional powers of endurance, both physical and intellectual. Mr. Szigeti's reading was just as keen as it was technically perfect, just as alert at the end as it was at the beginning. He played also some Bartók Hungarian folk-tunes (arranged by himself) for the first time. These were brilliant and extremely effective pieces—worthy successors to the Brahms-Joachim Hungarian Dances.

On March 13 Mr. John Barbirolli conducted a string orchestra and Miss Sibyl Eaton played Vaughan Williams's 'Concerto Accademico.' Neither the playing of the orchestra nor that of the soloist reached a high standard of distinction. The programme, however, was very attractive, and consisted of Purcell's Suite, Locatelli's 'Concerto Grosso,' Peter Warlock's 'Serenade,' and Mozart's 'Eine Kleine Nachtmusik.' F. B.

BACH AT SOUTHWARK CATHEDRAL

The annual performance of the 'St. Matthew' Passion—or portions of it—at Southwark Cathedral was given on March 17. This year the soprano and contralto solos were sung by women's voices—a great improvement. Even Mr. Cook's versatile boy choristers cannot do anything like justice to these sublime outpourings, which were so unmistakably meant to be sung by women. The two singers were well in the picture, though we could have wished for a more consistently steady tone from each of them. Mr. Steuart Wilson, who sang the part of the Evangelist and the tenor solos, used heart and brain, as well as voice, but was sometimes inclined to over-dramatise the Narrator's words. These, the most wonderful recitatives ever written, surely need no underlining. The bass, a member of the choir, sang the words of Jesus and the 'Eventide' recitative. From behind the great screen (late arrivals were consigned to the Lady Chapel) some of the chorus-singing naturally sounded rather muffled or overpowered by the orchestra (London Symphony) or organ. The choir, however, knew this music, and some things came through remarkably well. The soprano *ripieno* in the opening movement sounded exactly right in relation to the double chorus, and the choral responds often gave an impression of simply happening. It was good, too, to hear the throbs of the bass strings so vividly.

The only thing to be said against these Southwark performances of the Passion is that there is not enough of it. The question of pounds shillings and pence is of course all-important (it is deplorable that such enterprising music-making as goes on at the Cathedral does not pay its way). But would it not be possible for Mr. Cook to give us the 'St. Matthew' Passion complete one of these days? We suggest that either two Saturday afternoons be devoted to it, or the whole work be given on a mid-week evening.

P. W.

CENTRAL LONDON CHORAL UNION

Elgar's 'The Kingdom' is so rarely heard in London that its performance at Central Hall, on March 20, ought to have attracted a far larger audience. There could be no better answer to those who decry London choralism than the excellent singing of this three-year-old body of about a hundred and fifty voices, drawn from business workers in the City. Their tone is fresh and always musical, and the musicianship and intelligence shown in their grasp of Elgar's exacting work entitles them to high rank among London's choral bodies. There was a capital quartet of soloists—Miss Dorothy Silk, Miss Margaret Balfour, Mr. Percy Manchester, and Mr. Keith Falkner. Dr. Harold Darke was an alert and stimulating conductor. H. G.

QUINQUAGESIMA SUNDAY, 1723

A venture unique in music, either here or in America, is in my opinion being carried forward by the Bach Cantata Club through its concerts at St. Margaret's, Westminster.

The programme on February 21 was a replica of the service in which Bach offered his 'test-piece' for the post of cantor in St. Thomas's Church, Leipsic, on Sunday, February 7, 1723. Much of the ritual, though noted on the programme, was omitted; the result was an impressive and spiritual service of prayer, sermon, and music.

It would be a pity to subject such a service to analysis. Certainly the audience, with the first notes of the organ prelude, was transformed into a congregation, joining in the Chorales and sharing in the service without any sense of listening to a concert performance. It is this participation of all of us in a service under the ægis of Bach that places these concerts quite apart.

A word is in order perhaps about two outstanding features of this service: the sermon by the Right Rev. Samuel Mulford Taylor, Canon of Windsor, and the cantata, 'Jesus called to Him the twelve.' The preacher took these words for his text, and in a few simple serious sentences called attention to Bach's subjectivity (his complete immersion in the task which lay before him) and his faith — that faith which, far beyond the music production of those years, made his cantorate a spiritual development of Bach's character towards a profound and personal intimacy with God. The cantata itself, a short,

simple, early work, contains, in the Chorale, 'Awake us, Lord!' one of Bach's most beautiful settings.

The chorus, a small one, is by no means perfect, witness the poor intonation in the attack on the opening chorus (for what would a criticism be without a single crit!). I should like to see the day when this chorus, in gowns suitable for a service, is directed from the organ-loft and the services become as nearly as possible miniatures of the services in the Thomaskirche. Then indeed will the Cantata Club (whoever its sponsors and directors) be able to say, with all the high adventure implied in the words, that it 'went up to Jerusalem.' Leonard Elsmith (N.Y.).

OPERA AT THE OLD VIC.

'Lohengrin' at the Old Vic. was of course the merest sketch of the real thing, but still a sketch that was well appreciated by the audience. The Elsa and Lohengrin, Miss Joan Cross and Mr. Henry Wendon, looked a truly noble Nordic pair, and both sang agreeably, if with some lack of warmth and fullness. Mr. Wendon is an uncommonly promising young tenor. It is hardly fair to complain that he was rather a rigid hero, for there is not much room for spreading oneself on the stage at the Old Vic. during 'Lohengrin'; but we should have liked to hear him sing sometimes with more breadth. He surely has more voice in him than he tells people about. Miss Frances Geraldi was an effective Ortrud, at least as regards the upper part of her voice. Mr. Sumner Austin sang rather throatily as Telramund, but acted with conviction. Mr. Harry Brindle was the King; his phrasing was a little stiff, but there was good, ringing tone. Mr. Corri conducted. He had some special reinforcements in the orchestra.

'Figaro' the next week was a great popular success, and was indeed a pretty show. In criticizing the Old Vic. it is absurd to ask for extravagant luxuries. Their 'Figaro' would have met all reasonable demands if the ensemble had been more neatly sung. It was a pity to hear nearly all the principals cutting in before the beat again and again in the Finale of Act 2. Miss Wilma Berkeley sang very prettily as the Countess. Like everyone else, she was at her best in her solos. Her 'Dove sono' was charmingly sweet and pure. It was a small voice, and did not tell quite enough in the ensembles. As an actress Miss Berkeley did not give the Countess her full stateliness. She should, for all her tremors, be a very great lady in Act 2. Miss Joan Cross sang 'Voi che sapete' very prettily, though there have been Cherubinos who managed to appear more boyish. Is it not possible to train a chorister for the part? Miss Mavis Bennett would have sung better if she had set her face against any sort of *tremolando*. Her motto should be, Trust to an open throat. Mr. Sumner Austin, whose operatic repertory seems unlimited, was Figaro. Mr. Vernon Cooper was really excellent as the Count, apart from some small rigidities in his enunciation. And a word must be said for the most excellent and droll Gardener of Mr. S. Harrison—whose name we have seen on Old Vic. programmes for years without ever learning what the 'S.' stands for.

Benedict's 'Lily of Killarney' is rather absurd, but not bad fun, especially when performed with the Old Vic. Company's zest. Its fault, judged by its own quaint standard, is that the hero is a cad. Not by designed irony, but by the author's incompetence, he is left in the worst predicament that ever pretended to have a happy ending—viz., with two loving young women, equally virtuous, attractive, and self-sacrificing, on his hands. This unfortunate personage was played by Mr. Kennedy MacKenna, who sang many things nicely but who has a thing or two to learn about top notes. Mr. Herbert Simmonds's performance as Danny was outstandingly good. C.

SOME SINGERS OF THE MONTH

Tito Schipa, an Italian lyric tenor from Chicago, who has the makings of a pleasing if probably not a musicianly singer, took the fancy of the Albert Hall audience on March 11. He was uncertain of his technique in all but the lightest of Italian and Spanish pieces of a popular nature. In more exacting music we noticed his upper-chest breathing, and although he did not sing throatily, the whole of his thought was obviously directed to avoiding throatiness, leaving no attention for anything else. He hardly dare pronounce a single consonant all the afternoon, and he took breath without thought of anything but vocal convenience (thus in Brahms's 'Mainacht'—'Und; die einsame; Thräne'). The English language is a complete mystery to this young singer. As he ascended the hill of a few songs he cautiously cut steps all the way in the form of innumerable inserted *h*'s. His tone was pretty; but if one's command of an open throat is so uncertain, one is not a technician. Miss Rita Neve played pianoforte solos—a thankless task at an Albert Hall concert when a singer is the prime attraction. Her pieces were slightly beyond her grasp.

Mr. Leslie Holmes, a Canadian baritone, sang at Wigmore Hall on February 28. There were good moments—for instance, in the last page of 'Ye twice ten hundred deities'—but the young singer had no very sure basis for his tone. He made an impression of considerable nervousness, but nerves should not put the diaphragm out of action. The programme afforded a quaint example of song-translation. For the line 'Alcidens Siegesschreiten,' in Schubert's 'An die Leyer,' this easy-going version offered us 'For great Alciden's glories,' trusting that no one would wish to know who Alciden was.

Miss Sonia Neville, who sang at Æolian Hall on February 22, was described as a Polish contralto. Her performances were eccentric and not very musical, and her affected manners on the platform were distracting. She would probably have sung much better if she had stood rather more still and concentrated her thought on her songs. There were moments when her voice was interesting, —for instance in Brahms's 'Wiegenlied,' which was lightly sung on a very little breath, but really controlled.

Miss Muriel Pearson (Æolian Hall, March 16) was typical of the 'promising' singers one so often hears. She had the makings of a good voice, but her performances were in a state of emerging from amateurishness. She seemed to have been trained on too small and finicking lines. It was a voice of some volume, but it wanted the discipline of a stiff course of Handel and Verdi. The singer's knowledge of foreign languages did not warrant her using them in public. But she was eminently promising—if she really means business. C.

## Music in the Provinces

Banbury.—Madrigals, part-songs, and 'The Banner of St. George' were sung by the Banbury Choral Union under Mr. C. R. Palmer at its third concert. Miss Dorothea Webb chose her songs well, and the orchestra opened with Mozart's 'Kleine Nachtmusik.'——The Banbury Madrigal and Glee Union gave half its concert on March 14 to the abridged version of 'Carmen,' with four members of the choir as soloists.

Bath.—At a recent Symphony concert Mr. Jan Hurst, before conducting Glazounov's seventh Symphony, was pianist in a performance of Beethoven's Trio in C, Op. 56. ——The Léner Quartet has been giving a series of Friday afternoon concerts at the Pump Room. The programme on March 9 was devoted to Brahms.

Bedford.—The Choral Society's performance of 'The Creation,' under Mr. A. F. Parris, was the occasion of the incident of the month, when Mr. Keith Falkner, having mislaid his evening dress, walked on to sing Adam in plus fours.——The School Musical Society gave 'Acis and Galatea' to a crowded audience in the Great Hall, Mr. A. J. de Reyghere conducting.

Birmingham.—A concert largely in honour of Mr. Holst was given on February 16 by the Festival Choral Society. The programme included the 'Hymn of Jesus' and the Fugal Concerto, which was played by an orchestra of fifty largely drawn from the City Orchestra. Stimulated by the presence of the composer the choir sang at its best under Dr. Adrian Boult.——The concert edition of 'Carmen' was given by the Midland Musical Society under Mr. Darby on February 18, with Miss Muriel Brunskill in the title-part.——The Gloucester Orpheus Society, of

nearly sixty voices, paid its second visit to Birmingham on February 21, and sang an excellent selection of choral music in characteristic style under Mr. S. W. Underwood. ——The City Orchestra's concert on Sunday, February 19, was distinguished by the presence of Dame Ethel Smyth, who conducted her Violin and Horn Concerto, the soloists being Mr. Brosa and Mr. Brain. The Overture to 'The Wreckers' was also played.——M. Ansermet made his first appearance at Birmingham at February 22 as conductor of a Symphony concert, the programme of which included Franck's Symphony, the Prelude to Moussorgsky's 'Khovantschina,' and Honegger's 'Pastorale d'été.'——At the Sunday concert on March 4 the City Orchestra played a Suite, 'Abend Musik,' by Hermann Grabner, and a Poem for orchestra by William J. Fenney, entitled 'In the Shadow.'——Holst's Somerset Rhapsody and a new Elegy by I. Burnell were played on March 11. ——The programme given by the Birmingham and Midland Institute, under Prof. Bantock, on March 12, included several unfamiliar items, such as the Overture to Handel's 'Poro,' a set of six pieces from the 'Rosenkavalier,' and Liszt's A major Pianoforte Concerto.——Dr. Brodsky, who is now seventy-seven, played Bach's A minor Concerto with Mr. Hock's String Orchestra at a Philharmonic Mid-day concert. These programmes have also included the six Pastorals for four voices and string quartet by Walford Davies, and Dohnányi's second Pianoforte Quintet, played by the Philharmonic Quartet and Miss Mary Abbott.——The Catterall Quartet was responsible for a memorable occasion on March 13, when the players were joined by Miss Kathleen Moorhouse and Mr. Stuart Redfern in Schönberg's Sextet, 'Verklärte Nacht.' The concert was given by the Birmingham Chamber Concert Society.——At a meeting of the University Musical Society the Violin Sonatas of Elgar and Delius were played by the Society's President, Mr. Albert Sammons.——Among the artists recently heard were Friedman, Elisabeth Schumann, and Harold Samuel.—— The Birmingham Grand Opera Society was at the Prince of Wales's Theatre on March 5 to 10, with a programme consisting of 'Pagliacci' and 'Dido and Æneas.' The part of Æneas was sung on one occasion by Mr. Parry Jones and on another by Mr. Frank Mullings.

Bournemouth.—Sir Edward German's second Symphony, which was first played at the Norwich Festival of 1893, was a popular revival at the Winter Gardens.—— The second Pianoforte Concerto by Montague Phillips was played by Mr. Leslie England, with the composer conducting.——A programme of special interest, given under the direction of Sir Dan Godfrey, included Sibelius's fifth Symphony, Stanford's Variations on 'Down among the dead men,' for pianoforte and orchestra, and an Air and Variations by J. D. Davis.

Bradford.—Thomas Wood's racy work, 'Forty Singing Seamen,' was given its first performance in the North of England by the Old Choral Society on March 7, under Mr. Wilfred Knight.——The Bradford Moor Choral Society gave a Schubert concert under Mr. George Firth, the programme including the 'Song of Miriam,' and songs arranged by Dr. Bairstow.——The Entr'acte from Delius's 'A Village Romeo and Juliet' was played under Mr. Keith Douglas at a concert of the Philharmonic Orchestra. At the next concert Mr. Douglas conducted 'Scheherazade' and his own two North Country Sketches for string orchestra—'Reflections on the river at Burnside' and 'Kettlewell.'——Schubert's Symphony in C was played, under Sir Hamilton Harty, at the last Subscription concert of the season.——The West Riding Chamber Orchestra, conducted by Mr. Douglas, made its first public appearance on March 11 with a programme that included Mozart's 'Ein musikalischer Spass,' Butterworth's 'The banks of green willow,' and Honegger's 'Pastorale d'été.' The new Orchestra is formed from the pick of the players in the Leeds and Bradford Orchestras.

Brighton.—'Caractacus' was heard for the first time at Brighton on February 18, when a well-prepared performance was given by the Brighton and Hove Harmonic Society, under Mr. Percy Taylor. The solo singers were Miss Ida Cooper, Mr. Heddle Nash, Mr. Howard Fry, and Mr. Charles Knowles.

Bristol.—The eighty-fourth annual Ladies' Night of the Bristol Royal Orpheus Glee Society was a celebration of Mr. George Riseley's jubilee as conductor of the Society. The programme of the evening included 'The curfew tolls the knell,' a setting of part of Gray's 'Elegy' by Mr. Lee Williams, with the composer conducting the performance. ——The chief item at the annual concert of Miss Gertrude Winchester's Ladies' Choir was a cantata, 'The Captive Soul,' by E. M. Wooley.——The Women's Choir at Bristol University sang admirably in an enterprising programme on February 20—four of Holst's 'Rig Veda' Hymns, part-songs by Schubert, Geoffrey Shaw, &c., and unison folk-songs. Mr. Arthur S. Warrell conducted, and Mr. Ralph Morgan played organ solos.——At Easter a series of twenty-six weekly concerts will begin at the 'Glen.' The programmes are to be of the 'good-class popular' order, with well-known symphonies and concertos and the like.

Camborne.—The Cornwall Symphony Orchestra, conducted by Dr. C. Rivers, gave three concerts at Camborne and Truro on February 26 and 27. The programme included the 'Enigma' Variations.

Cambridge.—A series of concerts by the Léner Quartet came to an end on March 7, with a programme of Franck, Debussy, and Ravel.

Catterick (Yorks).—The programme of the Catterick Choral Society on February 21, under the direction of Mr. Arthur Fountain, opened with Parry's 'Ode to Music,' and included Frederic Austin's cycle of traditional songs entitled 'Songs in a Farmhouse.'

Cheltenham.—The Léner Quartet gave the fourth of a series of Beethoven concerts on March 8, the programme including Opp. 95 and 127.

Clare.—The concert edition of 'Carmen,' and 'Blest Pair of Sirens,' were given by Clare Choral Society with the assistance of singers from the choral societies of Cavendish and Haverhill.

Derby.—The Municipal and County Chamber concerts came to an end on February 24, when the Catterall Quartet was joined by Mr. Carl Fuchs in Schubert's Quintet, Op. 163.

Eastbourne.—Capt. Amers has recently conducted the 'Enigma' Variations, Franck's 'Le Chasseur Maudit,' and Vaughan Williams's Folk-Song Suite.

Gloucester. — On February 16, when the Choral Society sang Elgar's 'The Black Knight' and Stanford's 'Phaudrig Crohoore,' the late Sir Herbert Brewer conducted the Society for the last time.——The concert of the Orchestral Society on March 1 occurred during his illness, and the programme, which included Mozart's Symphony in E flat, was conducted by Mr. S. W. Underwood.——A programme of nineteen part-songs was given recently by the Orpheus Choir, under Mr. Underwood. The novelties in the list included 'In September,' by A. Brent-Smith, to words by Sir Oliver Lodge, and 'Quick March,' by Rutland Boughton, to words by Thomas Hardy.

Halifax. — An admirable performance of the new concert version of 'Semele' was given by the Choral Society under Dr. Tysoe on March 8. The solo singers were Miss Elsie Chambers, Mr. Heddle Nash, and Mr. Stuart Robertson, and the members of the Leeds Symphony Orchestra assisted.

Hartlepool.—Mozart's thirty-fifth Symphony was included in the programme of the Symphony Orchestra under Mr. J. F. Chalmers Park, on March 14.

Hastings.—Mr. Basil Cameron's special concert on February 18 was a great popular success, Hastings residents taking much pride in the distinction which has recently been won by their Musical Director. With the substitution of Debussy's 'L'après-midi d'un faune' for Bax's Symphonic Variations, the programme was identical with that which Mr. Cameron conducted for the London Philharmonic Society.

Haverhill. — The old-established Haverhill Choral Union chose 'Samson' for its annual concert, and gave an enjoyable performance under Mr. C. J. H. Shann, of Bury St. Edmund's.

Huddersfield.—At a concert of the Philharmonic Society, under Mr. J. Fletcher Sykes, the Andante and Finale from Weber's Clarinet Concerto were played by Mr. Percy Taylor.——'Acis and Galatea' and Brahms's

'Liebeslieder' were performed by the Marsden Choral Society on March 10.——Bach's 'Sing ye to the Lord' and a programme of madrigals and part-songs were sung by the Glee and Madrigal Society, under Dr. T. E. Pearson, on February 28, and the Kodály 'Cello Sonata was played by Miss Beatrice Harrison.

Hull.—The Vocal Society concluded its season on March 7 with a programme that illustrated smaller English choral works, from 'Sumer is i-cumin in' to Vaughan Williams's 'Now tramp o'er moss and fell.' Sir Henry Coward conducted. The Catterall Quartet also took part in the concert, with movements by Tchaikovsky, Elgar, Franck, and Beethoven.

Ipswich. — Franck's Symphony was played by the Orchestral Society on February 21, under Mr. Edgar Wilby's direction.

Leeds.—The Choral Union gave Vaughan Williams's 'Sea Symphony' and Cliffe's 'Ode to the North-East Wind,' each for the first time, on February 15. With the assistance of the Leeds Symphony Orchestra the works were excellently performed, the Symphony under its composer and the Ode under Sir Henry Coward.——Leeds New Choral Society gave an operatic evening on March 7. ——'The Revenge' and three works of Bach—'O Light Everlasting,' the Pianoforte Concerto in D minor, and the Flute Suite in B minor—were performed by members of the University Music Society.——The programme of the College of Music Choir for March 14 included a new Dance-Fantasy for pianoforte and strings entitled 'The Enchanted Wood,' by Armstrong Gibbs.——Mr. Julius Harrison conducted the fifth 'Brandenburg' Concerto and 'Tod und Verklärung' at the Saturday concert on February 18. A fortnight later W. H. Reed's Viola Concerto was played by Mr. Lionel Tertis, and the programme further included Mr. Harrison's 'Worcestershire Suite.'——Miss Beatrice Harrison played the Kodály 'Cello Sonata at the last of the Belgrave Popular concerts on March 10.

Liverpool.—Elgar's 'Falstaff' and Delius's 'Sea Drift,' together with Bach's third 'Brandenburg' Concerto and Dohnányi's Suite in F sharp minor, gave importance to the Philharmonic programme on February 21. The performances, under Sir Henry Wood, left nothing to be desired. Mr. Roy Henderson was the soloist in 'Sea Drift.' Another Delius work, 'Brigg Fair,' was played at the next Philharmonic concert a fortnight later.—— Miss Beatrice Harrison played the Kodály 'Cello Sonata at a meeting of the B.M.S.——The Kennedy-Frasers and Mr. Harold Samuel have been among the visiting artists.

Maidstone.—The London Symphony Orchestra, the Maidstone Amateur Orchestral Society, and the Choral Union joined forces on March 6 for a performance of Bach's 'Christmas Oratorio,' under Mr. F. Wilson Parish.

Malvern. — The Budapest Quartet played for the Malvern Concert Club on March 1. The Club, which is managed by Mr. A. Troyte Griffith, has now given ninety-six concerts of a high standard.

Manchester.—An interesting series of Hallé concerts has to be chronicled. The main items were: on February 16, Strauss's 'Don Quixote' and Brahms's fourth Symphony; on February 23, Mozart's 'Echo Nocturne' for four orchestras and Serenade in E flat for wind octet; on March 1, 'The Kingdom,' which had not been heard at Manchester for twenty-one years (the solo singers were Miss Dorothy Silk, Miss Muriel Brunskill, Mr. John Coates, and Mr. Harold Williams); on March 8, Sibelius's second Symphony.——Sir Thomas Beecham took charge of the Brand Lane concert on February 25, for an evening of opera. At the next of these concerts, on March 10, Sir Henry Wood conducted the Manchester Philharmonic Chorus in the complete 'Song of Hiawatha.' ——In chamber music, the chief event has been a Brahms concert by the Catterall Quartet.——Recitals have been given by Mr. Maurice Ward and Mr. Clifton Helliwell in Violin and Pianoforte Sonatas, Mr. Carl Fuchs and Miss Nancy Smith (singer), Mr. Everard de Peyer (singer) and Miss Ivy Parkin (pianoforte), and Mr. Wilfred Grantham (singer) in a programme that included new songs by Edward Agate.——During a week of opera by the B.N.O.C. the following programme was popularly received: 'The Mastersingers,' 'The Barber of Seville,' 'Carmen,' 'Madame Butterfly,' 'Tannhäuser,' 'The Valkyrie,' and 'The Golden Cockerel.'

Middlesbrough.—Under Mr. Gavin Kay the Musical Union sang with great effect in Elgar's 'The Black Knight' and Brahms's 'Song of Destiny' on March 13.

Newcastle-on-Tyne.—There is very little to chronicle from this centre of music. Mr. Bainton and the Newcastle Philharmonic Orchestra gave a Wagner concert. Sir Thomas Beecham was prevented from conducting his London Symphony Orchestra concert and Mr. W. H. Reed, as usual, stepped into the breach. The Choral Union showed its appreciation of the services of Dr. W. G. Whittaker, who has just resigned the conductorship, by presenting him with four volumes of the Bach Gesellschaft edition and the Fitzwilliam Virginal Book in two volumes.

Newcastle-under-Lyme.—On March 5, the Clef Club gave a concert performance of Purcell's 'Dido and Æneas' under the direction of Mr. S. F. Lovatt.

Norwich.—At the Municipal concert on March 3, Miss Beatrice Harrison played the Kodály 'Cello Sonata and Haydn's Concerto in D. Mr. Maddern Williams conducted this and the 'Unfinished' Symphony. The London Harp Ensemble, with Madame Marie Korchinska as harpist, played the Bax Quintet for the Philharmonic Society on February 16.——The Norwich String Quartet finished its season on March 1 with two concerts, the programmes including Quartets by Mozart, in G, and Brahms, in C minor.

Oxford.—On March 1, the Harmonic Society gave the first performance of the 'Ballad of Hampstead Heath,' a choral and orchestral work in which Dr. Thomas Wood has taken all the opportunity offered by Flecker's poem for writing jocular, boisterous, and fanciful music. The Society also gave a concert version of Purcell's 'King Arthur'; Mr. Reginald Jacques conducted.——Under the same conductor, on March 4, the Eglesfield Musical Society performed Mozart's 'Requiem' and Bach's 'Magnificat' in Queen's Chapel.——Under the direction of Mr. Marco Pallis, of Liverpool, an informal concert of little-known music for viols and virginals was given at Queen's, on February 25. Most of the music had recently been copied from the British Museum. Among the works was a piece for three viols by Henry VIII. —— A Quartet for three strings and flute, by Mozart, was played at a recent Subscription concert. —— On March 3 the Léner Quartet played the three 'Rasoumovsky' Quartets at the Town Hall.

Portsmouth.—Mr. Norman F. Demuth conducted his 'Overture for a Comedy' at the Municipal concert on March 3, and at the following concert he and Miss Joan Last played his Suite for two pianofortes and orchestra, 'Moods.'

Rochdale.—The Male-Voice Choir, which is admirably trained by Mr. George Whitaker, gave a specially interesting programme on February 21. The feature of it was a selection from Shield's ballad-opera 'The Farmer,' with a Choral Overture specially composed by Mr. Whitaker for the recent production of this work at the Leeds Little Theatre. Three bass solos from the opera were sung by Mr. Joseph Sutcliffe. The programme furthur included Weelkes's 'Ha, ha, this world doth pass' and Sibelius's 'The song now stilled.'

Salisbury.—An important concert of Bach's music was given by the Salisbury Musical Society in the Cathedral on February 15, the works being the Motet, 'Jesu, Priceless Treasure' and four parts of the 'Christmas Oratorio.' Dr. W. G. Alcock conducted, and Mr. G. Thalben Ball was at the organ.

Sheffield. — A specially interesting 'Five o'clock' concert was given on February 29, when a capable company of artists performed Vaughan Williams's 'The shepherds of the delectable mountains' and a selection from 'Hugh the Drover.'

An introductory address on Vaughan Williams was given by Sir Henry Hadow. Other 'Five o'clock' features have been the Debussy Quartet, Beethoven's Op. 127, and the Kodály 'Cello Sonata played by Miss Beatrice Harrison.——Among the works that have been heard at recent University recitals were the Debussy Quartet, the Brahms Pianoforte Quintet, and, in pianoforte versions, Scriabin's 'Poem of Ecstasy' and Delius's 'A Song before Sunrise,' 'Autumn,' and 'Winter Landscape.' These orchestral works were played on two pianofortes by Mrs. Leathes and Miss Ethel Cook.

Shrewsbury. — On February 21 the Philharmonic Society gave a miscellaneous programme which included Bach's 'Jesu, Priceless Treasure,' Dowland's 'Come again, sweet love,' Byrd's 'While the bright sun,' and contributions by the Philharmonic Pianoforte Quartet.

Tonbridge.—Two Symphony concerts have recently been given at the Judd School Hall with an orchestra made up of professional wind, a few professional string players, and some capable amateurs collected under the conductorship of Mr. David Evans. The programme on March 3 included the 'New World' Symphony and Elgar's second 'Wand of Youth' Suite.

Torquay.—At a concert of the Municipal Orchestra Mr. E. W. Goss first gave a lecture on Coleridge-Taylor and then conducted the following works: the 'Christmas' Overture, the three Characteristic Waltzes, the 'Otello' and 'Minnehaha' Suites, the three Dream Dances, and the first Entr'acte from the music to 'Nero.'

Ulverston.—At the annual concert on March 2, the Choral Society, a well-trained body of a hundred and fifty singers and players under the conductorship of Mr. Edmund Telfer, performed 'Judas Maccabæus.'

Uxbridge.—A creditable performance of the 'The Dream of Gerontius' was given by the Choral Society recently, under Mr. Maurice Miles. The soloists were Mr. Eric Greene, Miss Freda Townson, and Mr. Leyland White.

York.—Apart from the second Act of Gluck's 'Orpheus,' the concert of the Musical Society on February 21 was a Schubert Centenary celebration. Dr. Bairstow conducted the early C minor Symphony and his own arrangement of seven of the songs for unaccompanied choir. Dr. Bairstow's selection included 'A Song for Marching,' 'The Wayside Inn,' 'The Fishermaiden,' and 'The Waterlily.'

## Competition Festival Record

Barnsley (March 2 and 3).—It was decided this year to offer no money prizes in these competitions. The entries dropped from four hundred and forty-two to three hundred and forty-six, and it can hardly be doubted that this is a case of cause and effect. The falling off occurred chiefly in the choral classes and, as a result, the Festival lost much of its interest. The only competing male-voice choir in the chief class was Cudworth Y.M.C.A. (Mr. H. Jolley), Wakefield Co-operative Choir (Mr. H. Leach) was successful in the mixed-voice class.

Carlisle (March 5-8).—This year there was a marked falling-off in choirs from business houses, and in the open male-voice choir class there was no entry. This slackening of interest is said to be due to the rise of amateur operatic societies at Carlisle. Success was brought to the Festival largely by the rural choirs, which were plentiful and of a good standard. Out of sixteen village choral societies the winner was Dalston Choir (Mr. J. W. Ellis), Dovenby Singing Class (Mr. T. L. Hayston) being second. In the female-voice class Dovenby was first and Lazonby Wesleyan (Mr. J. Routledge) second, out of twenty choirs. Isel (Mr. W. E. Gash) was best of four choirs from small villages. Brackenburgh (Mr. W. H. Reid) was at the head of twelve male-voice choirs, and Warwick (Mr. W. Hughes) was best of twelve choirs from Women's Institutes. Eight choirs entered for a sight-test, won by Broughton Moor (Mr. T. Graham). In the choral contests held on the final day the prizes were taken by Haltwhistle (female voices), Haltwhistle Presbyterian (mixed-voices), and Penrith in the chief mixed-voice class.

Chester-le-Street.—At the third annual competitions the choral singing was still behind-hand in numbers (eight choirs in three classes), but it was of an advanced standard, especially in the chief male-voice competition. Five choirs gave thoroughly artistic performances of Elgar's 'The Herald,' the best being that of Bebside (Mr. William Bell).

Devonshire.—The Devon Music Competitions were held at three centres. At Exeter (March 3-7) the entries in the choral competitions were on the whole disappointing, but the competition for Women's Institutes brought in fourteen choirs and was a great success. The prize was taken by Uffculme. University College sent the best Ladies' Choir and the best Town Choral Society. Uffculme also sent in the best Village Choral Society. At Barnstaple, on March 9, there was an increased entry, especially in the case of rural elementary schools. West Buckland won the prize among four choirs from Village Institutes. At Tavistock (March 9 and 10) there was also an increased entry. Women's Institutes were again prominent, the best choir being that of Buckland Monachorum.

London.—This Festival, with a mammoth entry, is proceeding as we go to press. We shall give a report in our next issue.

Mansfield (March 9 and 10).—Here, as in so many of this year's competitions, there was a dearth of competing choirs, although in other respects the Festival showed a gradual improvement in numbers and performance. Sheffield Orpheus won the prize for male-voice choirs, and a new note was struck in the ladies' section by the victory of Skegby Hockey Club.

Mill Hill (February 20, 21, 22, 25, 27, and 28).—This 'Eisteddfod,' now in its ninth year, is justified in its title, for its syllabus wanders away from music as far as to include original sonnets, limericks, and spelling (under ten). The event is popular and expanding, and shows signs of health in everything except choral activity. One of the features was the (unopposed) playing of Miss Ethel Loder's String Orchestra.

Norfolk (May 16-19).—Entries close on April 9. Hon. secretary, Mrs. Wilfrid Tillett, 2, Claremont Road, Norwich.

Skipton (February 18 and 25).—Although the syllabus contained fewer classes than last year, the number of competitors had increased. Schools in the neighbourhood seem to be out of sympathy with the competition, for only two choirs entered, and they were from the same school, Brougham Street, Skipton. In the chief choral class seven choirs put up a good competition, which resulted in Gilstead Wesleyan (Mr. Henry Hargreaves) coming out top, and Bradford Vocal Union (Mr. George Norman) second. The leading male-voice choir was Skipton (Mr. Hume Wrathall, and Halifax Co-operative Choir was first in the female-voice class.

Southampton (March 5-10). — Remarkable progress has been made by this three-year old Festival, the entries being already more than double those of the first year. Choirs remained at last year's total—ninety-seven. The standard reached by the schools was very high, the four large secondary boys' schools putting up performances that could without exaggeration be described as remarkable in every way. The educational and combined performance sides were emphasised, the adjudicators giving talks and lectures to large gatherings of school children. A thousand youngsters took part in the junior concert; at that for adults, in which about seven hundred joined, the chief item was Handel's sixth Chandos Anthem, with orchestra and excellent local soloists. Audiences throughout the week were large, and a festive spirit pervaded the event. We append the chief results: Adult mixed-choirs (sixty voices and over)—Southampton Philharmonic; adult mixed-choirs (twenty to thirty voices)—Immanuel Church Choir, Southbourne; school choirs (boys)—Taunton's School, Southampton; (girls)—York Buildings Girls' School, Southampton; elementary school orchestras — Wimborne Road Boys, Southsea; male-voice choirs — Portsmouth Male-Voice Choir; ladies' choirs—Western District Evening School Choir.

Tunbridge Wells.—The East Sussex and West Kent Musical Festival was a successful meeting of a more or less domestic character between the choirs of the neighbourhood. The competing choirs came from Groombridge, Mayfield, Tunbridge Wells, Wadhurst, and Withyham, the last-named, under Mr. Bernhard Ord, being successful in the chief mixed-voice class.

Wimbledon.—The fourth annual competitions were held on February 11 and 18-25. Competitors from all over the country brought the entry list to the respectable total of 1,600, chiefly of juveniles and solo performers. The strongest feature of the Festival was folk-dancing, which had doubled in numbers and increased in enthusiasm since last year. Children's choirs of all kinds were plentiful, but apparently nothing will induce Wimbledon Boy Scouts to sing.

The following competition Festivals have also been held:—Penge and Anerley, February 17 and 18; Swindon G.W.R. Festival, February 18; Hazel Grove, February 24; Carlton and District, February 25; Harrow, the N.W. Middlesex Festival, held at Harrow County Girls' School on evenings from February 25 to March 10; Enfield, February 28 to March 3; Buckingham, March 1-3; Witney, March 4-6; Portsmouth Welfare Association, March 5-10; Todmorden, March 9 and 10; Congleton, March 10; Shipley, March 10; Derby, March 14-17, the Derby and North Staffs Festival, formerly the Dove and Churnet Valleys Competitions; Carshalton, the annual Festival of music, art, elocution, dancing, and physical culture.

IRELAND

Belfast (February 20-25).—The twentieth annual competitions proceeded, as usual, to break records, chiefly numerical. There were a hundred and twenty-three classes, over four hundred pianists, nearly three hundred verse-speaking competitors, and two hundred and thirty-six vocal soloists. There were many good features besides those which can be set down in numbers. There was keen interest in the competitions for choirs of Girl Guides, Rangers, Scouts, and factory workers. Taking it all round, the standard of performance in all classes of competition showed a steady advance, and spoke well for the average musical gifts prevalent at Belfast. The chief prizes in the choral classes were won by Belfast Choral Union (Mr. James Graham) and Castleton Mixed-Voice Choir (Mr. J. K. Collins).

Londonderry Feis (March 7-9).—As a meeting of choirs, this was a failure. In the five chief choral classes there were no more than eight choirs altogether. But as a meeting of solo competitors it was as populous as a football match. Singers in great numbers competed in all the classes, and there were a host of pianists. Prizes for solo singing were won by Miss I. Guthrae (soprano), Miss M. Hazlitt (mezzo-soprano), Miss M. Baker (contralto), Mr. N. Doherty (tenor), Mr. J. Browne (baritone), and Mr. J. Moore (bass).

## Music in Scotland

Bathgate.—At the annual concert of the Bathgate Orchestral Society (Mr. Angelo Marsden) the orchestra played the 'Oberon' Overture, the 'Peer Gynt' Suite, and a number of lighter items.

Bridge-of-Allan.—At the last of the season's Subscription concerts the programme was sustained by Miss Olivia Hilder (soprano), and the International Trio—William Primrose (violin), Livio Mannucci ('cello), and Serge Krish (pianoforte.)

Coatbridge.—Coatbridge Choral Union (Mr. W. J. Clapperton) selected Mendelssohn's 'Elijah' for its annual concert.

Edinburgh.—The programme of a chamber concert given by the Edinburgh Bach Society, Mr. Douglas Dickson directing, included the third, fourth, and sixth 'Brandenburg' Concertos and one of the Flute Sonatas. An unusual and specially interesting feature of the concert was an exposition of invertible fugue by Prof. Tovey, who, with the assistance of some of the players, presented a variety of invertible fugues, and concluded with a completion by himself of the unfinished last fugue of Bach's 'Kunst der Fuge.'——At the fifth Reid Orchestra concert, Prof. Tovey conducted performances of Beethoven's eighth Symphony, Mozart's Symphony in C major (K. 338), and Hely-Hutchinson's 'Variations,' and played Bach's D minor Pianoforte Concerto, Miss Mary Grierson conducting. At the sixth concert, Dame Ethel Smyth directed performances of some of her own works—the Concerto for violin, horn, and orchestra, the orchestral prelude, 'On the Cliffs of Cornwall,' two choruses, 'Sleepless Dreams' and 'Hey Nonny No' (members of the Edinburgh Choral Union assisting), and a song-cycle for mezzo-soprano and miniature orchestra. Prof. Tovey conducted performances of Haydn's 'Surprise' Symphony and the 'Fidelio' Overture.——At the fourth of the University Historical concerts, Prof. Tovey presented Mozart's String Quintet in G minor, Brahms's Pianoforte Quintet, and Ethel Smyth's Trio for violin, horn, and pianoforte. At the last concert the programme comprised a String Quintet in C major, by Michael Haydn, the pianoforte duet version of Beethoven's 'Grosse Fuge,' and Brahms's B flat String Sextet.——Prof. Tovey's Sunday concerts included two pianoforte recitals by the Professor himself of works by Beethoven, Handel, Haydn, Mozart, Schubert, Schumann, and Brahms, a chamber music recital, at which the Schumann Pianoforte Quintet and the Dohnányi Pianoforte Quintet in E flat minor were played, and a concert by the strings of the Reid Orchestra, the programme including Mozart's 'Eine kleine Nachtmusik,' Parry's 'Lady Radnor' Suite, the Bach cantata, 'Jauchzet Gott,' for soprano, and the violin transcription in G minor of Bach's F minor Pianoforte Concerto.——Pilrig Choral and Dramatic Society gave what was stated to be the first performance in Scotland of Handel's 'Semele.'——The string band of the Edinburgh Highland Reel and Strathspey Society (Mr. Ian C. Menzies), over a hundred strong, gave its forty-seventh annual concert of reels and strathspeys.——Mr. Adolphe Borschke gave a pianoforte recital, including, as at Glasgow, some rather puerile transcriptions of his own.——Miss Dorothy Hesse, a new-comer, made a very good impression in a Bach pianoforte recital.——Miss Marjorie Greenfield's third folk-song lecture-recital was devoted to 'Songs of love and labour from Ireland and the Hebrides.'——The recently-formed Edinburgh Police Male-Voice Choir (Mr. Thomas Butcher) gave its first concert, and sang a number of part-songs.——St. John's Church Choir (Mr. Ralph Langdon) performed Brahms's 'Requiem.'

Falkirk.—The Falkirk Choral Union (Mr. James Dorman) gave a concert performance of 'Carmen.'

Forfar.—Forfar Choral Union (Mr. Stephen Richardson) sang Ferdinand Hiller's 'Song of Victory' and a number of part-songs at its annual concert.

Galashiels.—At the fourth and last of the Galashiels Playhouse Subscription concerts, Miss Beatrice Harrison, ('cello), Miss Dora Labbette (soprano), Miss Olga Haley (contralto), Mr. Robert Parker (baritone), and Miss Joan Singleton (pianoforte), gave a miscellaneous programme.

Glasgow.—An event surely unique in the literal sense of that sorely abused word took place when four famous English choirs on their own initiative travelled north to pay a fraternal visit to the Glasgow Orpheus Choir. The visitors were: Barrow Madrigal Society (Mrs. T. M. Bourne), Dr. Brearley's Choir, Blackburn (Mr. Herman Brearley), Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker), and Sale and District (Manchester) Musical Society (Mr. Alfred Higson). They arrived at Glasgow at five o'clock on a Saturday afternoon, and were entertained to tea by the Glasgow Orpheans. Thereafter, the five choirs proceeded to the hall of the Royal Technical College, where each of the choirs in turn sang for half-an-hour to the other four. Forty-one pieces in all were thus sung, drawn from Parry, Wilbye, Cornelius, Bainton, Moellendorff, Gerrard Williams, Vaughan Williams, di Lassus, Elgar, Benet, Byrd, Mundy, Wagner, Bax, Stanford, Brahms, Sakhnovsky, Bach, Vautor, Walford Davies, Stevens, Bantock, Tchaikovsky, Weelkes, Charles Wood, de Pearsall, Moodie, Brearley, and

Roberton. At the close of this Gargantuan feast there were one or two short speeches, and the combined choirs sang, under Mr. Roberton, Parry's 'Jerusalem' and 'There is an old belief,' and the 'Hallelujah Chorus.' The visitors had a rousing send-off home after a six hours' visit to Glasgow, most of which had been spent in song. The plain facts of the whole episode speak more eloquently than could any rhetorical embellishment of them.——One of the major events of the season was a harpsichord and pianoforte recital given under the ægis of the Glasgow Bach Society by Madame Wanda Landowska, who last visited Glasgow (under the same auspices) in 1914. A wholly delightful programme included works by Bach, Handel, Mozart, Scarlatti, and Daquin.——At a chamber concert given by the Glasgow Bach Society, the Society's chamber orchestra, conducted by Mr. F. H. Bisset, played the Suite in D, No. 3, the Concerto in C for two pianofortes (Mr. Philip Halstead and Mr. J. Michael Diack), the Pianoforte Concerto in F minor, (Mr. Philip Halstead), the Violin Concerto in E (Mr. David F. McCallum), and a string suite from the Concerti Grossi of Handel.——At the fourth annual concert of the Glasgow Orpheus Junior Choir, the choir, under Mrs. Catherine Armstrong, sang with extraordinary artistry and technical finish a wide variety of part- and unison songs. The younger children of the Orpheus Sangspiel were equally distinctive in action-songs, singing games, nursery rhymes, and Scottish country dances.——At its second Musical Evening the Fellowes String Quartet played Mozart's 'Jagd' Quartet, Brahms's Quartet in C minor, Op. 51, No. 1, and, with Mr. Philip Halstead at the pianoforte, Schubert's 'Trout' Quintet.——The Glasgow Wireless Concert Orchestra gave a 'grand popular concert' in the City Hall under Sir Henry Wood, Rimsky-Korsakov's 'Scheherazade' Suite occupying pride of place in the programme. Miss Olga Haley and Mr. Harold Williams sang.——At its second concert the Glasgow Amateur Orchestral Society (Mr. Peebles Conn) played Schubert's 'Rosamunde' Overture and Symphony in C, Massenet's 'Scènes Pittoresques,' the 'Freischütz' Overture, &c. Mr. Matthew Nisbet, (bass), the principal prize-winner at the last Glasgow Festival, sang.——At the annual concert of the Glasgow University Choral Society (Mr. A. M. Henderson) the programme included Mozart's 'Laudate Dominum,' Handel's 'Haste thee, nymph,' some part-songs and sea shanties, and Mr. Henderson and Mr. Wilfrid Senior played works for two pianofortes by Bach, Glière, and Rachmaninov.——The programme of a musical evening given by the Glasgow University Orchestral Society (Mr. Michael Diack, jun.) included Haydn's 'La Reine' Symphony in B flat, Handel's 'Occasional' Overture, the Schubert 'Rosamunde' Overture, and miscellaneous solo and concerted items.——Mr. Joseph Hannah, a young Glasgow pianist who has been studying under Mark Hambourg, gave a first recital, which served to display a technique much in advance of his artistry.——A performance of 'Elijah' was given by a choir drawn from a number of city churches. The project was arranged by the Glasgow Society of Organists; Mr. F. O. Sheard conducted. At a chamber concert arranged by the same enterprising body and with the same conductor, the programme included one of Bach's Concertos in C minor for two pianofortes (Mr. S. L. K. Crookes and Mr. Robert McCallum) and two movements from Mozart's Concerto No. 17 in G (Mr. McCallum). The Glasgow Grand Opera Society gave a series of stage performances of 'Carmen.'——The Choral and Orchestral Societies of the Glasgow Athenæum School of Music gave excerpts from the 'Song of Hiawatha,' Mr. J. W. Sharpe conducting.——The annual concert of the Glasgow Corporation Tramways Choir (Mr. Wilfrid Phillips) occupied two evenings. The programmes comprised part-songs and Stanford's 'Songs of the Sea.'——At its annual concert the Glasgow Philharmonic Male-Voice Choir (Mr. R. H. Howie) sang Stanford's 'Songs of the Fleet,' and a number of part-songs.——Glasgow Y.M.C.A. Choir, directed by Mr. Hugh Hunter, chose Haydn's 'Creation' for its annual performance. The Fellowes Orchestra assisted.——Cathcart Choral Union, an enterprising body, admirably directed by Mr. William Nisbet, gave a concert of part-songs, and announced its first competition festival, for which three-fourths of its members have entered.——The William Morris Choir (Mr. J. B. Houston) sang Brahms's 'Song of Destiny' and a number of part-songs.——Shawlands Choral Union (Mr. Ernest E. Gordon) sang Hamish MacCunn's 'Wreck of the Hesperus,' and other choral pieces.——The Glasgow Police Musical Association (Mr. Thorpe Davie) sang part-songs at its annual concert.——The Western Choral Union (Mr. Dudley R. Langdon) gave a concert of part-songs.——Miss Helen Hogan, an American organist, visited Glasgow, and gave an organ recital in the Cathedral.——Dr. George Dyson, concluding his series of Cramb Music Lectures at Glasgow University, dealt with some phases and tendencies in contemporary music.

Greenock.—At the annual concert of the Greenock Male-Voice Choir (Mr. A. J. Gourlay) the choir sang a wide variety of part-songs, and Mr. Gourlay and Miss Ailie Cullen played works for two pianofortes.

Kirkcaldy.—Kirkcaldy Choral Union gave a performance of Coleridge-Taylor's 'Scenes from the Song of Hiawatha,' under the outstandingly competent direction of Mr. Charles M. Cowe, of Dundee.

Meigle. — Meigle (Perthshire) Musical Association (Mr. James Sherriffs) gave a performance of Coleridge-Taylor's 'Hiawatha's Wedding-Feast.'

Perth.—Mr. Stephen Richardson's Choral Society gave a performance of Handel's 'Samson.'

General.—At the last of the Max Mossel Subscription concerts, at Glasgow, Edinburgh, Aberdeen, and Ayr, Mr. Harold Samuel played Bach, Brahms, and Debussy, and Madame Elisabeth Schumann sang Schubert, Schumann, and Hugo Wolf *Lieder*.——At the last of the International Celebrity concerts, at Glasgow, Edinburgh, Dundee, Kilmarnock, and Stirling, Sir Thomas Beecham directed the London Symphony Orchestra in operatic excerpts, with the assistance as solo vocalists of Madame Guglielmetti, Madame Offers, M. Mazzei, and M. Zaporojetz.——A charming chamber recital was given at Glasgow, Edinburgh, and Perth by Miss Seymour Whinyates, violin, Miss Joan Singleton, pianoforte, and Mr. Mark Raphael, baritone.

Sebastian.

## Music in Wales

Abervstwyth.—At the weekly College concert on February 16, Prof. de Lloyd conducted performances of Mozart's 'Jupiter' Symphony and his Overture to 'Der Schauspieldirektor' and the Andante from Schubert's C major Symphony.

Bangor.—Recent programmes at University College have included Moeran's Quartet in F minor (played by the International String Quartet), Ravel's Septet, and a new Septet on Welsh folk-dances by E. T. Davies.

Cardiff.—An outstanding event has been the visit of the B.N.O.C., which gave a series of well-produced operas extending over the fortnight from February 20 to March 3. The series included 'The Mastersingers,' 'Parsifal,' 'Tannhäuser,' 'The Valkyrie,' and 'Hansel and Gretel,' and the performances reached a high level of excellence. The audiences were sparse at the beginning, and, though the last performance was crowded out, it is understood that considerable loss has been incurred. Efforts are being made to start a branch of Sir Thomas Beecham's Imperial League of Opera, and Mr. Herbert Ware's Orchestra gave a concert in aid of the fund.——At the last of the University College concerts of the term a good performance of Brahms's 'Requiem' was secured under the direction of Prof. David Evans.——On March 4 the Cardiff Musical Society, conducted by Mr. Warwick Braithwaite, gave Franck's Symphony and other items.——Elgar's Violoncello Concerto was played for the first time at Cardiff on March 11 at a concert of Mr. Ware's Orchestra.

Swansea.—Beethoven's Mass in C was performed with very good effect by the Swansea Catholic Choral Society on February 19, under the direction of Mr. Caredig Williams.

# Music in Ireland

Belfast.—Sir Thomas Beecham and the London Symphony Orchestra, with their all-star operatic cast and programme, took Belfast in their stride on March 9.——Belfast Choral Union, under Mr. James Graham, sang madrigals and part-songs at the Ulster Hall popular concert on March 10.——Solomon played a Hungarian Fantasia of Liszt's at a B.B.C. orchestral concert, conducted by Mr. Godfrey Brown.——A recital by Friedman attracted attention on February 27.

Cork.—Under Mr. G. Brady's direction the Philharmonic Society, a body of forty competent players, gave a successful afternoon concert on Sunday, March 11. The works played by the orchestra were Haydn's 'Clock' Symphony, a Bach Suite for strings, the 'Unfinished' Symphony, and the 'Henry VIII.' Dances. The programme also included two movements from Haydn's 'Emperor' Quartet.

Dublin.—The University Choral Society sang Bach's Magnificat and Mendelssohn's forty-second Psalm, under Dr. Hewson, with pianoforte and string accompaniment, on March 9.——At the Orchestral Society's concert on February 18, a select choir sang the four 'scala enigmatica' works of Verdi, and the Symphony was Brahms's second. Dr. Larchet and Mr. T. H. Weaving conducted, this being the first occasion on which Dr. Esposito has been absent since the foundation of the Society thirty years ago.——Tchaikovsky's 'Pathetic Symphony' and Elgar's Violoncello Concerto, played by Miss Ida Starkie, were the features of the Philharmonic Orchestra concert conducted by Col. Brase on March 3.——The Catterall Quartet played at two Royal Dublin Society recitals on February 20, and the Léner Quartet did the same on March 5.——Smeterlin and Friedman have been the principal visitors.

# Musical Notes from Abroad

## HOLLAND

French music of many kinds is very much in evidence in Holland at present, partly because of the appeal it makes and partly owing to the active propaganda of the Alliance Française and the Holland-France Association. The former of these societies recently arranged a 'Festival de Musique Française' which consisted of a symphony concert given by the Residentie Orchestra under Dr. Pieter van Anrooy, with the assistance of the Dutch singer, Madame Jo van Yzer-Vincent, and the Belgian 'cellist (leader in the orchestra), Charles van Isterdael. The programme consisted of well-known works by Berlioz, Saint-Saëns, Debussy, Duparc, Dukas, and Ravel, and made a strong popular appeal. Of a very different character were a couple of lectures given under the auspices of the same body by Jacques de la Presle, whose claim to distinction is that he won the premier Grand Prix de Rome. The first lecture contained little or nothing that was new on its subject, 'Deux courants dans la musique moderne—César Franck et Claude Debussy,' but introduced to us one or two unfamiliar works by followers of Franck. The other, on 'Quelques aperçus sur l'évolution de la forme Sonate de François Couperin à Claude Debussy,' was more original in intention and to some extent in achievement, but did not quite succeed in showing that the Sonata is in any particular way a French form.

The visit of the Société Taffanel, with Erwin Schulhoff as pianist, was a great event though the programme contained only two items by French composers—d'Indy's 'Chansons et Danses' and Schulhoff's second Sonata for pianoforte. The wind instrumentalists played not only as great virtuosi but with a remarkable ensemble, but it was a pity that the pianist failed to realise the delicacy of the Mozart Quintet in E flat (K. 452). The vigour of his style was more at home in his own Sonata, a stirring rhythmic work. This visit was arranged by the Holland-France Association. Florent Schmitt's Psalm 47 has also been given by the Amsterdam 'Toonkunst' Choir and the Concertgebouw Orchestra, but aroused more admiration for its cleverness than for any deeper qualities.

Utrecht is happy in possessing a conductor, Evert Cornelius, whose tastes are as eclectic as his ability is great. In a recent programme there appeared Rameau's 'Castor and Pollux' Suite and 'Fête du Soleil,' from 'Les Indes Galantes,' a Symphony by Pergolesi, Duparc's 'La Vague et la Cloche,' and César Franck's 'Nocturne' and 'Psyche.' This, it may be said, is typical in its freshness and effectiveness of the very varied programmes which are usual at Utrecht.

Elgar's 'Enigma' Variations have been given twice lately by the Residentie Orchestra, as has also Prokofiev's 'Chout' Suite. Van Anrooy's reading of the Variations was surprisingly sympathetic, and if he did not handle the more delicate numbers as lightly as he might have done, he almost made up for this by the ample breadth he gave to the others. On the whole it was one of the best performances I have heard. Among other works he has directed lately are Debussy's Two Nocturnes for orchestra, Tchaikovsky's fifth Symphony, and a pleasant but not very original Suite, 'Impressions du Midi,' by G. H. G. van Brucken Fock. Between the last two came Saint-Saëns's Violin Concerto in B minor, which gave Adolphe Poth, the second concertmeister of the orchestra, an opportunity of showing that as a soloist he possesses qualities far above the ordinary.

Other unfamiliar works we have heard lately are Lucinio Refice's 'Martyrum Agnetis Virginis' and 'L'Aveugle-Né' by Léon du Bois, given by the Amsterdam Roman Catholic Oratorio Society. The Amsterdam String Quartet has given the first performance of Henrietta Bosman's new Quartet, which is to be submitted by the Dutch circle for performance at the next Festival of the International Society for Contemporary Music. It is a melodious work with considerable constructive power, which promises still more for its successors if the composer can only acquire more complete control of her technique.

Since he returned from America Mengelberg has been busy also with unfamiliar works, among which must be mentioned J. C. Bach's very pleasant Symphony in B flat and Ernest Bloch's magnificent 'Israel' Symphony, both in the same programme, and Zoltán Kodály's Suite, 'Hary Janos.' This last was, I understand, the first performance of the work in Europe in this form (the opera from which it is gathered was produced at Budapest in October, 1926), Mengelberg having produced it as recently as December last at New York. The genial humour, the richness of the melodies, and the magnificent orchestration, made the work an immediate success.

It is with very great pleasure that one is able to say that the museum and library of music instruments and books collected by the late Dr. D. F. Scheurleer have now, through the generosity of his son, Dr. C. W. Lusingh Scheurleer, been thrown open to the public.

Events already announced to take place in the summer are a Netherlands Music Exhibition which is to be held at Scheveningen in June, and an International Competition for Choirs, run on lines somewhat similar to English competition festivals, and to which a special invitation is being issued to English choirs. The chief difference between this and English competitions is that, besides medals and certificates, each award has attached to it a monetary grant and a 'conductor's prize' in money.

Herbert Antcliffe.

## MILAN: LA SCALA

### 'LA FIGLIA DEL REGGIMENTO'

The history of 'La Figlia del Reggimento' in the annals of La Scala is remarkable in its almost entire non-existence. This perfectly delightful opera was especially written for the Opéra-Comique of Paris under rather odd circumstances. In 1838 'Poliuto' was given at the San Carlo of Naples, and was to have its Parisian baptism under the name of 'I Martiri' at the Académie Nationale de Musique (now the Grand Opéra) in the April of 1840. With Donizetti's arrival at Paris little prior to the performance, the Opéra-Comique, apparently fearing the competition, flung open its doors to the composer with an urgent invitation to write a

work which would conform to a prevailing taste born of the Italian Opera buffa.

Thus was projected 'La Figlia del Reggimento,' which was presented to the Parisian public on February 11, 1840, several weeks before 'I Martiri.' Its first appearance at La Scala was on October 3 of the same year. During that month it was played in all six times. The seventh performance in the great Milanese theatre occurred on March 1, 1928.

The revival was naturally attended with much interest, but it is not yet easy to gauge the sentiments of the public towards the opera. Comparisons made with the same writer's 'Elixir d'amore' favour the latter, but that is no way to judge a work. All of the semi-humorous, semi-pathetic operas of Donizetti's, while bearing a family resemblance, are yet distinct enough to merit an individual existence. It is a pity that to-day an Italian audience demands more emotionalism, preferably of the Puccinian order, to the neglect of this class of more wholesome work.

To say that Dal Monte was chosen to sing the title-rôle is not quite so exact as would be to say that the revival was chosen for Dal Monte: but let there be no cavillings on that head. She sang Maria's lines, and acted Maria's part, was comic on occasion, or effectively sentimental without any undue 'sob.' Dal Monte's is not the voice of a Patti, but her technique is flawless. The tenor was Enzo De Muro Lomanto, who has a very agile, nicely coloured voice, though none too big. Olga De France was an effective Marquise and Di Sulpizio. Di Lelio made a fine crusty sergeant. Santini missed here and there some of the martial spirit that lends so fresh and vigorous a charm to the music. The opera is of course very short, and the directors saw fit to follow it with further representations of the ballet 'Vecchia Milano,' which apparently has an appeal for the public it was designed for.

### RICHARD STRAUSS

Richard Strauss is no stranger to Milan or La Scala, where he has directed on numerous occasions. This time he came specially to conduct 'Der Rosenkavalier,' 'Salome,' 'The Legend of Joseph,' and Mozart's 'Le Nozze di Figaro.' There is a quiet strength in his manner, so unostentatious, that at first sight gives an impression almost of lethargy, but that this is not the case is amply demonstrated by the results he achieves. Strauss's well-known motto, 'Play the musical text with precision and but few director's signs are necessary to arrive at a perfect execution,' is in contrast to many well-known conductors' practice, but once again 'the proof of the pudding is in the eating.'

'Der Rosenkavalier' was given complete: the terzetto which has on occasions been cut proved its right to be heard. Under Strauss, the voices of the singers had appreciably better chances that more than counterbalanced the slight coldness of the first Act. 'Der Rosenkavalier' is a vital opera, and it was pleasing to observe the appreciation expressed after each Act. Of the interpreters, the Spanish soprano Mercédès Llopart sang Mariscialla's music accurately if with limited means. Ottavia and Sofia were sung by the Signore Superavia and Ferraris respectively; Baron Ochs by Di Lelio; and Favinal by Vanelli. The singer of the madrigal in the first Act was the tenor Pietro Menescaldi.

### A FURTHER SCHUBERT CONCERT

The cult of *Lieder* has not penetrated very deeply into Italy. Beyond Schumann and Schubert it would appear that the form is almost unknown. Also during the past years practically the only *Lieder* heard have been of the two named composers, with the result that the Centenary movement loses point. The objection is not to the performance of Schubert, but to the neglect of those many others whose best efforts are infinitely superior to Schubert's lesser works. Ines Maria Ferraris sang a programme of songs all of which belong to the group that one hears wherever Schubert's name appears. She was assisted by the Quartetto Veneziano del Vittoriale, who played the Quartet in D minor, and the choir of the Teatro del Popolo, under Maestro Dentella. The items by the choir pleased most. They comprised a 'Spring Song,' 'The Dance,' and the 23rd Psalm.

From the same Quartet a few evenings later came a repetition of Benvenuti's excellent Variations on a popular theme in D minor, the work which created such a good impression last year; Jachino's new Quartet in E minor was favourably received, but has no outstanding merit. The two slow movements are very similar, and the Più mosso gives a sensation of fatigue. Tartini's 'Sinfonia a quattro' was another matter, and although not the composer at his best, is yet interesting enough.

Wilhelm Backhaus was the only really good pianist of the month, and at both his concerts succeeded in filling the larger hall of the Conservatorium.

Of the singers Ida Borghi was the best. Leo Slézak sang, as usual, a programme of artistic tit-bits that hugely pleased his German audience. There are fifteen thousand Germans at Milan who scrupulously patronise the German artists who visit the city, an example well worth emulating by the large English colony. It seems, however, that the continual statement that the English are not musical comes to be believed.

The French organist Joseph Bonnet gave an all-Bach recital, but the programme was too austere for assimilation by an audience unused to this class of music. His playing reflected a technical perfection that was not equalled by his interpretative powers.

CHARLES D'IF.

## PARIS

Along with the musical activity pursued by the French institutions, considerable foreign work has been going on at Paris for some years past which, owing to intrinsic quality, has in some cases won the right of artistic citizenship. Such is the Russian Opera. Among the numerous refugees settled in or round the French capital the various musical elements were profuse and often of a good quality. It is to M. Slavianski d'Agrenev's credit that he has grouped them together and set up the Russian Opera in Paris. The Company has as yet to content itself with concert performances of works generally little known here. But many share its hope that some day it may attain the rank of a fully-equipped institution. After Borodin's 'Prince Igor,' produced repeatedly under the direction of the above-mentioned conductor, we were invited to acquaint ourselves with Rimsky-Korsakov's 'Czar Saltan,' M. Pomerantzev conducting. It is an opera of four Acts and a Prologue, composed between 1898 and 1900, and produced that same year at Moscow with great success. The libretto is from the pen of Belsky, who made use of one of Poushkin's fairy-tales. It is a story of a series of marvellous adventures with no serious plot, but pregnant with naive, popular poetry.

As in most of his other works, Rimsky-Korsakov's music is of a picturesque, narrative style. While flatly conventional in the lyrical and dramatic parts, it excels in the rendering of nature's poetry, in the depicting of legend and magic. The scoring is brilliant, and drives home every single stroke. It is astonishing, on the other hand, to note how much of Siegfried's sylvan tone and of the 'Parsifal' flower girls' voluptuousness have crept into the Russian score. But Rimsky-Korsakov has seen to it that no cosmic intention or metaphysical hint lay undue weight on the beauty of his landscape.

Belonging partly to the chapter of Russian musical activity in our city the Stravinsky festivals in the Pleyel Hall stand out as hitherto the most interesting items of the present season. In two successive concerts the composer conducted the 'Sacre du Printemps' twice, the 'Chant du Rossignol,' 'Petroushka,' 'Pulcinella,' and the Eight Pieces for pianoforte duet scored for the occasion. He was at the head of the Straram orchestra, a remarkable body of musicians sternly trained by their chief. The festivals were attended by many official personalities, and by a huge public that manifested its warmest enthusiasm for the composer.

With a spirit of large eclecticism musical Paris is actually doing honour to Manuel de Falla, Spain's foremost composer. The Opéra-Comique made up the programme of a whole evening of three scenic works—'La Vida Breve,' 'L'Amour Sorcier,' and 'El Retablo de Maese Pedro,' which extend over the last twenty-five years of de Falla's production.

The score of 'La Vida Breve,' belonging to de Falla's early period, is an attempt towards moulding into a musical entity divergent elements such as dramatic verism and inspiration proceeding from Spanish folk-lore. The dance of the second Act, as well as the interlude, are admirable pieces of music teeming with colour and vital movement. In spite of the simplicity of the argument the two Acts of 'La Vida Breve' keep the attention and foster a melancholy mood inherent in the lyrical romanticism that is nowadays proceeding to rapid extinction among advanced musicians. In 'L'Amour Sorcier,' a one-Act ballet pantomime, de Falla attains with unchallenged mastery unity of style and perfection of form. A perfect presentation unveiled the manifold merits of the work, much to the success of the composer. Madame Ninon Vallin sang passionately the solo parts, while the famous dancer Argentina performed the characteristic dance-solos with admirable talent. 'El Retablo de Maese Pedro' (Master Pedro's Stage) is the scenic adaptation of an episode from Cervantes's 'Don Quixote,' the French version having been made by M. Jean-Aubry. Outside an inn, in the presence of villagers, among whom we see Don Quixote, Maese Pedro is exhibiting a puppet-show relating the adventures of Melisendra, a presumed daughter of Charlemagne. She has been captured by the Moors, and soon after rescued by her husband, Don Gayferos. The Moors pursue the fugitives. At that moment, Don Quixote, who all through the show has been impatiently strutting about, steps forward to give a helping hand to the lovers, and, taking the Moors for real enemies, stabs Maese Pedro's puppets. 'El Retablo,' composed in 1920, is written for three voices, puppets, and a chamber orchestra, with a harpsichord to accompany the reciter's declamation. The music is on concise, clear-cut lines, equally distant from dramatic stress and from ethnological suggestion. It attains an objectivity of a convincing kind, though the show might arouse only a relatively distant interest on the part of a public that sticks firmly to its romantic sense so far as concerns the scenic combination of poetry and music.

Petro J. Petridis.

## TORONTO

The musical season, so far as this city is concerned, reached its climax with the annual festival of the Mendelssohn Choir. This year Dr. H. A. Fricker again welcomed as his associate Mr. Fritz Reiner and the brilliant Cincinnati Symphony Orchestra, cementing an artistic and temperamental friendship with even more gratifying success than during the two previous years. It is interesting to feel that this rapidly maturing American orchestra is so entirely in sympathy with choral work of the first magnitude that the Mendelssohn Choir can safely depend upon its whole-hearted support, whatever the contingency. Three choral and orchestral programmes and one orchestral matinée were given to capacity houses, the opening concert under the personal patronage of Viscount Willenden, Canada's Governor-General. The finest choral achievement, other than one or two subtle moments in *a cappella* numbers, came on the second night with performances of Handel's 'Acis and Galatea, and the second part of Granville Bantock's 'Omar Khayyám.' Here the exceptionally fine balance between sections and a remarkable finish in tonal quality were particularly emphasised. And never has the Mendelssohn Choir engaged a more thoroughly reliable quartet of vocalists than those who took part in these works—Ethyl Hayden, Viola Silva, Tudor Davies, and Earl Spicer. And we cannot forget that Mr. Tudor Davies gave us on the opening night some of the most inspired Wagner and Mozart we have heard for many years. One could write much concerning the poise and thorough musicianship of Mr. Reiner's work. Sufficient to remark that, for balance of beauty, brilliant virtuosity and intensity, such playing as Toronto heard this year was unequalled in our experience.

The National Chorus, having given its twenty-fifth annual concert, passes into history, on the retirement of Dr. Albert Ham, as one of the finest *a cappella* choirs on this continent. Dr. Ham has set a standard for part-song singing which has done a magnificent and unique work in encouraging that specific branch of choralism. The programme was delightfully varied and charmingly developed, with Dr. Ham's characteristic lightness of expression and purity of tone. Sophie Braslau, one of the few great American concert contraltos, assisted the choir. The works sung by the choir were: 'Since thou, O fondest' (Parry), 'Hushed in Death' (Hiles), 'The Æolian Harp' (Sawyer), 'Hymn to the Sun' (Chapuis), 'Weary Wind of the West' (Elgar), 'Just as the tide was flowing' (Vaughan Williams), 'All creatures now are merry-minded' (Benet), 'Angel spirits ever blessed' (Tchaikovsky), 'A morning song of praise' (Max Bruch), and 'Sea Drift' (Coleridge-Taylor).

Some very happy moments have been enjoyed by large audiences during the Toronto Symphony Orchestra's Twilights, Dr. von Kunits finding much to satisfy his polished musicianship in works by Weber, de Massi-Hardman, Rossini, Smetana, Rachmaninov, Rubinstein, and Grieg. Assisting soloists were Ernest Seitz and Mieczyslaw Munz (pianists), and Isabelle Burnada (contralto).

At various concerts and recitals we have heard Heifetz, Rachmaninov and Percy Grainger in a two-pianoforte programme, Florence Austral with Tito Schipa and John Amadeo, and the Hart House String Quartet, who played twice at Hart House, as beautifully as ever, in the first concert given in conjunction with Esther Dale, the American *Lieder*-singer.

And now there is a lull in our musical activities, although Dr. Fricker is rehearsing the Mendelssohn Choir for the Detroit-Cincinnati tour. I have omitted to mention the remarkable singing of the Harvard Glee Club early in January. If there is available space, a few remarks in my next letter may be of interest, as this organization is quite a famous choral body in the States.

H. C. F.

## VIENNA

### THE NEW STRAVINSKY

A 'reform' of the Staatsoper is once more in the centre of public discussion. Certain critics of the city some time ago discovered a hitherto unknown necessity for a new 'first conductor' to take his place beside director Franz Schalk and Robert Heger. After some hesitation those responsible for the welfare of the Staatsoper adopted the same view, and Clemens Krauss was selected as the candidate for the post. A duel of counteracting interests and opinions began, and ended with the withdrawal of Krauss from his candidature. Now Wilhelm Furtwängler is considered the most auspicious candidate, and bulletins from the office of the general-director of the State theatres, Franz Schneiderhan, assure us that negotiations are proceeding favourably. Yet the pessimists cherish their doubts, and on good grounds. The position of Franz Schalk as director is firm and unshakable, at least for two more years to come. Any prominent conductor who associates himself with the Staatsoper now, expects quite naturally the *ius succedendi* which, however, no one is in a position to grant, since Schalk—and rightly so—has no intention of retiring in the near future.

The vitality of the 'grand old man' shone brightly again in the Staatsoper's recent production of Stravinsky's oratorio-opera entitled 'Œdipus Rex.' If the interesting work failed to attract and was quickly relegated to the storehouse, it was not the fault of the performance, the merits of which the writer—having heard the Paris première last summer—is in a position to judge. The latest and esoteric child of Stravinsky's sometimes strange fancy has many beauties. It requires a man of genius to write a piece as noble and rounded as Jokaste's aria—a 20th-century paraphase on Bachian style—or to conceive the grandeur of the choruses in this opera. Yet with all its often great music, 'Œdipus Rex' remains an experiment, and a doubtful one. The atmosphere of Parisian salons has not benefited the sturdy son of the Russian plains. When he left national grounds, he burned his bridges behind him, and no path seems to lead back from the retrospective experiments to the fertile soil whence sprang 'Petrouchka' and 'Le Sacre.' These spoke a forceful Russian language; but 'Œdipus' speaks neither

Russian nor French, but—Latin. Stravinsky explains the reason: he chose a foreign tongue, not generally understood, in order not to detract the hearer's attention from the music to the text, which is a 'negligible quantity.' And he chose Latin instead of Greek (the language of Œdipus) because Latin is after all more generally understood (which may or may not be true of this particular Latin) than Greek. There is palpably a logical break in such argumentation; and from this ambiguity suffers, somehow, the whole oratorio-opera. This Parisian vision of ancient Greece is much like Macbeth in plus-fours.

TWO ASPECTS OF PUCCINI

Jointly with Stravinsky's new work the Staatsoper performed, also under Schalk, the new opera of Franco Alfano, 'Madonna Imperia.' Alfano's name itself awakens memories of Puccini, whose 'Turandot' he completed. 'Madonna Imperia' follows suit in many respects. Like most of Italy's contemporary operatic composers, Alfano is clearly under Puccini's influence. What he thought of—and what would have been appropriate—was evidently a counterpart to that delightful little comedy with music, 'Gianni Schicchi,' which may, with some concessions, be regarded as Puccini's 'Falstaff.' The lightness of touch which Puccini gave this one-Act opera would have befited the somewhat *risqué* libretto. But Alfano clings more to Puccini's lyric aspects. He approaches the plot with more seriousness than frivolity, and the result is a musical garment far too heavy for the flippant figure of the coquettish heroine. The closing duet has melodic beauties of no mean value, however.

Memories of Puccini were conjured up also by Theodor Szanto's opera, 'Typhoon,' which the Volksoper produced recently. The subject is Menyhert Lengyel's thrilling play of that name which enjoyed, and still enjoys, popularity on the dramatic stage. At first sight it seems a suitable operatic subject: visions appear of kimonos and cherry blossoms, and of a Japan which is more Puccini's than of the 20th century. Szanto, however, evidently felt himself attracted by the latter. He dwells in his opera less on 'atmosphere' than on realism, less on lyricism than on declamation, and less on melody than on melodrama. Puccinian reminiscences, so near at hand, he avoids painfully, but at the cost of sustained melody and lyric effusion. His music gives a vivid background for the plot, but little more. His score is of the 'mosaic' type: 'pointillistic' methods prevail, amid a superabundance of pianoforte and celesta effect. For the crucial moments of the play, when the music should tell emotion, Szanto resorts to spoken dialogue. He is a modern composer of culture and sensibility; but it takes more than that—a genius—to carry conviction with long stretches consisting of obstinate rhythms on the same unchanging interval. Stravinsky did that in 'Le Sacre.' But he was a genius.

NEW CHAMBER MUSIC

In the chamber music field, the advent of the Vienna String Quartet, headed by Rudolf Kolisch, has quickened the pulse of Vienna's musical life. This Quartet's cycle of subscription concerts is invariably well attended, and contains many interesting new works, particularly of the modernistic Viennese school. Arnold Schönberg's new String Quartet and Alban Berg's Lyric Suite—both previously reviewed in these columns—are among them, and a new Trio by Webern, as well as new songs by Hans Eisler, a gifted young Schönberg pupil, will shortly be heard. The Rosé Quartet, in former years the pathmaker for Arnold Schönberg (whose courageous and tempestuous première of the F sharp minor Quartet belongs to history) is still continuing its annual chamber music series. The novelties have necessarily changed in character as compared with twenty years ago. They are less radical to-day, when the young Vienna String Quartet stands in the front row of modernistic fighters. Karl Weigl's Quartet, Op. 20, of which Rosé and his men gave the première, is an earnest, sincere work of classic learning; Brahms, Beethoven, and Wagner are its godfathers. More unusual and very interesting was the new Quartet of Alfred Rosé, the violinist's young son. It marks great progress over the composer's earlier efforts in the vocal field, and reveals a newly-gained freedom from inherited Mahlerian influences. With this, his first work of larger proportions, young Rosé has evidently proceeded to his 'storm and stress' period. His quest for new paths is evident, and to a notable extent successful. He writes a virile, rugged idiom in his first movement, and a dramatic, almost operatic language in the second, and is fresh and vigorous in the final movement.

The concerts of the various Viennese chamber organizations—the Viennese, the Rosé, the Buxbaum, and the Sedlak-Winkler Quartet — were reinforced this season again by visiting chamber bodies such as the Dresden Quartet, which is gaining in popularity, and by the Thorwald Nielsen Quartet, from Copenhagen. The latter presented a programme of Danish music and, with two Quartets—Opp. 14 and 44—by Carl Nielson, gave a short cut, as it were, through the productions of this most prominent composer of Denmark. His popularity at home is, I am told, endangered by his alleged modernism; to our ears, trained to the formal problems and harmonic experiments of Schönberg, Berg, or Hindemith, the productions of Nielsen were an object-lesson as to the relativity of the term 'modern.' Common to both of Nielsen's quartets is their clear, transparent architecture; they adhere to classicism not only in structure but also in diction—*vide* the Mozartian principal theme of Op. 44. This younger piece, which has a beautiful *Adagio con sentimento religioso* for a second movement, is perhaps even more 'clarified' than the earlier Op. 14, although the latter dates from a period far less infected with modernist tendencies.

Ernst Krenek's new songs—four of them, on old poems, for soprano and six wood-wind instruments—were first given by Ruzena Herlinger, the vocally-gifted and eminently-musical pioneer of interesting modern music. After his singularly successful opera 'Jonny spielt auf,' there had been considerable speculation as to Krenek's further development. These songs give the answer only tentatively. They are not representative enough to be symptomatic, but sufficiently frivolous and grotesquely tainted to justify their classification with Krenek's later style. To fervent, tender, spiritual words, Krenek has devised a music which approaches parody: it mocks the diction as well as the meaning of the poems with shrill, ironic wood-wind effects, in the manner of Stravinsky's middle period.

PAUL BECHERT.

# Obituary

We regret to record the following deaths:

ALFRED HERBERT BREWER, at Gloucester, on March 1. Born at Gloucester, on June 21, 1865, he was a chorister at the Cathedral there from 1877 till 1880, and a pupil of C. H. Lloyd, the Cathedral organist at that time. He held appointments at St. Catherine's and St. Mary-le-Crypt, Gloucester, while still a youth, and in September, 1882, went to St. Giles's, Oxford, as successor to Parratt. A year later he was elected to an organ scholarship at Exeter College, Oxford, continuing his work at St. Giles's also. At about this period he gained the first open scholarship for organ playing offered at the Royal College of Music, studying under Parratt. In 1865 he went to Bristol Cathedral, proceeding a year later to St. Michael's, Coventry. There followed a period of about four years as organist and music-master at Tonbridge School, and in December, 1896, he succeeded Lee Williams as organist and choirmaster of Gloucester Cathedral. His already wide experience in diverse posts, together with his fine playing, made him well equipped for a sphere which entailed activities and responsibilities beyond those of the ordinary Cathedral work. The Three Choirs Festival gave ample scope for his energy and organizing ability, and to his all-round work on its behalf the meeting very largely owes its astonishing post-war revival and present sound position. In the choice of programmes his influence led to the inclusion of much that was new and unfamiliar. The same missionary spirit showed itself in his work as conductor of the Gloucester Orchestral Society, his frequent organ recitals, and above all in the series he has given during recent years for school children. For the Gloucester

Festivals of 1901 and 1904 he wrote respectively the cantatas 'Emmaus' and 'The Holy Innocents,' the latter being heard in a revised form in 1922. But he was perhaps more successful as a writer of concert works in lighter vein, *e.g.*, 'Summer Sports,' 'Jillian of Berry,' 'Three Elizabethan Pastorales,' and various cycles of songs, &c. He was knighted in 1926. A portrait and memoir appear elsewhere in this issue.

Paget John Merriman Bowman, on February 22, in St. Mary Abbott's Hospital, whither he had been removed after a motor accident on the previous night. Member of a family that had achieved eminence in the medical and legal professions, he was a solicitor with strong artistic leanings. A keen music-lover and an excellent amateur actor, it was natural that he should be specially drawn to opera. In 1921 he became advisory business director and solicitor to the British National Opera Company. When Sir Thomas Beecham launched his Imperial League of Opera scheme, Mr. Bowman at once took an active part in supporting it—in fact, the accident that caused his death occurred when he was returning from a meeting he had been addressing on behalf of the League. Mention should be made of his activities in connection with concerts and entertainments for the troops during the war. His services to music included also a prominent part in the founding and direction of the Federation of Music Clubs, of which organization he was also legal adviser. His death, at the early age of fifty-three, is a heavy blow to the cause of opera in this country.

George Miller, at Portsmouth, on March 2, in his seventy-fourth year. For forty years he was a bandmaster in the Army, most of this period being spent in charge of the band of the Portsmouth Division of the Royal Marines, which under his direction became the best and most popular of Service bands. Miller was one of the first bandmasters to be promoted to a commission, ultimately becoming Major. He was the son of an Army bandmaster, his first important appointment being that of band- and music-master at Sandhurst Royal Military College. He graduated Mus. Bac. at Cambridge in 1892, was made M.V.O. for his work in connection with the music at Queen Victoria's funeral, and was also the recipient of various foreign orders. He was *persona grata* with the Royal Family, who honoured him with many personal gifts. His son, Capt. G. J. Miller, is Director of Music to the Grenadier Guards.

William Johnson, at Altrincham, on March 19, in his seventy-fifth year. He was a well-qualified amateur organist and composer, being appointed to St. Anne's, in his native town of Warrington, when a lad of fifteen. From 1885-87 he was honorary organist to the Warrington Musical Society, at that time conducted by Henry Hiles. His published compositions include a cantata, 'Ecce Homo,' anthems, &c.

John Newton, at Christchurch, where he was organist and choirmaster of the Priory. He did excellent missionary work by means of his books, 'Church Music Reform,' 'The Organist and Choirmaster,' and by several pamphlets written in simple, colloquial style—'Don'ts for Choirboys,' 'Don'ts for Choirmasters,' &c.

Edmond Clément, at Nice, aged sixty. He was a tenor formerly well known in England and America, as well as in his native France. His best work was done in lyric opera.

Henry Miller, at Finsbury Park, on March 10. As secretary of the National Sunday League for many years, he did much to promote Sunday concerts of various kinds in London.

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On the occasion of Mr. Tobias Matthay's seventieth birthday (February 21) the professors of his pianoforte school presented him with a five-valve wireless set, and the the students gave him a Kodak-cinema.

The degree of Mus.Doc., for external students at the University of London has been gained by Eric Harding Thiman.

# Answers to Correspondents

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.*

A. E. R.—(1.) We should not have thought that any question concerning the method on which you have been trained would be asked at reputable examinations. You are right in the doubt expressed by your question. In art, the word *method* must always be restricted to one side only of physical or mental activity. As to naming some 'recognised methods,' we ask to be excused. In this we take the same stand as the examinations; all depends upon the results and upon them only. (2.) Certainly not. You are not too old to sit for A.T.C.L., though, since you are twenty, we should expect you to pass more creditably than were you younger. Yes! The L.R.A.M. examination is a very high standard. (3.) The obvious cure is to learn to write better. That should not be hard for twenty years of age! (4.) The questions you ask with reference to phrase-marks show misunderstanding of their nature. Those you quote call for no abbreviation of tone-value. They are to a large extent mental breaks, something like the effect of the commas you use in speech, but which do not disintegrate the syllables. On the violin, these breaks are effected by bowing; on the pianoforte, by various forms of muscular relaxation, but very rarely by abrupt shortening of the tone-values.—E. F.

Tuba.—(1.) Apparently there is no one book that will serve for a study of the period 1850-1900. You must be prepared to collate the information from several sources—an excellent thing to do. Read the final chapters of Stanford and Forsyth's 'History of Music' (Macmillan). Hadow's 'Studies in Modern Music' (Seeley) should also be consulted. The first series deals with Berlioz and the French romantic movement, Schumann and the corresponding development in Germany, and Wagner and opera reform. The second series is concerned with Chopin, Dvorák, and Brahms, and opens with a lengthy chapter on Form which will help you in that part of the examination. For a concise treatment on Form *see* also Pauer's 'Musical Forms' (Novello). For choir-training your own practical experience ought to give you answers to almost any question. But see Richards's 'Choir Training' (Joseph Williams). (2.) As you have a leaning towards the trombone you can hardly do better than take it up. Tenor or bass? you ask. For general utility purposes in local orchestras the bass would probably be the more useful.

J. R. K.—(1.) We strongly recommend you to stick to the recognised methods of fingering scales—methods that are the outcome of practical experience of skilled teachers. Moreover you will find that the fingering of pieces is based on these principles, and if you adopt a system of your own, you will be constantly hampered instead of being helped. (We admit that we have no time to examine your system thoroughly.) (2.) It would take too much space to explain fully the various forms of the minor scale. Briefly, the so-called melodic form, with the sixth and seventh sharpened in ascending and flattened in descending is so-called because it is obviously suited for melodic purposes, and is also easier to sing than the harmonic form with its augmented second. Hence it is usually found in vocal music. The harmonic form is so-called because it is the basis of the chords used in the minor key. Occasionally the melodic rather gives the sharpened sixth and seventh, both descending and ascending, but this form is vague in its harmonic implications.

W. G. J.—There are consecutive fifths *and* consecutive fifths: those that are written (1) for some special effect of sonority or colour; (2) because it is the fashion; and (3) because the composer is clumsy, writes a bad succession of roots, and can't avoid them. As the specimens you send sound as awkward as they look, they evidently belong to the third category. Your plea that 'they improve the bass' won't wash. There are half a dozen better and more grammatical basses available.

J. W.—(1.) The list of books you give ought to be quite adequate. In the work you are about to undertake much depends on commonsense, tact—'gumption,' in fact. It is easy to overdose oneself with book-advice. A multitude of counsellors sometimes leads, not to wisdom, but to confusion and indecision. The 'gumption' is required for adapting the counsel to your particular needs. In other words, don't follow any writer slavishly. (2.) The books you mention include some lists of graded songs. But here again do not depend solely on your guides. Investigate for yourself. Every month sees the issue of much new material, and so the lists given in books are soon out-of-date, though of course they contain references to standard songs that you can't do without. Write, from time to time, to the publishers of school songs asking for specimen parcels on approval. State your requirements fully: average age of classes, degree of difficulty, &c.

G. I. C.—(1.) Naumann's 'History of Music' is now a good deal behind the times. Try Stanford and Forsyth's 'History of Music' (Macmillan) and 'The Growth of Music,' by H. C. Colles (Oxford University Press). For English interests take Davey's 'History of English Music' (Curwen) and Walker's 'History of Music in England' (Oxford University Press). (2.) 'Technique and Expression,' by Franklin Taylor (Novello). (3.) 'Elementary Harmony' and 'Counterpoint for Beginners,' both by C. H. Kitson (Oxford University Press); 'Outlines of Musical Form,' Albert Ham (Novello); and/or 'Musical Forms,' Ernst Pauer (Novello). (4.) The diploma is worthless. The institution is not advertised in our columns for the good reason that we refuse to accept its advertisements.

J. H. R.—Delius appears to have published nothing for pianoforte solo. Certain of his works, however, are arranged for the instrument: Pianoforte Concerto (four hands, two pianofortes); 'Brigg Fair' (duet); 'In a summer garden' (solo); A Dance Rhapsody (duet); 'Summer night on the river' (solo); 'On hearing the first cuckoo in spring' (solo); 'Autumn,' from 'North Country Sketches' (duet); 'Eventyr' (duet); and 'A Song before Sunrise' (duet). The publishers are various, but you can obtain all the above through Novello. Certain works of the concerto type are also to be had in versions for solo instrument with the orchestral part transcribed for pianoforte solo. We can give you particulars of these later if you want them.

Elaine R.—You will have much to do to qualify fully for a teaching career. The examination you mention is only one of the bottom rungs of the ladder, and the standard is likely to become more exacting in the near future. The musical profession is badly overcrowded, and we do not advise you to enter it unless you are ready to spend several years of preparation, followed by a few more in which a great deal of work may have to be done for a bare living wage—if that.

I. O. A. (Nigeria).—(1.) For the writing of hymn-tunes you need a good knowledge of harmony and simple counterpoint. (2.) Stainer's 'Harmony' (Novello), Bridge's 'Counterpoint' (Novello). But we doubt if you will get far without a teacher. (3.) The Guild you mention is a bogus concern. (4.) We know of no life of J. B. Dykes. (5.) For histories of music see reply to 'G. I. C. above. Best of all, obtain the new 'Grove.'

A. B. H. I.—The direction *Non legato* is a general one, and refers to style. It intimates that the smoothness of rendering characteristic of pure *legato* is to be replaced by a style in which the sounds are virtually detached. The measure of detachment depends upon the character of the passage affected, and may therefore vary from the smallest amount of separation to a quite aggressive *staccato*.—E. F.

A. J. L.—(1.) We cannot give a list of songs. Tastes differ, and even compass is not much guide. Only a singer and/or his teacher can decide as to suitability. Study our monthly review of songs. (2.) We know of no opera composed mainly for male voices.

Organist (Wellingborough).—Try to hear Vierne (Notre Dame), Bonnet (St. Eustache), Tournemire (Ste. Clotilde), Quef (Trinité), and Dupré. The last-named may be touring. We are not certain as to whether he now holds a Church appointment.

Tenor (Manchester).—(1.) It is not customary for a writer of song-words to pay a composer to set them to music. On the contrary, the composer usually pays a fee for the words, or/and a royalty. Our advice is to pay nothing to the composer whose letter you send us. 'Tis your money he wants! (2.) A song-words writer (you note our careful avoidance of the word 'poet' and 'lyricist'!) gets in touch with likely composers by sending them typed copies of his wares. (3.) You ask for our candid opinion on your verses. They are of quite average merit for this type of work. But it's time you rhymsters gave 'roses' a rest. Your effort consists of twelve short lines, and that over-worked flower turns up four times!

A. F. B.—The works of Haydn and Mozart contain so much material suitable for lecture illustrations that you can hardly have prepared your lecture without being aware of it. We cannot suggest illustrations, as we know nothing about your performing resources. Do some hunting on your own account! It will be an instructive operation. (2.) We have no information concerning lantern slides for musical lectures.

K. D.—For picture-theatre playing consult: 'Musical Accompaniments to Moving Pictures,' by Lang and West (Rogers); 'The Orchestral and Cinema Organist,' by P. Kevin Buckley (Hawkes); 'Playing to Pictures,' by George (Cinema Picture Co.), and 'Cinema Organ Playing,' George Tootel (Paxton).

E. A. H. C.—We dislike suggesting metronome marks, for reasons we have often given. If you find the work you mention goes better at a somewhat quicker pace than that usually adopted, play it accordingly.

Convert.—(1.) We know of no book treating fully of Liszt's pianoforte music. (2.) See our answer to 'E. A. H. C.' concerning metronome marks—and remember that rhythm often matters more than pace.

R. R. G.—We should prefer G natural, but it is possible to regard the harmony of that bar as the subdominant of A (into which key the next bar modulates) as well as the tonic D.

L. T. C. L.—The *Music Student* is now known as the *Music Teacher* (Messrs. Evans Brothers, Montague House, Russell Square, W.C.1; on the 25th of the month, price 1s.).

Staffs.—(1.) 'Repairing the Piano,' *Musical Opinion* Office, Chichester Chambers, Chancery Lane, W.C.2. (2.) The diploma you ask about is worthless.

C. G.—For particulars of this year's Summer School of Music write to The Education Department, Federation of British Music Industries, 117, Gt. Portland Street, W.1.

Retlaw.—Concerning Edward C. Purcell and the song 'Passing by,' *see* 'Gramophone Notes,' p. 332, col. 1.

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A correspondent wishes to perform Florian Pascal's 'Water-Babies,' but finds that the vocal score is out of print. Are there a few spare copies to be got from readers? Letters, &c., addressed to 'E. N.,' at this office, will be forwarded.

'Solitude' asks for information from readers concerning sound-proofing materials. He is under the impression that there is a fibrous material that may be affixed like wall-paper. Is there? If so, what and where is it?


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Air — I HAVE WAITED FOR THE LORD ("If thou but sufferest").

### TENOR

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Air — COME, JESU, COME ("Come, Redeemer").
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Air — TUNEFUL HARPS AND VOICES ("How brightly shines").
Air — THOU ART MY GOD ("Lord, rebuke me not").

### ALTO

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### TENOR

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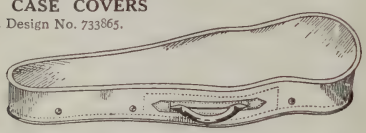

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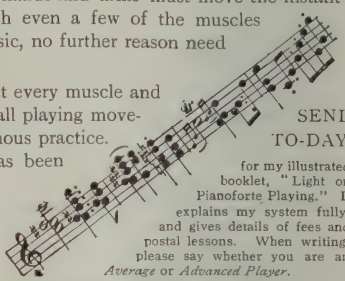

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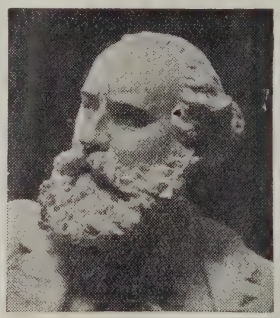

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6. THE GOOD SHEPHERD ... ... ... ... ... J. STAINER
7. A LITTLE KINGDOM I POSSESS ... ... ... R. S. NEWMAN
8. RAISE YOUR STANDARD, BROTHERS ... ... ... E. J. TROUP
9. FLOWERS ... ... ... ... ... ALBERTO RANDEGGER
10. JESUS, TENDER SHEPHERD, HEAR ME ... ... H. PARKER

### SET V.

1. CREATOR, GOD, AND LORD ... ... ... J. H. MAUNDER
2. WHEN LOVE DRAWS NEAR ... ... ... ... E. J. TROUP
3. COME, PRAISE YOUR LORD ... ... ... H. A. CHAMBERS
4. WE WILL PRAISE THEE ... ... ... ... J. STAINER
5. ABOVE THE CLEAR BLUE SKY ... ... HERBERT E. CRIMP
6. WE THANK THEE, LORD ... ... ... ... W. C. HARVEY
7. COME, FRIENDS, THE WORLD WANTS MENDING ... E. J. TROUP
8. COME, SING WITH HOLY GLADNESS ... ... G. W. TORRANCE
9. THE LESSON OF LOVE ... ... ... ... ... J. BARNBY
10. NOW THE DAY IS OVER ... ... ... ... F. W. BLUNT

### SET VI.

1. HOSANNA WE SING ... ... ... ... ... H. A. CHAMBERS
2. HEAVENLY FATHER, SEND THY BLESSING ... W. C. HARVEY
3. BLESSED JESU, WE CAN SEE THEE ... ... ... A. ROWLEY
4. THE DAYS OF OLD ... ... ... ... ... ETHEL BOYCE
5. WHAT IS THE GIFT ... ... ... ... H. A. CHAMBERS
6. WHILE OUR LORD WAS PASSING BY ... ... ETHEL BOYCE
7. THE EARTH IS FAIR AND SWEET ... ... ... A. ROWLEY
8. PILGRIMS OF THE NIGHT ... ... ... ... O. KING
9. THE HOLY LIGHT ... ... ... ... ... C. H. LLOYD
10. NOW SINKS THE SUN ... ... ... ... ... C. J. MAY

### SET VII.

1. LIFE'S GLAD MORNING ... ... ... ... G. C. MARTIN
2. JESU, BLESSED SAVIOUR ... ... ... A. HERBERT BREWER
3. COME, CHRISTIAN YOUTHS ... ... ... HARVEY GRACE
4. THY WORD IS LIKE A GARDEN ... ... ... E. H. THIMAN
5. GOD OF MERCY, THRONED ON HIGH ... ... HARVEY GRACE
6. GOD OF OUR FATHERS ... ... ... ... E. J. HOPKINS
7. WHEN THE LORD OF LOVE ... ... ... E. H. THIMAN
8. CHILDREN OF GOD ... ... ... ... ... F. G. RUSSELL
9. THE CHILDREN'S PRAYER ... ... ... ... R. MCLEOD
10. THE LORD BE WITH US ... ... ... ... ... C. J. MAY

### SET VIII.

1. THE CHILDREN'S SONG ... ... ... GEORGE RATHBONE
2. THE CHILDREN'S FESTAL DAY ... ... ... J. H. ADAMS
3. SING ALOUD TO JESUS ... ... ... ALEC ROWLEY
4. LONG AGO SWEET VOICES CALLING ... ... J. H. MAUNDER
5. CHILDREN'S VOICES ... ... ... ... H. A. CHAMBERS
6. AROUND THE THRONE OF GOD (*Tune*—"LASST UNS ERFREUEN") Arr. by IVOR ATKINS
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10. THE JOYOUS DAY, O LORD, IS ENDING ... ... C. J. MAY

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1. ALLELUIA! HEAR US SINGING ... ... ... H. E. BUTTON
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The Musical Times

*AND SINGING-CLASS CIRCULAR*

MAY 1 1928

(FOR LIST OF CONTENTS SEE PAGE 463.)

## SCHUBERT'S STYLE:
## II.—PIANOFORTE AND VOICE

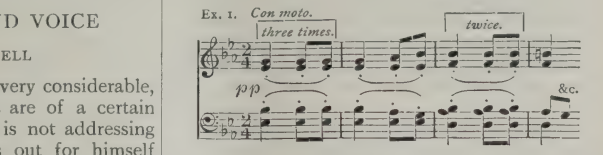
By RICHARD CAPELL

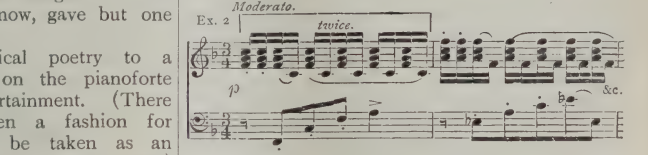
Schubert's dramatic songs are very considerable, but the most part of his songs are of a certain meditative order. In them he is not addressing the world; he is finding things out for himself as he goes his lyric way, and turning them over for his own charmed gaze. Concert songs are rare in Schubert. He himself, we know, gave but one concert in his life.

One does not read lyrical poetry to a crowd. And extemporizing on the pianoforte is naturally a private entertainment. (There was in Schubert's day even a fashion for extemporizing publicly: to be taken as an outward sign of the widespread domestic habit.) In the early days of the pianoforte, fingers must always have been tapping and sounding in the exploration of the new keyboard's possibilities.

The Schubertian song was not what other songs had been, but was the outcome of a delight in the new poetry and the new instrument. In effect, it combined the reading of verse and the practice of music within the most exclusive of conditions—within the room of two or three intimates, and possibly indeed of the utterly solitary. The Schubertian song is the thing we know, first from the impulse received by its marvellous author from Schiller's and Goethe's lyrical works; and secondly from the suggestions that arose in the course of the wanderings of his fingers over the keys.

Music is first of all sound. Only after a singular intimacy with the reality is it possible to reach the point of conceiving an ideal soundless music. There is no example of a musician who was deaf in youth. Music is not invented in a vacuum. A musical thought has, as progenitors, feelings and sounds. There is a sort of puritanism that would prefer all such things to be the offspring of sheer internal logic, like the 'Art of Fugue.' But the Bach who in his latter days composed the 'Art of Fugue' had long before—having hands, feet, ears, and an organ—cut into a virgin forest of sounds, straining logic beyond all precedent. A hint at a line of argument must suffice here; one would suggest a long interplay between musical minds and the promptings from the instruments at hand, particularly the keyboard instruments, and most particularly the equally tempered ones, which could at last give into one man's grasp all the kingdoms of the world of music for the toy of his solitude. Bach at his organ, Beethoven at his pianoforte did certain things, so we are suggesting, on lines on which they would hardly have written before. And so with Schubert, in whose pianoforte writing we again and again see, it can hardly be doubted—in many characteristic figures of broken chords, for instance, and especially, of course, in the so personal, fresh, and delightful courses which his modulations take—the immediate outcome of his hours of vagrant improvisation. When a piece of Schubert's begins like this:




or this:

he cannot but be imagined as abandoning himself to the direction, indeliberate and indefinitely foreseen but safely to be counted on as happy in the event, of fancy's interplay with the effects of the roaming and modulatory hands.

Beethoven was the grand exploiter of the pianoforte's sonority and eloquence. By his pianoforte improvisations he formed his style and was helped to find out his own thoughts. Since then the instrument and the facilities it affords have been so much abused that we cannot easily realise the charms it had in its young days. How effective they were is seen by the eclipse of the wiry, glittering harpsichord. The over-used pianoforte is now often reproached for being cold and colourless and percussive, but it must have seemed thenadays a miracle of warmth and rich singing quality. The harpsichord had made much less of a pretence to sing, and its *p* and *f* were mechanical. Its displacement was unfairly complete, but we have to imagine what it must have been at that period to discover a keyboard instrument with a 'soul.' (The clavichord had had a soul, but only a very little one.)

The early pianists in their beguilement flattered the sounds they made. Beethoven's pianoforte music is full of horn themes, timpani strokes, and string passages. The pianoforte could just hint at such things. It was playing a curious part in music in Schubert's time. The suggestions which it gave to the improvisers (who need not be thought of as ever denying themselves the luxury of the diminished seventh) were immediately worked into the writing of instrumental music, and were developed a little later into Wagner's wondrous enharmonic style. But if Beethoven and the rest were so

influenced in their general writing, they necessarily had to think, when making music for the pianoforte, of the sounds of the more real of musical instruments. There is a measure of reality in the pianoforte, but always in its music there is—more or less, according to the composer—something else, which let us call an oblique representation. Pianoforte music veers between a genuine sensuous communication and an idea of music, an abstraction. The voice, the violin, the clarinet, or whatever, has very much more reality. Each is solely itself, concrete music, with no capacity for representing an imaginary music; while pianoforte music is more often than not something else in short score.

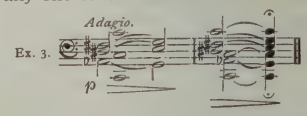
For all that, it would be an impropriety to orchestrate Beethoven's Pianoforte Sonatas—'the abstract joy, the half read wisdom of dæmonic images'—or Schubert's lyrical songs; and for a reason beyond the difficulty of orchestrating them congruously. It is that although the music was frequently conceived by the aid of more or less unconscious thoughts and memories of the tones of real instruments, the expression is so very much the affair of one contemplative and concentrated mind, or a pair of chambered collaborating friends, whose closing of their outer door is the opening of the inner world of this music.

The composer of such music is the pianist. Beethoven admits a violinist on occasion, Schubert a singer, out of friendliness: except for which the Violin Sonatas and the songs might often have been made into pianoforte music pure and simple. If the composer is satisfied with the suggestions of reality which his ten fingers can evoke, he has no essential need of the accompaniment of voice or fiddle. The real gain is the friendly communion.

Therefore to refer to the pianoforte part of Schubert's songs casually as the accompaniment is to invite misunderstanding. To refer to it as such with an inflection of disparagement is an impropriety too obvious to be mentioned if it were not at the root of the unsatisfactoriness of many concert performances. Even without any such error in the first step of the approach, there is no over-rating the difficulty of the problem. The crux lies in this, that pianist and singer are on different planes. For the moment the question is not of Schubert's openly dramatic pieces, like 'Prometheus' and 'Der Kampf.' In his typical lyrics the pianoforte makes an imaginative reference, and the singer when he is introduced into the music must also, if by a different way, appeal to the imagination. He has to lead us not to himself but to something through himself. The sound of his voice can only be actual; he has, however, the resource of saying as well as sounding. The most direct and physical effects of singing, then, are to be withheld. The way to sing Schubert's songs is a contained way. Not the singer himself is involved in the described passions.

At the same time the expression must not seem rehearsed. One must every time be, as it were, stepping delicately and wonderingly in a world of unexplored feelings, and not of represented adventures. Not the first reaction to reality is sung, but its reflection in imagination. The singer is not to act as someone else, and yet is utterly to forget to be himself, so sunk is he to be in the evocation. Singing thus, he addresses us indirectly, and an appeal so modified harmonizes in a way with the reflection of a reflection in the pianoforte's music.

This is not to exaggerate the delicacy of his engagement; for indeed no other sort of music is so rarely given perfectly, and the habitual listener comes to the conclusion that listening, or at any rate cold-blooded listening in a crowd, is not the true approach to Schubert's songs. And as for the singer, the deeper he goes into this world of poetry the more courage must he feel he needs to play his part. He must exert himself towards an ever superior purity of tone, sensitiveness of line, and spiritual concentration when he hears all the inner music and not merely the cold sound of the instrument in Schubert's exordia. Take any one of a hundred:

Ex. 3.

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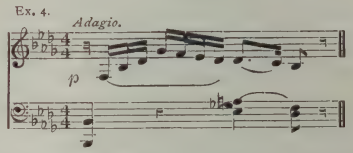
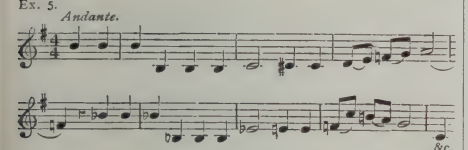

This is no deterrent. The life of art is full of such tempting impossibilities.

The starting-point for the endeavour is a state in which technical mastery and the production of appropriate tone, acquired in years of singing music of the direct kind, are second nature: the state in which the mind is free to be engrossed by the poetic vision.

The singer is for convenience' sake called 'he,' though the quotation in B flat minor just above introduces a female voice, and there are a number of Schubert's songs that can only be sung by women. There are still more which can be appropriately sung only by men. Why this 'can only,' if the *Lieder*-singer is to aim at being a reflecting instrument that suggests more than it can tell, and is not to be seen as a dramatic personage? Well, he is unceasingly manœuvring for advantage against actuality; and it is not good sense to ask to be extra-handicapped. The curious thing is that women may venture fairly safely on some of the men's songs, while the other way about is an impossibility. Even so, it is as well to be cautious. According to existing manners, there is something comically improper in a woman's singing Rellstab's 'Ständchen,' with its imploring invitation to the person above to join the amorous serenader in the garden.

The special demands of Schubertian technics are that the singer shall be most feelingly aware of the pianoforte part and shall most feelingly think of the words. The alliance with the instrument is not hard and fast—it is a different case from, let us say, the great arias in Bach, where the principle is a theological obedience to the dogmatic letter. Everything in Schubert's art reposes in an understanding between friends. The very melodiousness is lost in an unbalanced performance, say, by a masterful and showy singer and an effaced pianist.

Schubert's melody was from the first irresistible. Schubert and melody—it is a truism, the two are almost synonymous. But in a great number of Schubert's songs the vocal line is not self-supporting. A professional paradoxist might disparage his gift of melody by isolating a given line. The life of his melody is again and again found to depend on associated figures and harmonies. Schubert constantly suggests to us that the whole conception was one; and sometimes as good as asserts that it could not have been otherwise. Such an air as 'Todtengräber-Weise' (1826) could not have been thought of otherwise than harmonically:

Ex. 5.

and so on to a D minor cadence before a return is begun towards the final E major. The vocal line in Schubert is in any number of songs a wonder of invention, shapeliness, and grace; but to name one of his songs brings to mind not just that, but a general view—not alone the carolling miller but also the tumbling water and the wheel, not only the cry of the Erl-king's prey but also the terrible galloping and the tossing of the eerie branches on the fatal ride, and so on with hundreds of Schubert's musical scenes.

Often when there was no call for the picturesqueness of which he has such an extraordinary command, the vocal line was made to bend to the influence of the harmonic instrument its associate; so in 'Stimme der Liebe' the voice's rising minor sixth in the fourth bar, its drop of a diminished fourth in the fifth bar, and its subsequent movement (from the original B flat) into F flat are a harmonist's music. Such things were to lead to the characteristic vocal writing of Wagner and Hugo Wolf.

POSTSCRIPT.—I should not have said last month that the *first* version of 'The Erl-King' had eight quavers to the bar in the pianoforte part; but the *third*. This was a simplified version for pianists who could not manage the triplets—among whom Schubert was included.

*(To be concluded.)*

## RIMSKY-KORSAKOV

By LEONID SABANEEV

In April of this year occurred the twentieth anniversary of the death of the Russian musical genius, N. A. Rimsky-Korsakov, the composer of perhaps the most splendid cluster of Russian operas of the 19th century. For this anniversary I have written a lengthy monograph on his work which I hope shortly to publish. Meanwhile, within the limits of a magazine article I desire to throw some light on the achievements of a composer who is not so generally known to the Western European public as the importance of his talents deserves.

Rimsky-Korsakov is most familiar to Western Europe as the symphonic composer of the brilliant scores of 'Scheherazade,' 'Sadko,' and the 'Capriccio Espagnol.' His significance in the family of Russian composers, as well as for Europe, is greatly in need of elucidation. Russian musical thinkers and historians have long been aware that the new French school of neo-impressionists—headed by Debussy and Ravel—was essentially nothing but a continuation of the line of Rimsky-Korsakov's creative work, many of his methods of writing having been transmitted *in toto* to this group. A comparison of the scores of 'Iberia' and 'Scheherazade,' of 'Daphnis et Chloé,' and 'A Night on Mount Triglav,' will suffice to demonstrate how many principles these two schools have in common.

In justice it must, however, be stated that Russian composers, including Rimsky-Korsakov, thereby merely repaid their indebtedness to French music, since all the members of the famous 'Five'*—that specific flower of Russian national romanticism—were in their time extremely dependent, from a creative point of view, on Berlioz. The cycle of influences initiated in France by Berlioz, after crossing over to Russia and yielding the fruits of the Russian national school, returned to its native land.

Historical analysis has long since shaken the original hypothesis of the ideological unity of the style of the 'Five.' It is now clear that their specific ideology, at one time Slavophile, at another national, was essentially expressed by Moussorgsky alone; all the others were more or less elusive forms. Balakirev and Cui were on the whole second-rate composers, and Rimsky-Korsakov was a heretic to a considerably greater extent than even he himself imagined—a heretic in respect of the ideology of the 'Five.' Their primary ideology was amateurish—these daring young dilettanti were convinced that by their boldness and talent they would shift music from its dead-point. The future showed that the boldness of the young innovators was relative, and Rimsky-Korsakov was one of the first to replace it by another: he dared to assert that one cannot live by dilettantism alone, and that a real musical

* Balakirev, Borodin, Cui, Moussorgsky, and Rimsky-Korsakov. (Trans. note.)

novitiate was necessary. Having begun his career as an amateur, he became a professional for the expansion of his creative powers; having begun by rejecting all the foundations of music, he ended by becoming the careful guardian of everything of value that the musical art has produced in the course of the ages.

Belonging to this group of Russian Romantics,* Rimsky-Korsakov from the very first fell in love with and selected for himself a sacred realm of inspiration—the world of the Russian legendary epos. He will pass for ever into musical history as the great Russian teller of tales, the musical bard who immortalised the Russian legend in musical forms endued with the national colouring suited to it.

This preliminary choice of legend as the material for his creative work conditioned many of his characteristic qualities. Rimsky-Korsakov is a supremely objective artist, an epic poet by nature and not a lyricist. He contemplates and describes, and always remains outside his subject; unlike Moussorgsky or Tchaikovsky, he does not identify himself with his personages nor with the lyrical element of his music. At the outset of his musical career he wrote a classically-marvellous opera on a subject full of meaning for himself—'Snegurochka,' the legend of the snow-maiden who melts in the first rays of the sun, the personification of passion and love. This subject, as I have said, is very significant of Rimsky-Korsakov. All his work is like the snow-maiden—exquisite to a degree, cold and pellucid—and it, too, dissolves at the touch of the living language of passion. Rimsky-Korsakov knew this, and hence he feared and avoided the lyrical depths, conscious that they would be disastrous to his creative work. One of the few Russian composers who always delighted in the spheres of passion and tragedy, in which they seemed fated to dwell, Rimsky-Korsakov is neither tragical nor gloomy—his work is tranquil, and radiant with the radiance of a landscape. He is absolutely foreign to the psychologism so familiar to other Russian composers; the personages of his operas have no psychology; they are abstract formulæ, legendary figures, and nothing more. He has a passionate love of beauty, of beautiful and caressing resonances. A colourist of genius, he developed the palette of Berlioz and anticipated the colouristic revelations of the neo-impressionists.

His work is coloured throughout with one characteristic idea — a profound and almost religious reverence for Nature. I venture to say that in this love of and feeling for Nature we have the whole man. Here he is a genius, and the pages of his music in which he reveals his comprehension of Nature may on the whole be said to eclipse anything that has been created in this sphere by other musical geniuses.

This attitude towards Nature—perpetually renewed, perpetually radiant, incomprehensible, and at the same time impersonal and remote from man, from his passions and feelings—begets in Rimsky-Korsakov a predominating mood, semi-mystical, pantheistic, outside of which his music cannot in general be understood and received. He is precisely a poet of Nature; and so far as he is concerned, man, with his psychology and passions, in her presence recedes into the background, and religion is lost in her depths. Pantheism (the religion of the great national philosophers) is rather near to atheism, which has a certain organic affinity with positivism—and Rimsky-Korsakov was a positivist in life and thought. If his genius had not found an outlet in music, I should have expected that it would have made of him a natural philosopher or a traveller. In this pantheistic temperament of his, in this peculiar mystical pantheism, we have a most characteristic Slav trait. The mysticism of the Slav is very deeply tinged with pantheism, and the idea of God-Nature is very near, very closely related to, the general Russian sentiment. In this we have the root of Rimsky-Korsakov's organic nationalism.

This pantheistic temperament is constantly manifest in the figures of his music and his operas: all of them are permeated with a specific quality which has no precedent. In his works death itself is presented to us in a reconciled aspect, as a return to the great bosom, as a fusion with Mother Nature. Let us take some examples which have become enduring and kindred symbols for the Russian musician: the death of Snegurochka, melting in the vivifying and passionate rays of the sun; Princess Volkhova transformed into a flowing river; Kashchevna turning into a weeping-willow; Fevronia dying amidst the springing flowers of paradise. The philosophical resignation and the transparency correspond with the peacefulness of the music Rimsky-Korsakov's music borders on the extreme of pellucidness and crystalline purity. In the almost geometrical regularity of these tonal structures the observant eye will perceive a strange resemblance to crystals—the music seems to assume crystalline forms. This tonal world is intensely cold in its inner aspect; the passionate human soul does not reach it. It is beautiful with the geometrical beauty of ice crystals, whose structure this music repeats, not only in the features of the individual harmonies and the general coldness, but also in the regularity and geometrical nature of the form, in the evenness of construction beloved by Rimsky-Korsakov, the symmetry exalted into a pearl of creation.

By reason of these almost exceptional qualities in the family of composers he stands apart from the rest. His natural spheres are those of Nature and the fantastical legend—in them he found respite from the tragedy of the human psychology. And he had as deep and accurate a comprehension of the spirit of Russian legend, permeated with these

* Or, more correctly, impressionists, since the Russian romanticism sprang up all at once in a somewhat enfeebled aspect of impressionism, anticipating the appearance of this movement in Western Europe.

fantastic moods, as of his native landscape. His music is either landscape pure and simple, or landscape-fantasy. When he penetrates into the realm of pure lyrics, Rimsky-Korsakov usually seems to become vapid and anæmic. There is a certain curious deliberation in his brilliant and masterly works, which increases in the course of time and converts his latest compositions into something like geometrical musical problems. His mathematical mind was capable of constructing the most intricate tonal combinations (in 'Kashchei the Immortal' we find many harmonic novelties of the present day), but he always gave them crystalline facets and a fatal symmetry, piercing them with the cold of his icy touch. He had an enormous crystallising power, and was fully justified in asserting that he had never written anything irregular. This music is the kingdom of symmetry.

Rimsky-Korsakov's centre of gravity lies, of course, in his operas, fifteen in number, which constitute his immense contribution to the music of Russia and the world. Unfortunately, only a few of them are known outside Russia. They are, perhaps, too firmly bound up with the legendary epos, which is not always intelligible to the European, and they contain too much local colour. But Rimsky-Korsakov was aware that only in this sphere was he strong, that if he left the soil of Russian national or Oriental melos he would inevitably lose his individuality. On this music lies the fatal impress—one might even say the curse—of an excessively ethnographical approach to creative work. Outside this he was weak; like Antæus of old, he was obliged to remain in perpetual contact with Mother Earth. His worst compositions are those in which he abandoned the native soil necessary to him—I refer to 'Servilia,' 'Pan Voevoda,' 'Mozart and Salieri,' the symphonies, &c. On the other hand, his best moments are found in the depictions of fantastic or natural landscapes—tempests, the sea, the dawn, the forests, the nocturnal flights of the witches, the snowstorms (in 'Kashchei' on the chord of the seventh alone). As a landscape painter in tones he is a genius, and his musical ornithology leaves Wagner's birds and other attainments of previous composers in this sphere far behind.

His influence on the younger generation was enormous, and is more perceptible in present-day music than that of any of his contemporaries. His cold and deliberate type of creative work has been continued to a certain extent by Stravinsky, as cold and sometimes as deliberate, but without Rimsky-Korsakov's pantheism and inexhaustible sense of musical beauty. Nevertheless, 'Petroushka' is the legitimate child of the brilliant fair-scenes from Rimsky-Korsakov's operas, and in 'The Rite of Spring' it is possible to discover many of the elements which were used in the creation of 'Mlada.' The neo-impressionists of France were inclined to ignore Rimsky-Korsakov, preferring to acknowledge their kinship with Moussorgsky. This of course is an error due to near perspective. It was precisely Rimsky-Korsakov—with his cold, partly atheistic mind, his reverence for beauty, and his remoteness from psychology shared by the French impressionists—who was near to Debussy and Ravel, and not the out-and out psychological realist, Moussorgsky. And the picturesque quality of Debussy and Ravel in 'La Mer,' 'La Cathédrale Engloutie,' and 'Daphnis et Chloé,' are in the direct line of descent from Rimsky-Korsakov's picturesque and fantastic landscapes, just as the instrumentation of all of them is derived from Berlioz and Rimsky-Korsakov, and disregards Wagner and others, who were more alien to French culture. One of the most distinctive signs of a composer's importance is the possibility of including amongst his imitators (the degree of their genius is a matter of indifference) such names as those just quoted, apart altogether from a mass of secondary influences, less characteristic, less persistent—such as that exerted by Rimsky-Korsakov on Scriabin and the whole of the younger generation of Russian composers.

Twenty years have passed since Rimsky-Korsakov's death. They have, it is true, been exceptional, and are perhaps equivalent to a century, in view of the tenseness of the events which have been accomplished in them. And that may be the very reason why his work—once the centre of controversies and disagreements long since appeased—now presents itself to us in so luminous an aspect and has become classical. Rimsky-Korsakov is certainly a classic, not only for Russian music but for the music of the whole world, and the classical traits in him are emphasised by his perpetual striving for crystalline clearness, by the perfection of his form, and the creative objectivity which banished psychological moments from his compositions.

(*Translated by S. W. Pring.*)

## Ad Libitum

By 'FESTE'

### STRONG MEAT FOR BABES

Too little notice seems to have been taken of the recent 'plebiscite' programme at the Robert Mayer children's concerts. We have often been told by the self-styled 'progressives' that the present-day youngster, given free choice, would prefer out-and-out modern music to the classics. Some have even advocated a complete reversal of the generally accepted educational methods: instead of beginning with Bach, they affirm, we should start the young musician with (say) Stravinsky and Bartók, and gradually work back to the early writers. This plan is based on the theory that as the composer of to-day expresses the spirit of the age, the young mind reacts more readily to him than to the composer of a century ago. This argument sounds plausible enough until we see that it overlooks two facts: (1) human

nature is pretty much the same throughout the ages; and (2) all the best things in the arts appeal to this permanent side of it, and so are affected very little, or not at all, by chronology. After all, the term 'spirit of the age' is often little more than a high-sounding synonym for 'fashion.' However, I must resist the temptation to discuss the question of permanence in art, and get back to the plebiscite programme. The matter being left to the House, with no whips put on, so to speak, these youngsters proceeded to upset the theories of the progressive brigade by choosing a programme consisting of the 'Oberon' Overture, the first movement of the 'Unfinished,' the first movement of Beethoven's fifth Symphony, and a couple of Brahms's Hungarian Dances. Here we see demonstrated the facts mentioned above. So much has been said in recent years about the reaction against emotion and romance that many of us believed it to be wide-spread—a real 'spirit of the age.' Yet the concert-halls have shown it to be no more than a fashion confined to a comparatively small section of the musical public. The works chosen by these normal London children are rich in the elements that have always appealed to musicians in bulk—romance, melody, emotion, dynamic contrast, and rhythm; and, so far from the appeal of these elements diminishing, it is likely that, the more life becomes mechanised and robotised, the more we shall turn to them for relief and contrast.

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I have lately been looking through some children's pieces written by Stravinsky, Jarnach, Toch, Hindemith, and other emancipated composers. The most representative collection of the kind is 'Das neue Klavier-Buch,' in two volumes, published last year by Schott. The Preface says:

> Quite apart from the musical understanding required for modern music, its technical difficulties stand in the way of its becoming generally accessible. There is a lack of musical literature by means of which the amateur may become familiar with the spirit of modern musical thought through the medium of technically easy pieces. . . . The collection should appeal particularly to progressive teachers who wish to acquaint their pupils with the language of to-day.

Hence this Buch. About twenty-three composers are represented by forty-three pieces. A little of the music is delightful, the more so by reason of its arid and forbidding surroundings. The handful of normal examples belong so clearly to the class of children's pieces started by the hated Schumann that one wonders at their inclusion in a work designed to prepare the bantlings for the bleaknesses and asperities of Hindemith, Stravinsky, &c.

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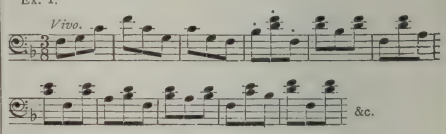
Before sampling the 'Neue Klavier-Buch,' however, let us glance at what appears to have been the first attempt to wean the childish palate from the old-fashioned milk diet—Stravinsky's 'Les cinq doigts' (Chester, 1922).

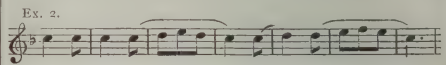
The title-page indicates either a joke or an oversight: 'Pièces très faciles sur 5 notes,' it promises. But only No. 1 confines itself to five notes. The remainder contain a liberal proportion of sixths, sevenths, and eighths in the left-hand part. From an educational point of view this is a mistake (unless, I repeat, it is a subtle joke); for the child able to play, *vivo*, a left-hand-part made up largely of such material as:

Ex. 1.



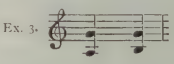

will neither be helped nor interested by a right-hand part that deals largely in such small change as:

Ex. 2.

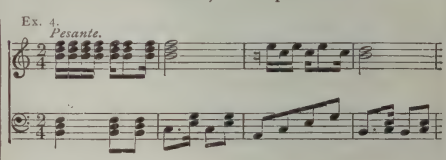


The bass part, in fact, belongs to a stage several degrees ahead of the treble. I think most teachers will agree that a collection of teaching pieces containing such anomalies is a failure on the practical side.

On the æsthetic side, what does Stravinsky offer the aspirant? Very little, it must be confessed. The bulk is dull. No. 2, for example, consists of about forty bars, in twenty-four of which the left hand plays nothing but:

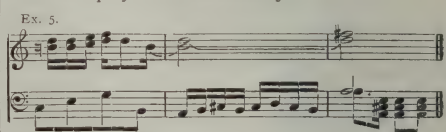
Ex. 3.

Setting out to quote the ugly side, I find myself embarrassed by riches. On the whole, perhaps, the opening of No. 8, with its childish insistence on the diminished triad, is the prize bit:

Ex. 4.

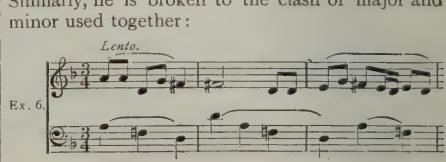



Throughout the pupil is prepared for the adult delights of 'juxtaposition of tonalities.' This cadence, for example (from No. 8), will enable his tender palate to savour the joy of tonic and dominant played simultaneously:

Ex. 5.



Similarly, he is broken to the clash of major and minor used together:



If 'Les cinq doigts' contained a few phrases of real beauty and genuine invention, we could forgive the crudity and childishness of the rest. But one draws a blank here as on the educational side.

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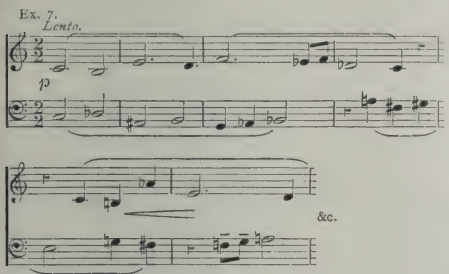
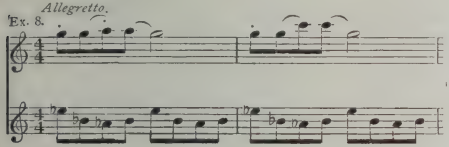
However, Stravinsky is mild compared with some of his rivals in the up-to-date kindergarten. 'Das neue Klavier-Buch' opens with a Preludio by Jarnach, from which I quote the opening phrase—or, rather, strain, using the word in its most literal sense:

Ex. 7.

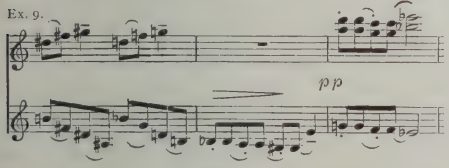



Here is the start of a piece called 'Sunbeams,' by Ernest Toch:

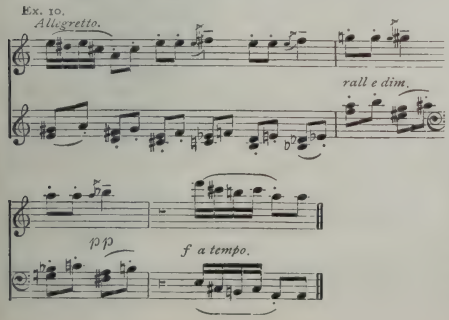
Ex. 8.




And it ends with a chilling gleam that makes me want to turn up my coat collar:

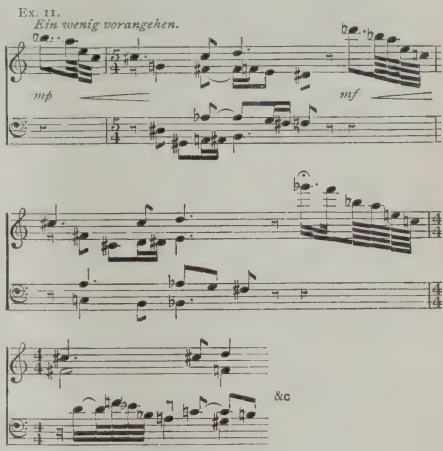
Ex. 9.

However, to see Mr. Toch (whose name I resist the temptation to mis-spell) at his best, I turn to his 'Dance for Ruth.' It is hard to decide on a quotation, but perhaps the closing bars will serve:

Ex. 10.




I cannot see any young Ruth of my acquaintance footing it to so gritty and tortured a measure as this. Perhaps the Toch circle contains younglings of the right type—precocious freaks, round-shouldered and be-spectacled, with beetling brows, who, as a rest from Toch's dance, would think nothing of cerebrating violently over No. 27, by Hindemith, which fills two pages with this kind of 'children's music':

Ex. 11.




This is in Book 1, which is labelled 'easy.'

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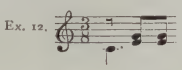
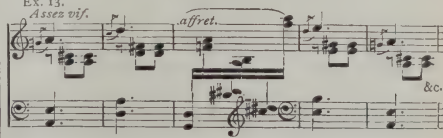
A valse of Poulenc's reminds us of some of the Stravinsky futilities quoted above. The left hand plays this:

Ex. 12.

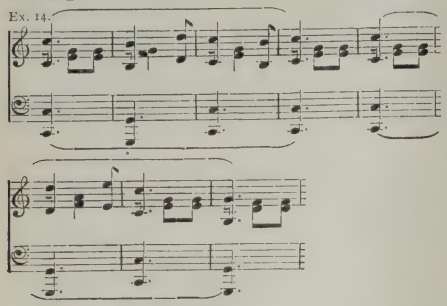


during the opening twenty-four bars, and again for another two-score bars a page later. Forty-eight bars of tonic chord in a three-page piece! This is a part of the joke, of course. Other humorous ingredients are the constant use of F sharp in the right hand when the tonality (C major) leads the player to expect F natural; and the sudden splash in the midst of a stretch of elementary technical material:

Ex. 13.

—a joke so good that Poulenc at once repeats it. This waltz, by the way, is an example of the danger of irony in music. It sets out to ridicule the waltz of convention, but the only passages that are recognisably like that dance miss their aim by exaggeration. No real waltz was ever so dull and

futile as to perpetrate forty-eight bars of this sort of thing:

Ex. 14.



Poulenc's problem was to parody dullness, and to make a live job of it; but he is far duller and more conventional than the thing he set out to satirise.

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·· Lack of space compels me to end, although several other collections remain to be discussed. I wish it had been possible to deal at length with Alexander Voormolen's 'Livre des Enfants' (stocked by Edward Organ, Acocks Green, Birmingham). This Dutch composer (who writes like a French one) discovers a pretty fancy, but over and over again one sees the fault common to almost all children's albums of the 'modern' sort, *i.e.*, it leaves us in doubt as to whether the music is to be played *by* children, or *to* them. Voormolen's work is in two books, and the grading suggests that he is writing for young players. Yet the pieces bristle with passages that would tax the average good adult performer. The last of the set is called 'Malédiction de Czerny'; a youngster who could play this *Presto* would be well past the Czerny-cursing stage. 'Barbe bleue' (*vivo furioso*) calls for a grasp of keyboard and harmony that no child is likely to possess. The fact is, for one composer who can write real children's music, there are dozens who can do no more than produce the grown-up sort, plentifully garnished with eccentricities, and fraudulently stuck over with childish titles. The successful efforts can almost be numbered on one's fingers. Schumann's 'Kinderscenen' for children to play, and Debussy's 'Children's Corner' for them to listen to: if you take these as (probably) the two best examples of their kind, and try to supplement them, your list will be surprisingly short.

Anyway, it is pretty certain that the youngsters who asked Mr. Mayer and Dr. Sargent for a meal of Beethoven, Schubert, Weber, and Brahms, would have no use for more than a few pages of the 'Neue Klavier-Buch.' And our grandchildren will be playing Schumann's 'Hobby-horse' and 'Important Event,' and listening to Debussy's 'The snow is falling,' long after everybody has forgotten the joyless angularities of the whole tribe of Tosh. (The fit spelling cannot be resisted, after all.)

## 'BORIS GODUNOV' AS MOUSSORGSKY WROTE IT

By M.-D. Calvocoressi

### II.—The Initial Version

'Boris Godunov' as first carried out (1868-69, consists of seven scenes. Five of these—the first four and the seventh—were incorporated in the later version; the fifth was almost entirely remodelled; and the sixth was suppressed, to be replaced by the revolution coming by way of conclusion.

Here is the order of the scenes:

(1.) The people assembled and ordered to implore Boris to ascend the throne.

(2.) The coronation.

(3.) Grigory and Pimen in the monastery cell.

(4.) The inn by the Lithuanian border.

(5.) The private apartment of the Tsar. The children; Boris; Boris and Shuisky; the hallucination.

(6.) Outside the Cathedral of St. Basil, at Moscow. The people discuss the anathema proclaimed against the Pretender and his conquering march on Moscow. A few hotheads start shouting, 'Down with Boris!' but are restrained by the elders. The Simpleton appears, and is robbed of his groat (this episode and the Simpleton's final lament were transferred to the revolution scene). When the Tsar comes out of the Cathedral, the people start proclaiming their distress, and implore him to give them bread. The Simpleton, seeing the Tsar, hails him: 'Boris, hey, Boris! These wicked urchins have stolen my groat. Have them killed, as by your orders the little Tsarevich was killed.' The Tsar's retinue all stand aghast; Shuisky orders that the Simpleton be arrested, but Boris intervenes: 'Do not touch the man of God! Man of God, pray for me.' And while the Tsar moves away, the Simpleton replies: 'Pray for you, Boris! I cannot. One must not pray for a Tsar Herod. The Holy Virgin does not allow it.' And he starts his mournful song.

In this scene, as in the foregoing, Mussorgsky follows the text of Pushkin's 'Boris Godunov' very closely.

(7.) The council and the Tsar's death.

. . . . . .

The first four scenes are in their complete form; that is, without any of the curtailments that were made in the 1874 edition. The only additions made later are a short choral passage in the scene in the cell, and the song of the Hostess ('I have caught a duck') in the scene at the Inn. The scene of the council and death also contains a certain amount of hitherto unknown music. These five will be considered next month, in the survey of 'Boris Godunov' as a whole. I shall anticipate the conclusion of this survey only by saying that 'Boris Godunov,' whether in its initial form or—apart from the inserted act in Poland—in its full form (including both Moussorgsky's later additions and the passages cut from the scenes transferred from the initial version to the later version) is wonderfully compact, close-knit, and logically balanced. It forms a whole in which there is nothing superfluous, and indeed nothing that is not vitally important.

What first strikes us when we consider the original version are its starkness and terseness. It does not, like the later version, afford hearers any opportunity for relief. It pursues its grim course without an instant of intermission, except when the tension is relieved a while by touches of character-comedy in

the dialogue (first and sixth scenes, the people; scene at the Inn; Feodor and the nurse at the beginning of the fifth scene). And even at these points, there is nothing (except Varlaam's song, 'By the walls of Kazan, the mighty stronghold') that comes as an intermezzo inducing a halt, however brief, in the action. Every one of these touches is part and parcel of the whole.

A very remarkable feature (one, indeed, that makes this version something unique in the history of lyric drama) is that Grigory, the young monk who, in the course of his conversation with Pimen, decides to rise against Boris, pretending that he is the Tsarevich saved from death, never reappears after he has effected his escape into Lithuania and begun his activities as the Pretender. He remains in the background, evoked time after time by references made by Shuisky, by Boris, by the people, and by the Councillors. And these allusions are made doubly pregnant by corresponding reappearances and transformations of the motive first introduced in association with the murdered Tsarevich. Hence a particular significance attaches to the fact that this motive (as explained in the January *Musical Times*, p. 19) is used in connection with both the Tsarevich and his impersonator — the two unseen terrors haunting Boris and gradually breaking down his resistance, and the two main factors in what is the real tragedy of Moussorgsky's masterpiece: the fate of Russia.

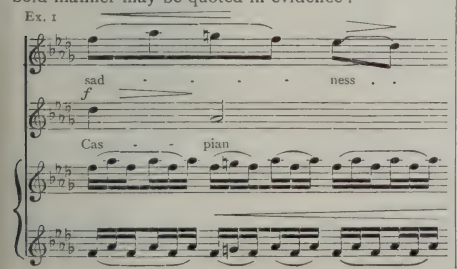
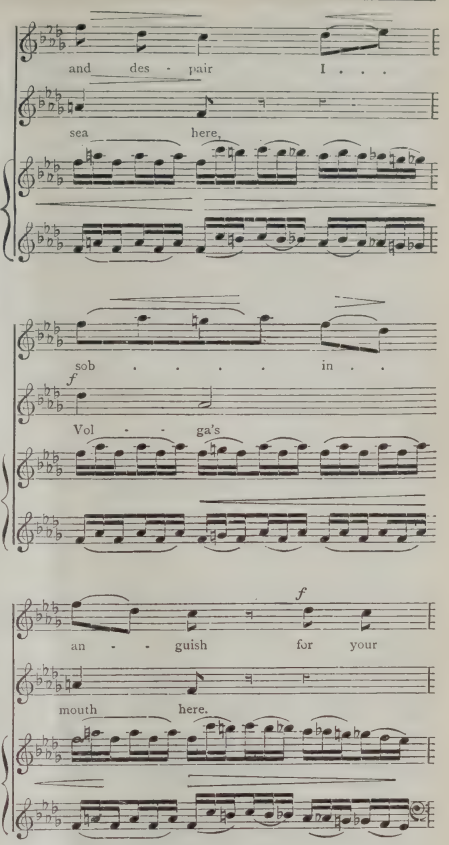
It will presently be seen that in this version the Dimitri-Grigory motive is introduced far more forcibly and circumstantially than in the later version, and that its reappearances are more numerous and emphatic. And it may be added forthwith that in other respects too the structure of the first version is thematically far tighter than that of the 1874 version. Most of the minor cuts in this abridged version affect passages in which main themes play a part—a curious fact, which confirms the supposition that Moussorgsky's anti-Wagnerian friends and counsellors had something to do with the selection of the cuts.

. . . . . .

In this matter of recurring motives and in other more important respects nothing could be more instructive than a comparison between the first and second treatments of the scene in the Tsar's apartment.

Generally speaking, both contain different music, and very beautiful music; so that if either is set aside there is both loss and gain. For instance, the opening of the scene in the original version, with Feodor studying geography aloud while Xenia, his sister, mourns her dead fiancé, is one of the gems of the score. A passage from it in which the contrasting voices combine in charmingly simple and bold manner may be quoted in evidence:

Ex. 1



But against this we find, in the later version, the delightful songs which no lover of Moussorgsky would care to sacrifice.

There are big differences in the monologue of Boris, in his dialogue with Shuisky, and in the final hallucination.

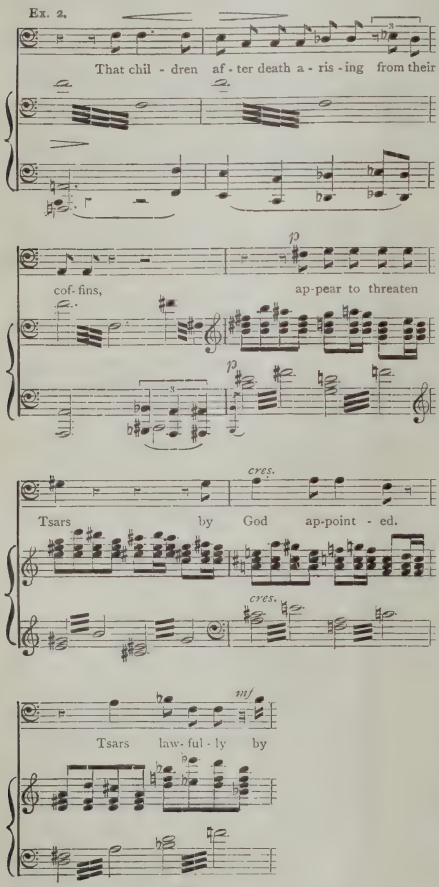
At the first blush, when one is accustomed to the later version of the monologue, the music of the earlier version may strike one not only as starker (which is a gain if anything) but as rougher, more angular. One may be disconcerted a while, as one would be by suddenly encountering any familiar work in altered form. But even then one can hardly fail to realise the pregnancy and force of Moussorgsky's first inspiration. What it lacks in romantic colour and sensational contrasts it more than makes up for in terseness and austere grandeur. The music is founded on one theme only—one of several mutually related themes that accompany Boris—and the Dimitri theme appears towards the end.

The psychological differences between the two versions are most clearly brought out by the Russian critic M. Igor Gliebof in a pamphlet on 'Boris Godunov,' just published at Moscow, which contains the finest criticism ever written on the subject:

In the second version, Moussorgsky adopts a more sentimental tone. He shows Boris no longer under an aspect of unmitigated grimness, but as a repentant sinner whom he pities. He accordingly imparts to his music a warm, lyrical quality, touching upon distress, repentance, prayer, and qualms of conscience in turn . . . In this second version, the music of the middle section of the monologue is borrowed from his earlier 'Salammbo.'* The music of the first version was far better suited to the original conception of the whole opera, that of a social and political tragedy, not the tragedy of Boris's conscience. I consider it as more coherent and better thought out.

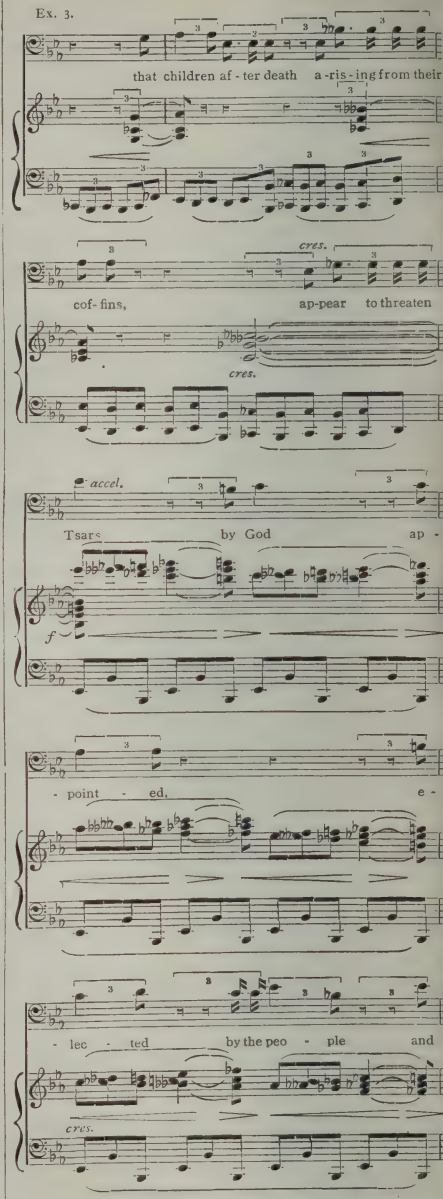
The music of the dialogue with Shuisky is likewise starker, and informed by more numerous thematic reminiscences than in the later version. The differences in technique and spirit may be illustrated by this example, a musically interesting and dramatically very telling use of the Dimitri motive:

Ex. 2.




This passage, it is true, is exceptional in its insistence upon the theme and in the peculiarity of its handling. In the second version, the corresponding bars are:

Ex. 3.


that children af - ter death a - ris - ing from their
cof - fins, ap - pear to threaten
Tsars by God ap -
- point - ed, e -
- lec - ted by the peo - ple and

In Shuisky's description of the murdered child's body awaiting burial in Uglich Cathedral, Moussorgsky uses the same theme, whereas in the second version he resorts to new, non-thematic materials.

The differences in the music of the final hallucination are primarily accounted for by the fact that the clock with its chimes and puppets is not

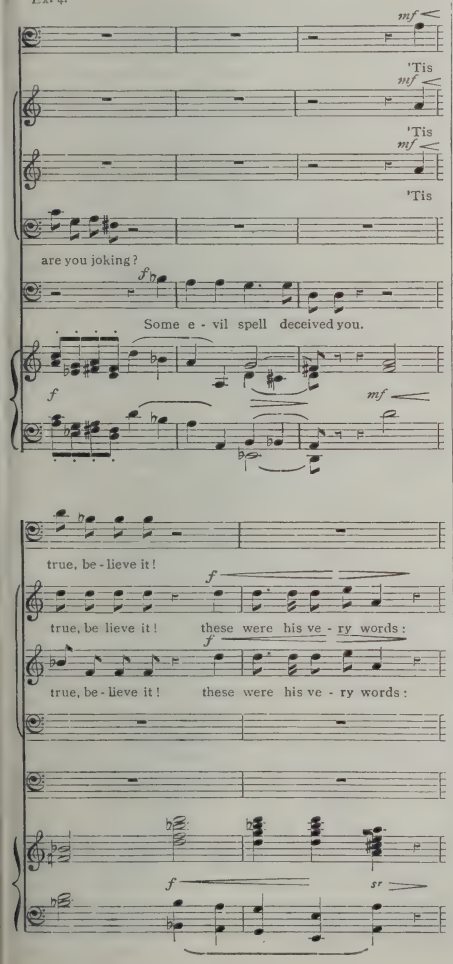
* The question of the borrowings from 'Salammbo' will be dealt with later.—M.-D. C

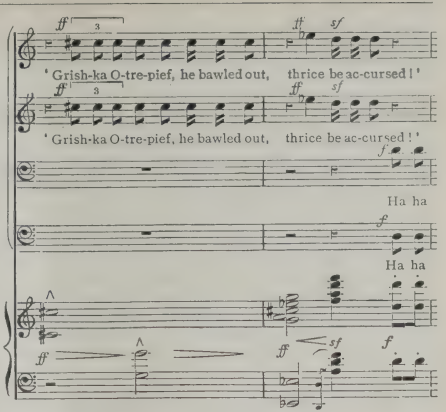
introduced in the first version. Hence there is no weird phantasmagoria of puppets appearing in a ray of moonlight to heighten the hallucinated terrors of Boris, and the music remains grim and unadorned instead of expanding into the wonderful evocative symphony of pulsing basses and whirring violins and flickering wood-winds which we find in the second version.

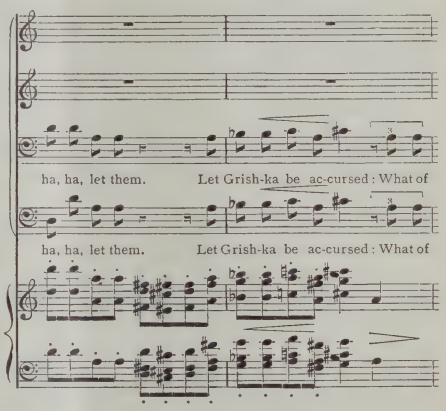
In short—and in a strictly limited sense, for Moussorgsky's methods in 'Boris' are always governed by his supreme sense of economy and directness—the first version of the scene is closer to classical restraint and adherence to the main, unswerving line; and the second tends towards romantic exuberance and employment of contrasts and of accessory (though not necessarily irrelevant) details.

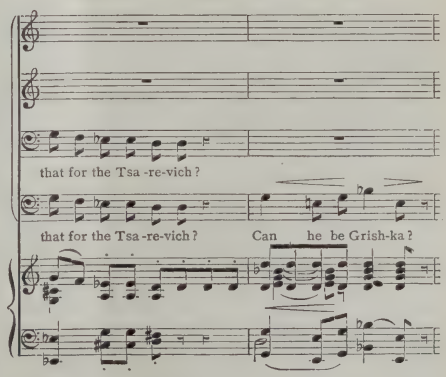
The scene by the Cathedral of St. Basil is altogether admirable. It starts with racy dialogue, which belongs to the very best and most characteristic of Moussorgsky. Here is a quotation from it:

Ex. 4.

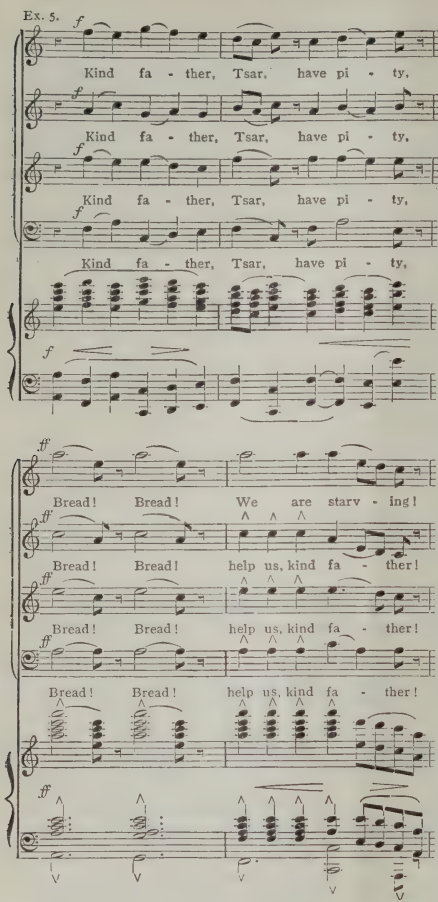

'Tis
'Tis
'Tis
are you joking?
Some e - vil spell deceived you.
true, be - lieve it!
true, be lieve it! these were his ve - ry words:
true, be - lieve it! these were his ve - ry words:




Then comes by way of climax, after the vociferations: 'Down with Boris!'—the big, deeply moving chorus of imploration, from which I give a few bars:

Ex. 5.

Kind fa - ther, Tsar, have pi - ty.
Kind fa - ther, Tsar, have pi - ty.
Kind fa - ther, Tsar, have pi - ty.
Kind fa - ther, Tsar, have pi - ty.
Bread! Bread! We are starv - ing!
Bread! Bread! help us, kind fa - ther!
Bread! Bread! help us, kind fa - ther!
Bread! Bread! help us, kind fa - ther!

The brief meeting of the Tsar and the Simpleton (one of the finest things in Pushkin) is dealt with soberly, and stands out in wonderful poignancy. And the artistic value of the remainder of the Simpleton episode is sufficiently proved by the fact that it stood the test of transfer to the revolution scene, where the final lament makes a worthy ending to the tremendous whole.

But for this transfer, it would be possible to include the scene by St. Basil in the complete version of 'Boris Godunof'; for it does not otherwise duplicate, nor does it weaken by anticipation, the effect of the revolution scene. It is of great value both in itself and as part of the tragedy of Tsar Boris and his people. Unfortunately, this could not be done without desecrating afresh the ill-fated masterpiece with which, up till now, tamperers have had their misguided will so freely. But, as I said last month, the concert platform may and must introduce to all music-lovers both the scene by St. Basil and the first version of the scene in the Tsar's apartment.

Far from being loose or ill-balanced (one must harp on the point exactly as Moussorgsky's adversaries are constantly harping on their views concerning his alleged shortcomings), both these scenes, dramatically and musically, might well serve as models of well-judged and well-carried out structure: the one, an uninterrupted, splendidly sustained gradation from the entry of Boris (after a short evocation of the tranquil setting of his home surroundings) to his collapse; the other working from the start towards the choral apex and swift dramatic conclusion.

The same may be said of the original 'Boris' as a whole. Even the above rough survey will have made this clear. However, there are many points of structure which are common to both versions; so that as I have dealt so far but with the two scenes which belong to the initial version only, it will be better to postpone further discussion until next month.

*(To be concluded.)*

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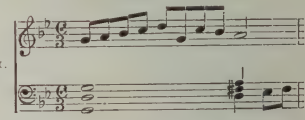
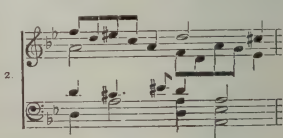
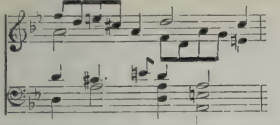
## THE EDITING OF OLD KEYBOARD MUSIC

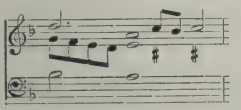
A new issue of 'Parthenia,' which, says the title-page, is 'arranged for the pianoforte and freed from the errors of previous editions,' by Margaret H. Glyn (Reeves), raises some questions concerning performing editions of such old keyboard music. Miss Glyn retains the obsolete key- and time-signatures, and the barring of the original; sharps are used instead of naturals, and about half of the accidentals are placed over or under the notes instead of before them. These features make the music hopeless from the ordinary pianist's point of view. The pages also bristle with ornaments as to whose interpretation Miss Glyn admits there is no clue. How far this version is 'freed from the errors of all previous editions' is impossible to say without examination of those editions; but it seems evident that many errors of the original have been allowed to remain. Modern editors of old music are curiously timid in such matters, just as their forbears were perhaps too bold. But we ought by now to be able to hit the commonsense middle course. For example, in this passage from a Galliard by Byrd:

Ex. 1.

can there be any doubt that the *e* in the L.H. should be natural? (The signature is given as retained by Miss Glyn.)

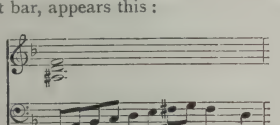
Again, in the same piece Miss Glyn gives this:

Ex. 2.

Is there any reason why it should not be written as on p. 413, with the R.-H. *c* sharp in its obviously right place, and with all the four *e*'s natural instead of only two? As it stands, this bar contains three errors—a large proportion for an edition purporting to 'correct' all previous editions!:

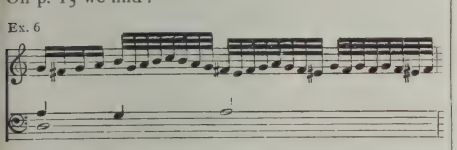
Ex. 3.

Once more, in the fine Galliard in D minor, by Bull, we have this:

Ex. 4.

Instead of bothering the player with an unnecessary sharp under the second *c* in the R.H., why not naturalise the *b*? The edition contains many such anomalies. No doubt the ♮ is absent from the original, for the good reason that it was taken for granted under the rules—if rules they can be called—of *Musica ficta*. Miss Glyn admits that the 1611 edition of 'Parthenia' is 'not without errors.' Very well; then why not correct the obvious slips? Moreover, such corrections should be made in the score, with a foot-note giving the original. Miss Glyn's respect for antiquity is such, however, that she goes to work the other way round. For example, on p. 16, last bar, appears this:

Ex. 5.



with an asterisk directing us to a foot-note which gravely says that 'the ♯ should be before F'! Of course it should; and it should be put there, with a foot-note, 'In the original the sharp is before *a*.' On p. 15 we find:

Ex. 6

where it is obvious that the third and fourth sharps have got out of place, and refer to the *f*, as there is no *e* flat in the signature to be contradicted. But Miss Glyn will not admit that it is obvious; she leaves the error to add one more confusing element for the player, and tells us in a foot-note that the sharps are 'probably' meant for the *f*'s! There are other instances of this blend of timidity and pedantry. I write with some warmth on this point because such methods keep players away from these charming old works. It is the fashion to-day for our revivalists to sniff at the editors of the past generation, and it may be admitted that some of them were too ready to alter texts to suit the taste of their period. Yet they were often right; and to-day, when we are well aware of the principles that lay at the back of early composers' false relations and dissonances (*e.g.*, the logical result of passages based on the simultaneous use of melodic and harmonic forms of the minor scale, the wavering between the old modes and the scales, &c.) there is rarely any doubt as to the accuracy or otherwise of the early editions. The fact is, the present day has no cause for despising the Victorian editor so far as old keyboard music is concerned. I still possess excellent editions of Byrd, Bull, Purcell, and other early keyboard writers, made by Ernst Pauer, and bought over thirty years ago. Tattered as they are, I still use them because I have met with no modern performing editions so good. To Pauer this music was evidently no mere museum exhibit, but live stuff to play and enjoy. Facsimile and library editions are necessary for the musicologist; but for every musicologist there are many hundreds of mere players, and their needs are too little considered. It is far better that this old music should be easily accessible and understandable, even with a few dissonances watered down (though Pauer is commendably sound in this respect), than that it should be made a dead letter to all but a handful of specialists and antiquaries. H. G.

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## THE FUTURE OF MUSIC ACCORDING TO HONEGGER

By F. Bonavia

The antagonism between the younger generation of composers and the older has led to a remarkable encounter between two well-known French musicians—Arthur Honegger on the one side and Vincent d'Indy on the other.

Honegger admits that there are false prophets amongst the followers of the ultra-modern school, but he upholds the claims of Milhaud, Poulenc, Prokofiev, Hindemith, and Schrenek, whom he defines as 'creative' artists whose work may be discussed but cannot be ignored. Above all he approves of Schönberg, although he does not deny that his work may excite a feeling which is not of pleasure. Schönberg, he declares, has been the apostle of freedom. If music to-day has been rescued from the tyranny of tonality we owe it entirely to him. As a thinker and a theorist Schönberg has made a name that will rank amongst the great in the history of music. Honegger protests that the notion that moderns avoid emotion and sensibility is due to a misunderstanding. But he grants us that Schönberg's music is mentally logical, 'cerebral.' He admits, for instance, that the Quintet for wind instruments cannot be followed even by the well-trained expert. If we listen, the work seems 'deadly dull.' But if instead of playing such music we are content to *read* it, then its extraordinary logic, the closeness of its texture, become apparent. 'You suggest,' somebody asks, 'that this music is meant to be read, and not played!' 'Precisely,' replies Honegger, refusing to see anything derogatory in this abject surrender of all the prerogatives of music.

This indeed is but one logical consequence of the advance made in mechanical instruments, and of the influence they have on the public. Audiences, said Honegger, do not go to a concert to hear a symphony but to hear what Mr. X or Mr. Y will make of it. 'The public applauds a tight-rope dancer: the dancer is everything: the immortal work is but the rope, the means whereby he exhibits his skill.' It is preposterous that the 'creative' musician should have to submit to the caprice of an interpreter. Composers in the future will resort to pianolas and other mechanical instruments where they can supervise the reproduction and insist on correct interpretations. The future of music lies

entirely with the mechanised orchestra, which will no longer be limited by the handicaps of range and endurance which beset our orchestras.

The advantages of the Robot orchestra are many, maintains the Franco-Swiss composer. Machinery, he says, already reproduces faithfully all 'timbres'—except those of the strings. As soon as the last problems of mechanised reproduction are solved, a few cardboard boxes will hold a magnificent entertainment which the inhabitants of Tristan da Cunha will enjoy in as perfect a state as the inhabitants of London or Paris. The humble provincial will no longer need to wait weary months, if not years, before having the opportunity to hear a masterpiece like 'Le Sacre du Printemps,' and we shall be saved the terrible labour of rehearsal and preparation now the inevitable prelude to any musical manifestation.

All this sounds very reasonable. At present rehearsals are a decided handicap, and lack of rehearsals a still heavier handicap to the concert giver. At the same time Honegger's logic is not faultless, and his prophetic vision errs decidedly on the side of moderation. If the future rests on mechanical invention, why cardboard boxes when we have wireless and television to aid us? It seems more likely that the 'European concert' will no longer be the butt of sceptics, but a solid, harmonious reality established at Geneva and controlled by the League of Nations. It is not generally known that in the very first months of the existence of the League a sort of musical society was debated amongst its officials. If a love of music has not been quenched by the routine of duty, the idea no doubt will be taken up with enthusiasm, and a musical bureau will be established side by side with the labour and other *dépendances* of that celebrated institution.

And now we must turn to the other side of the picture and listen to Vincent d'Indy, who, totally unconvinced by Honegger's arguments, denies utterly Schönberg's greatness: 'You say Herr Schönberg affirms that his music is meant to be read and not heard. I heartily agree, since that conglomeration of sounds without reason, equilibrium, or logic, cannot be called music. It may be noise, but I am no judge of noises, and I have no interest in noises, be they described on paper or found in the universe. It is said that Herr Schönberg has freed us from the thraldom of tonality, and you rejoice in this surgical operation which deprives music of one of her essential limbs. This reminds me of a gentleman who, after losing his legs, exclaimed: "My lower limbs have gone! I shall no longer itch for a walk!"'

Thus ends (for the present) this interesting exchange of views. Only the future can prove whether Honegger is right and d'Indy wrong, or *vice versâ*. But it is to be hoped that the tourney will not be ended. Important questions arising from Honegger's argument should be settled, as far as possible, in advance. How many musicians will be needed for the Genevan concert; the quota each nation will contribute; the pension to be assigned to all other—superfluous—members of the musical community; the status and nationality of the Supervisor-General of Music in the League of Nations; the locus where a great bonfire will be kindled with Strads and grand pianofortes; the most humane manner in which to gag singers—all these points ought to be decided at once if we mean to be ready for the future.

## THE SCHOOL OF ENGLISH CHURCH MUSIC

This projected institution has already been pretty fully discussed in our columns, and little remains now but to report progress. An appeal has just been launched, from which we quote a few salient paragraphs. After alluding to the Report of the Archbishops' Committee on Church Music (1923), and to the need for practical steps towards the carrying-out of the suggestions made therein, the appeal continues:

> The rendering of the services in many parish churches still leaves much to be desired: and this is due far less to a lack of good material than to a lack of knowledge how to obtain the best results from that which is available. Provision is therefore much needed for the training of choirmasters and organists in the management of choirs and voice-training, accompanying of church services, organization and development of congregational singing, study of ecclesiastical music of all styles and periods, knowledge of the liturgy and of the principles and history of church services (*see* 'Music in Worship,' p. 36 and elsewhere).
>
> Provision should also be made to enable clergy and candidates for ordination to obtain practical knowledge of Church music in general, and to gain experience in the rendering of the priest's part in the service. ('Music in Worship,' pp. 33, 34.)

Occasional lectures and classes cannot supply training of the right scope and thoroughness. The need is for practical experience under expert guidance, and this can be had only by systematically taking part in the conduct of actual services in their proper surroundings. Such help cannot be obtained at the ordinary training colleges, whose tuition is necessarily confined to individual performance and general musicianship.

Nor is the type of instruction aimed at in the School needed only by the full-time organist and choirmaster. There are to-day many parish churches at which, for various reasons, the musical direction is in the hands of amateurs and semi-professionals. Most of these have not been able to obtain a thorough musical training, and provision would be made at the School for study and practice outside their business hours.

It is clear that such an institution as is projected can achieve much that can be done by no other means.

The practical nature of the scheme is shown by the fact that the School will provide:

(*a*) A chapel where regular choral services of different types and different degrees of elaboration or simplicity could be maintained, and in which the students would take an active part, in various capacities;
(*b*) A hostel, where a certain number of students could reside at a self-supporting yet inexpensive rate, thus forming the nucleus of a college life;
(*c*) A warden or director of studies, who should be a church musician of experience and standing;
(*d*) A chaplain, who should be capable of assisting in the teaching;
(*e*) A sufficient number of choir-boys, some of whom at least should be resident.

The appeal goes on:

> Besides providing for the practical training of church musicians, the school should have power to issue certificates of efficiency to students. It should form a centre for various activities for the promotion of the best Church music of all kinds, and the chapel services

should themselves set a standard for what is suitable in churches of different types and with different opportunities. It should in no way compete with existing institutions; and it should definitely aim not so much at meeting the individual claims of any one school of churchmanship as at giving aid to all who desire to make their Church music worthy of its purpose.

It is estimated that an annual income of £6,000 to £7,000 will suffice to carry out the scheme, including the lease of some available premises adjoining Wimbledon Common. The property is now being used as a boys' school, and is easily adaptable.

In a less ambitious form the School could be run at an annual cost of from £3,000 to £5,000.

The Archbishop of Canterbury warmly supports the scheme, and wide and influential backing, both clerical and musical, is assured. There is a strong provisional council, and Mr. Sydney Nicholson is the Warden-elect.

We warmly commend the appeal to the sympathetic consideration of our readers.

We have received No. 1 of the quarterly *News Sheet* of the School of English Church Music. It gives particulars of the project, as well as some helpful lists of Church music. Future issues will report progress of the School, and will be sent free to supporters. The office of the School is at 105, Gower Street, W.C.1 (Tel.: Museum 4340), and the organizing secretary is Miss H. F. Harvey.

# Teachers' Department

## THE SELF-EXPRESSION OF CHILDREN IN MUSIC—I.

By R. H. Hull

It is sometimes stated that discussions relating to this subject cannot be particularly helpful from a practical standpoint. There is this danger, certainly, if the matter never proceeds further than vague theory. It will be my endeavour to show that the question is one of considerable practical importance.

The problem is fairly universal because teachers have to deal with it in one form or another irrespective of the methods they employ. The most common difficulty to be contended with is a temporary arrestment of the expressive powers. In such cases the pupil not only fails to make progress, but seems actually to lose ground. There are various expedients to counteract this. A change of interest is essential because 'staleness' is generally at the bottom of the trouble. Some teachers believe firmly in making the pupil concentrate actively upon appreciative work so as to stimulate fresh interests before returning to the original subject. There will be something to be said on that point later. Another point of view seems to be that an adequate outlet may be found in singing.

There is room for more than one opinion here. A correspondent (Sheffield) considers that as most children are singing regularly up to the age of thirteen or fourteen the artistic impulse is finding a satisfactory outlet. With this opinion I am in partial agreement only. It cannot be denied that singing is to some extent an emotional relief, and I do not dispute for a moment the contention that the adult singer has, as a result of discipline, an adequate and perfectly balanced medium of expression. But with children there is this difference, namely, that to get the best and most natural results the teacher does not, in the singing class, employ the rather drastic training methods which may be necessary for, *e.g.*, an older pupil preparing for a professional career. There must be little or no restraint. It seems to me, therefore, that while for children singing is certainly an expressive outlet, it should be supplemented by some other means of expression as well, if the most satisfactory results are to be obtained. In support of this view I quote the following examples which, I think, help to illustrate the point in question.

'A,' a big pupil aged eight, showed temporary arrestment after two years' pianoforte instruction. He ceased definitely to progress, and showed every sign of losing ground. For some months he had no pianoforte lessons, but remained in the singing class. Pianoforte instruction was continued after an interval of six months, but without appreciable result. For the year following the pupil ceased to learn music in any form. Finally he re-joined the singing class, and subsequently received pianoforte lessons again. This time his progress was rapid; he quickly recovered the lost ground, and at the end of the period of observation showed every sign of satisfactory development.

From this it would seem that singing as an alternative was not an adequate means of relief. Complete cessation, on the other hand, was more satisfactory. I may add that the circumstances of this case were fairly normal, so we have not to reckon with any undue distraction.

The next example is a curious illustration of distortion which is in some respects a converse of the first illustration.

'B,' a girl of ten, had not studied any instrument, but shared in the normal class singing which was held at the school every day. She was a temperamental, nervous child, and at the age of eleven was obliged to leave school on the grounds of health. This point is important, because it meant in effect that the singing automatically came to an end. While away from school she began pianoforte lessons, although previously she had shown no signs of talent in that direction. She made remarkable progress, with a consequent improvement in health. At twelve years old she returned to school, continuing pianoforte study and resuming class singing. Subsequent observation showed that she developed normally, though without becoming an exceptional pianist.

This was clearly a case of inhibited instinct which, so far as I can ascertain, had been badly dealt with in the earlier stages. It is difficult to understand, otherwise, why the pianistic talent should have remained dormant so long. There is a probability, however, that the ultimate release was made easier by the temperamental changes associated with adolescence, and this presumption at least covers the facts.

While in no way maintaining that the above examples are to be regarded necessarily as conclusive evidence, I venture to suggest that they do at least provide some grounds for my original statement.

Leaving for the moment the question of singing, I should like to refer to what would appear to be the most remarkable case of all. It is an example of complete transition from one medium of expression to another, and unless it is to be regarded as absolutely exceptional, which apparently it is not, we are faced with a very searching question connected with artistic co-relationship.

The facts concern 'C,' a boy of nine, who for nearly four years had shown quite an astonishing aptitude for drawing. Then, without warning, his ability seemed to lessen until, after a decrease in capacity spread over about six months, his interest in the subject was entirely at an end. It must be mentioned that this child had a certain creative genius, and that when he stopped drawing he had no espressive outlet for his artistic inclinations. His interest in music had hitherto been vague, but after six months of non-expression he became more keenly attracted by it. The parents arranged for him to have lessons, and the results were extremely satisfactory. While never attaining in music the promise of genius which his earlier drawings had shown, he nevertheless became a very competent executant. In this instance there were no abnormal features relating to health or educational circumstances. The power of drawing remained, to all intents and purposes, lost.

It is scarcely necessary to emphasise the importance of the issue raised by a case of this kind, but in the present context a detailed discussion of artistic co-relationship would be out of place. Before quitting the point, however, I would indicate that we cannot, in fairness, treat such a transition as a freak of nature. Whatever may be our views on the basic principles of the subject, such a manifestation as quoted above may well come within the horizon of the most ordinary school teaching. It should not be dismissed, therefore, as an exception which is not likely to occur outside the pages of a psychological text-book.

A danger against which the teacher has to guard is taking for granted that the child's interest at the moment is necessarily more than temporary. To take a parallel instance, we know that many boys, in their early years, express an ambition to become a locomotive driver, but later, as they develop, change their intention. The same applies to the different branches of music, and it has constantly to be borne in mind that in the preliminary stages the focus is always changing.

Of equal importance is the necessity for variety. I mention this point because it is fatally easy to decide what we consider a child ought to do in the way of routine, as opposed very often to the freer inclinations of the child himself. Reconciliation does not always seem possible, and though the teacher may get his own way, in the end it is generally at a cost which a sensible modification would have avoided. Variety acts as an unconscious compromise, and enhances the value of routine work.

The questions connected with appreciative expression as a distraction, together with some examples of obverse cases, must be held over until the next article.

(*To be continued.*)

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## A FEW THOUGHTS ON PIANOFORTE PLAYING

By I. Philipp

The perfect interpretation of a work is impossible for a pianist unless he is master of his fingers and has overcome all technical difficulties.

Technique can be acquired only by thoughtful effort. Under the heading of technique must be included not only scales, octaves, double-notes, arpeggios, shakes, &c., but also rhythm, sound, bar-time. All this calls for patient work, slow and thorough, along with the certainty that we have never reached the end, that it is always possible to improve. Unfortunately, the least gifted of our young 'pianotists' considers himself a master as soon as he leaves the Conservatoire,* knowing everything there is to learn—though frequently knowing nothing at all. 'I intend to begin all over again the study of the pianoforte,' Busoni wrote to me three months before he died. And what of all the other masters! A Godowsky does not allow a single day to pass without working, without improving his play. And listen to such masters as Rosenthal, Cortot, Ganz, Harold Bauer; in spite of the successes they win every day, they do not stop practising. We are conscious of the progress they have made every time we hear them again.

Mental discipline, the independent development of each finger, suppleness of arms and wrists, the study of sound and nuances, an understanding of various styles—in a word, everything that ought to be studied . . . all this is frequently a dead letter in instruction. Too often does it happen that a pupil leaves his master, after studying for a few years, utterly incapable of studying alone the simplest piece. No attempt is made to interest the pupil and to graduate his work; instead, the teacher may just listen to the suggestions of parents, or of the pupil himself, recommending the study of works invariably too difficult and that correspond neither to the pupil's natural endowments nor to what he has already acquired. The result is nil.

I wonder if it is possible to reform such disastrous methods of teaching the pianoforte? Instruction should be individual. Each pupil has his own peculiarities, and the same method cannot possibly be applied to all alike. There are certain principles, however, of universal application; the following, for instance: 'Instead of accustoming oneself to play rapidly, one must practise going slowly, for that is the only way to make progress,' or, 'Introduce the effort of thinking into the daily practice,' or, again, 'Play as naturally as possible, avoid useless and frequently ridiculous movements, carefully follow and interpret the nuances and indications of the composer, and beware of all traces of affectation.'

To repeat: there is too little discernment, and too difficult works are attempted too soon. This always results in bad playing.

If such a state of things is to be avoided, that fingering must first be chosen which best suits the pupil's hand, for the latter must always remain supple and in a natural position on the keyboard. A technical problem, or any difficulty whatsoever, is often pronounced insoluble when a simple change of fingering, a lateral movement of arm or wrist, would make everything smooth and easy-going.

Nothing, however, is so important as the left hand, which is not sufficiently worked separately and apart from the right. It is the perfect execution of the left hand that gives one assurance; its rôle is far more important than that of the right. With an assured bass, all sorts of awkward difficulties would disappear of their own accord.

Sight-reading is far too much neglected. It is a matter of common knowledge that many excellent pianists read badly at sight, whilst others, only

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* Dantan junior characterised the virtuosi of the keyboard by endowing with *twenty* fingers the two hands of Thalberg, in a statuette which may be seen at the Carnavalet museum. Allured by the caricature, a piano-strummer one day called to have a statuette of himself made. The caricaturist consented, with the result that each hand had only *one* finger!

moderate performers, can play a piece admirably the first time they see it. The result is that certain teachers of the pianoforte content themselves with advising against sight-reading, as they are afraid lest their pupils accustom themselves to inaccurate and slipshod methods; others do not even mention this element of pianoforte practice, though it is so useful.

For a pianist it is nowadays an indispensable condition to be able to read at sight both well and rapidly.

We never remain at a standstill; we are always going either forwards or backwards. Therefore, we should never stop working. Numbers of young artists are led astray by exaggerated flattery. They are convinced that their initial efforts are just as good as those of their elders—whom, moreover, they criticise quite passionately—and their desire for progress diminishes in direct proportion to the good opinion they have of themselves.

Sensitiveness, intelligence, and instinct are not enough. Only by hard work can one become perfect. And so, whatever one may say or do, a pianist must learn his business.

We often wonder where the present-day art of pianoforte playing differs from that of the master pianists of the end of last century. All who have had the joy of listening to the latter will be of my opinion: whereas those artists looked upon expression as their main object, most of the young virtuosi of the present day have acquired a regrettable tendency to play as loudly and as rapidly as possible.

The new methods have brought us greater freedom, more suppleness in the movements both of body and of arms, a more active collaboration between brain and instrument, a more refined seeking after nuances of sound. If all this progress were utilised in the interests of the art of interpretation, there would be nothing further to say. Unfortunately, this is not invariably the case. To-day there are very remarkable musicians and rare temperaments to be found, but how many young players of mediocre talent content themselves with knowing—or *not* knowing—a few Preludes of Debussy's, though they think themselves equal to the best pianists! A hundred times a year we listen to these Preludes of Debussy's, but where are the virtuosi who would dare to enter on their programmes modern works that are fairly long—works that are never played, simply because their effect is not an immediate one?

Consequently I crave indulgence to call on our youthful performers for a little audacity when drawing out their programmes, and I would ask them to be just a little more modest concerning themselves.

*(Authorised translation by Fred Rothwell.)*

## POINTS FROM LECTURES

Points that may be here quoted from a Schubert lecture at Reading by Sir Walford Davies include his statement that Schubert was the son of Beethoven in mind. His music emulated Beethoven in a Schubertian way. Schubert possessed an amazing power of absorption and adaptation, and that accounted for the great success of his songs, which baffled the scholars by their perfection. Another feature of all Schubert's compositions was his subtle change of key. No composer who ever lived was able to do this so persistently and child-likely as Schubert. He bridged with a chord what to other men would be a gulf. Sir Walford firmly believed that Schubert would be the apostle of the future.

Mr. Arthur Darley, violin professor at Leinster School of Music, gave a Potteries audience an enthusiastic account of old Irish music. Some people, he said, thought things ancient at fifty or a hundred years old. Not so in Ireland. From the 5th to the 10th century, Ireland was certainly the educational centre of the world, and music flourished in a marvellous way. On the violin the lecturer illustrated some of the sad music, and then gave examples of the exhilarating or martial music, of which no country possessed such stirring clan marches. Neither was there anywhere such stirring melody as Irish melody.

At a Rugby ruri-decanal conference Mr. Sydney H. Nicholson was among old friends whom he interested in his views on English Church music During the last twenty-five years, he said, commissions had been organized to make necessary improvements, but the reports issued by them had been merely read over, and not acted upon. In the church to-day the choice of music was often at fault. The Psalms were chopped about and the words altered to fit some particular chant. Many hymns were chosen because they were well-known and liked by the congregations. Choirmasters and organists needed training in the management of choirs. The remedy was to establish in London a School of Church Music. There would be a chapel where regular choral services of different types could be maintained, also a hostel where the students could live.

As author of 'Music and Religion,' the Rev. Dr. W. W. Longford came before the Berkshire Organists' Association well equipped to speak about 'Music in Worship.' The purposes of music in religion, he said, were: (1) to create atmosphere (the emotional aspect); (2) to offer a vehicle of worship (congregational); and (3) to give inspiration. Music had an exceptionally high and wide teaching value. It might be transitory in effect, but it could translate a sense of divine truth in terms which words (*e.g.*, sermons) could not express. The highest feelings and aspects were often speechless. Music could not create religion, it could only stimulate and revivify it. The corruption of popular music of the day would lead to the corruption of religion.

Dr. C. H. Moody, speaking at the Ripon Wesley Guild, regretted the lack of proportion and of discrimination in the selection of hymn-tunes in the churches. His experience was that for one respectable tune a dozen bad ones were employed. Many of the clergy placed a low and false estimate on the taste of their congregations. A brother Cathedral organist recently expressed his contempt for a certain type of anthem, but what would he have said of highly-placed clergy who substituted Redhead's 'Story of the Cross,' with its miserable sentimental lines and boneless setting, for Allegri's noble and God-inspired 'Miserere'?

'The Development of Pianoforte Music' lecture at Douglas, by Mr. Edward Mitchell, was as pleasing to the audience for its great range of illustrations as for the outspoken views of the lecturer. Most of Bach's music, he said, though beautiful, was confined to a short space on the keyboard. Not so Scarlatti's, which had a most wonderful freedom, and which even now sounded quite up-to-date. Although Beethoven was undoubtedly much the greatest, there were certain imperfections about his writing, such as lack of tone-balance and misuse of the bass register.

He had a habit of writing a melody in the upper register and accompanying it by thick chords in the lower register, which was not good balance. One could not, however, blame him for what was really the imperfection of the instrument of his time. Liszt bore the same relation to the pianoforte as Berlioz to the orchestra. He was discovering all the time new and surprising effects, and, carried away by exuberance, overdid it, and ruined many of his compositions by vulgarity and glitter. Berlioz's orchestration always had too much drum and cymbals in it. It was, however, upon Liszt's work that the Russians had built up some marvellous music within the last hundred years.

'Humour in Music' was treated in a Manchester lecture by Mr. J. H. Elliot. In his opinion the production of genuinely artistic music did not necessarily debar a free play of the sense of humour on the part of the composer. The field for the exploitation of humour had widened with the rapid development of the art. Of humour super-imposed upon the music, examples were given of humorous instrumentation, parody, quaint description, and quotation. Illustrations were also given of the humour which is actually a condition of the music itself.

Mr. T. W. Hanforth, speaking at Sheffield, referred to some of the unwise things which learned men said about music. 'Some of the old hymn-tunes,' he said, 'may not reveal profound scholarship, but if they touch your hearts they are serving a fine purpose. It is the mission of the music of the Church to elevate people's minds, to lift them to a higher plane, and to awake sympathetic chords in their inmost being to respond to God's word and teaching. The man who says he wants to remove three hundred hymns from our popular hymn-book means that all he would leave would be hymns that would not appeal to people not highly educated, or of a literary turn of mind. If that were done, I am afraid that the congregations would get thinner and thinner in numbers.'

Welsh music in Tudor times is a subject which has engaged the attention of Mr. Lloyd Williams for years. In a lecture at Bangor he revealed a high state of things before Tudor times. Then there came a profound change. The Tudor monarchs showed favour to Welshmen, but unfortunately not to their language and traditions. Cultured leaders and even the clergy deserted the people. Those who continued to make poetry formed themselves into a narrow exclusive circle, intensely jealous of their accomplishments. The art of penillion singing decayed until, at the end of the Tudor period, there was practically no one left who understood and practised the old traditions. Yet the self-expression of the peasantry filled the country with song. The Welsh used to congregate on the mountain sides and there with their harpists sing secular songs all day. It was hoped that before long Wales would occupy an honourable position in the world of music.

Great music was Mr. Arthur Hirst's theme in an illustrated lecture at Lytham. The layman did not need technical knowledge, he said, to appreciate music, but it was wrong to say he could appreciate it without thinking about it. They did not need to know how a thing was done, but why it was done. Great music was the fine art of music, and, like other fine arts, sprang from two definite instincts in the human heart—a love of the beautiful, and a love of fellowship, or intercommunication of hearts and minds. All great music that came from a great heart went straight to the man who had a heart. One of the tragedies of music was very often that music which had come from the heart was used merely as a medium of some technical accomplishment, without the performer realising what he was doing. The listener then failed to get the message, and said, 'Oh, I am shut out of classical music; it is beyond me.' Abstract music in the nature of things must be limited in its field. If they were ordinary people they should not worry because they could not appreciate a Bach fugue or other complicated music. But they must know something of the heart that was talking to them; they must have some clue. With that little guidance, there was no reason why they should not enter into the great gallery of pictures of the human heart. J. G.

## THE USE AND IMPORTANCE OF IMPROVISATION AT THE KEYBOARD

By H. A. B. Crawford

To the average amateur pianist the art of improvisation is a closed book. Even among professionals the art seems to have died out, although up to the middle of the last century it was customary for every pianist to include an improvisation in his programme, and it is well known that Chopin, the greatest of all pianist-composers, always did so.

Among otherwise capable—and often brilliant—pianists to-day, the lack of elementary musical ability is surprising. As a teacher I find it not uncommon to encounter a new pupil with technical and interpretative powers well developed, and who is fully capable of giving a good account of a Beethoven or Chopin Sonata, unable to play the simplest progression purely by ear (although quite able to memorise), and equally incapable of effecting a simple keyboard modulation.

Such a musical paradox would be almost unbelievable were it not that the reason for it is very apparent. On a keyboard instrument it is possible to read music, and even to commit written music to memory, with but little aural attention or sense of musicianship. That the importance of aural training is now more generally recognised than it was some years ago is shown by the wise inclusion of an aural test in the syllabus for R.A.M. and other standard musical examinations, and by the writings of the great teachers, but it is still doubtful whether some pianoforte teachers are alive to its vital necessity.

My own experience leads me to believe that many teachers, although they deplore the inability of their pupils to give real musical attention to their doings at the pianoforte, have no practical remedy for the disease. To most of their pupils ordinary 'ear-training,' so-called, is dull work, and in consequence little or no progress is made with it. The result is that the average pupil continues his musical education without ever really learning to listen to music at all, and his work depends entirely on his ability to transfer written symbols into corresponding key movements. It is as a cure for this state of things that I have found the teaching of simple improvisation to be so valuable. It interests every pupil, and if taught purely 'aurally,' as it ought to be, it is the best form of practical ear-training

available, since it is quite impossible to play by ear at all without the closest aural attention; and, further, it cultivates the habit of 'pre-hearing,' which is a vital factor in true 'listening.'

Taught in this way, the necessity for learning 'harmony' in the generally-accepted sense of the word is not involved, although the student can hardly fail to acquire, quite naturally and without conscious effort, a considerable degree of useful musical knowledge. No suggestion is implied that it is either desirable or necessary to teach composition to the average pianoforte student; but should his subsequent ambitions lead in this direction, his practical aural work at the keyboard will certainly be found to have been of remarkable value.

But apart from these considerations, a pianist, organist, or indeed any musician whose playing is absolutely confined to what has been written by others on paper, and who cannot even modulate readily and musically at the keyboard, is but half-educated. Indeed, I believe that we have here the reason why so many pianists lack confidence, musical imagination, and general musical ability.

Teachers all the world over will agree that it is desirable to effect an improvement in this direction, and so far as our present knowledge goes, I venture to suggest that some such teaching as is outlined here provides a practical method of doing so.

## ANSWERS TO CORRESPONDENTS

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.*

E. P. A. O.—A slight vibrato in string playing, used with judgment and discretion, is pleasant. Indiscriminate vibrato is an abomination. The object of vibrato is to give a sentimental colour, to suggest emotion. The slightest abuse is bound to result in gross sentimentality. Unfortunately the practice is but too common at the present time, especially since it has been discovered that a generous vibrato acts as a cloak for imperfect intonation. If you mean to acquire faultless intonation and good tone avoid it entirely in the lower positions; use it sparingly in the higher. The present craze is largely due to the frequent use by modern composers and especially by 'editors' of intervals, difficult in respect of intonation, and naturally somewhat empty—the intervals of fourth and fifth. If strings were perfectly true and reliable the question of intonation would not arise; but, as you have probably noted, the great majority of strings, without being actually false, may be just a shade short of perfection. In such a case, and particularly in high positions (from the fifth or sixth upward), a little vibrato may be of considerable help. But bear in mind that 'vibrato' is a stimulant—like alcohol, tobacco, &c. You may use it with impunity so long as you are master of the situation; but unless you use your judgment and carefully watch its effects, unless you are sure of absolute control, it may end by controlling you. There are violinists to-day who cannot put finger on string without a 'wobble'; their playing in consequence is uninteresting, monotonous, and impure. F. B.

L. M. N.—You are asking much more than it is in our power to give you. The details of your letters do not inform us of two things it is essential we should know before our advice can be of help, to wit, (1) your experience of the art of music, the works you have studied, your knowledge of harmony and power to express yourself musically on paper; (2) your general educational outlook, the books you have read, and, possibly, any literary examinations you may have passed. In these days, it is impossible to take up the teaching of music with but a small equipment behind. There are three qualifications for such work: (1) An ardent desire to teach; (2) knowledge of the processes of teaching with an adequate reference to psychology; (3) mastership in that side of music it is intended to teach, this to be proved by examinations accepted by the Board of Registration. So you see that in seeking to become a music teacher, you are proposing to yourself a big task. Reading between the lines of your letters, we feel that to attend a Teachers' Course would be an excellent start on your journey. You would then get into touch with teachers of eminence, and be in a vastly better position to ascertain your present powers and the possibilities of success. Such a course will be held at Seascale during August next. Apply to the Secretary, 73, High Street, Marylebone, W.1. Our best wishes to you. E. F.

YOUNGSTER.—It is difficult to advise you. If you are bent on a musical career it seems a pity to spend time in obtaining the commercial diploma you mention. On the whole, we think you will be wise to remain at home for some years yet, following music as a semi-amateur. The knowledge you acquired in matriculation, plus your business experience and studies, will probably be of little use to you in music, but they should enable you to take a good business post with which music can be combined pleasantly and profitably. Look at it in this way: you can hardly be a professional musician, with accountancy as a spare-time job; whereas you may be an accountant, and an excellent musician in your evenings and week-ends. The church and organ branch of the musical profession offers less and less openings for full-time workers. The larger the number of posts held by semi-professionals, the better it is for the qualified teacher, who will have less competition from the organists. Your idea of eventually becoming a public school music master need not be given up. Work away, and try for a University organ scholarship in about three years' time. You seem to be in the hands of good teachers, who will be able to advise you as to this.

OKELEIGH.—(1.) There appears to be no book dealing specially with the writing of pianoforte accompaniments to songs. It is merely one branch of the technique of composition, and so is generally given a chapter in composition primers. The best way of learning, however, is to study good models. For simple examples examine those of Stanford in the 'National Song Book' (Boosey). Then go on to the best songs of the best song composers. (2.) You are 'fogged' because you don't see in what way the study of counterpoint has any bearing on composition. Do you see the connection between technical studies on the pianoforte and the playing of pianoforte music? Nobody gives a recital of scales and arpeggios, but these things had a big share in enabling the recital to be given. So with counterpoint: you may never use it in composition, but you will compose the better for having studied it. Remember that Schubert in his last years, being dissatisfied with his technical equipment, resumed the study of counterpoint, taking lessons with Salieri—who as a composer wasn't fit to black Schubert's boots. (3.) We can discover no book dealing with songs and song-writers of the Dibdin-Shield school.

E. G. G.—The choirman who publicly states that your R.C.O. diploma is worthless will no doubt be difficult to convince to the contrary. Reference to the Musical Directory shows that five other musicians in your town are R.C.O. diplomés. Draw your choirman's attention to this, and point out also that three of the five also hold either Mus. Doc., Mus. Bac., or L.R.A.M. or A.R.C.M. distinctions. Ask him how many of the numerous A.L.C.M.'s hold any of these diplomas. Produce your copy of the R.C.O. Calendar, and let him see that the institution is governed by a large body of Church musicians whose status is unquestionable. Give him the statistics of passes at recent examinations, and let him see that the percentage is lower (and the standard therefore higher) than that of almost any other musical college. He will probably be still unconvinced, so it will be up to you to do your work in such a way as to show that your diploma is a guarantee of all-round ability.

FAIR AND SQUARE, AND OTHERS.—During the past year we have gone very thoroughly into the question of the London College of Music, and we cannot repeat the arguments. We are sorry that you appear to think the motives behind the attacks on this and similar colleges are the outcome either of conservatism or professional jealousy. We ourselves have no axe to grind—indeed, so far from profiting from its attacks on the College, the *Musical Times* loses by its consistent policy of refusing to insert the advertisements of certain examining bodies. You will see, therefore, that we may fairly claim to be disinterested. We must be content to say here, as we have said before, that we believe the London College of Music does useful work in its teaching, by catering for pupils who are unable to afford the fees demanded elsewhere; but we object to its diploma-giving because we have the best of evidence as to the low standard of its examinations.

A. T. B.—(1.) Tye's setting of 'The Acts of the Apostles' and Campion's 'Never weather-beaten sail' are published by the Oxford University Press. (2.) The list you give of fairly simple polyphonic Masses of the 16th and 17th centuries, with English words, seems to us to be pretty exhaustive, short as it is. There is no lack of settings with Latin text; no doubt the growing demand for English versions will create the supply. You might add Tallis in the Dorian mode (Paxton). But why confine yourself to old composers? Excellent settings in simple polyphony have recently been published by the Oxford University Press and Faith Press. Write to them for a list.

VILLAGE ORGANIST.—Do we 'recommend a lot of solo playing in accompanying hymns in a village church'? We should want to hear a sample before we can say whether we should like a lot, a little, or none at all. Again, much depends on the vocal barrage put up by the congregation. If they are a good crowd singing lustily, solo stop playing (except on a tuba, which is not common in village organs) goes for very little. As a general principle (since we must come off the fence) we prefer a plain accompaniment, with variety of the broad, simple type rather than the niggling and fussy; and, above all, with a live rhythm.

M. R. E.—As you say, it is rather a footling question. But as your friend won't believe you, and wants to see the answer in print, here it is: In S.A.T.B. unison, treble and alto usually sing the same pitch, and tenors and basses an octave lower. We say 'usually,' because in the event of a passage lying very high, the altos might sing an octave lower than the trebles, and the basses an octave below the tenors. In fact, what is generally known as unison singing with S.A.T.B. voices is really octave singing, the disposition of the octaves depending (as we have shown) on the compass of the music.

H. A. M.—All you have to do is to send your manuscript to a likely publisher and then go on hoping. You ask us to give you 'an idea of a likely publisher.' How can we, without seeing the MS.? (But please don't take this as a hint that we want to see it. We don't!) Surely you know enough of the kind of music issued by the chief music publishers to be able to decide for yourself. You wouldn't send a fox-trot to Novello's, or an anthem to Lawrence Wright, would you? Very well; there is the simple principle on which you must act.

H. R. B.—You do not say what books on choir management you have tried (and found wanting), but we have found the following to be useful: 'Choral and Orchestral Societies,' Venables (Curwen); 'The Chorusmaster,' Antcliffe (Paxton); and, of special value on the performing side, 'Choral Technique and Interpretation,' Coward (Novello). In the long run, however, choir management is a matter of tact and gumption. Books will help, but only in cases where there is already a natural gift for the work.

M. E. C.—(1.) The diploma you hold is of little value in musical circles that matter. (2.) Memory-playing: *see* our advertisement pages for several teachers who specialise in this. A book you may find useful is one recently published by the Richards Press, St. Martin's Street, W.C., 'Memorising Music,' by Gerald Cumberland. (3.) 'The Art of Pianoforte Pedalling,' by H. Farjeon (Joseph Williams). (4.) 'Musical Interpretation,' by Tobias Matthay (Joseph Williams).

A. C. W.—The list of Handel's works in the German Handel Society's edition gives the number of Organ Concertos as twelve. But Handel was in the habit of using his instrumental movements in all sorts of ways, and it may be that some of the other Concertos of various kinds were used for the organ. The standard collection is that edited by Best (Novello). Best also put together a series of other movements, and made a further set of six Organ Concertos, published by Boosey.

H. B. S. (Johannesburg).—The method of beating in 7-4 time depends on whether the seven is made up of 4 and 3, or 3 and 4. Even this disposition may vary from time to time, so the main thing is to see that your up-beat comes with the seventh pulse, just as your down-beat is with the first. The particular kind of waggling between the down and up varies with conductors.

DIAPASON.—'Elementary Harmony,' C. H. Kitson (Oxford University Press), 'Musical Forms,' Ernst Pauer (Novello), 'Analysis of Form in Beethoven's Pianoforte Sonatas,' H. A. Harding (Novello), 'Fugue,' J. Higgs (Novello). We don't think you will be able to take the examination without the help of a teacher.

R. O. H.—(1.) Parry's 'Summary of Musical History' (Novello) ought to meet your needs, backed up by reading of biographies of certain outstanding composers in 'Grove' or elsewhere. (2.) 'The Art of Teaching Music,' by J. Warriner (Trinity College), and 'Psychology applied to the Teaching of Music,' by Mrs. Curwen (Curwen).

A. G. W.—There is no performing fee payable in regard to music performed in churches, provided such music is a part of, or in connection with, a service. There will be no point in your taking out a Performing Right Society's licence unless you are likely to be giving frequent performances of works under non-service conditions.

S. E.—(1.) We explained the harmonic and melodic minor scales in answer to 'J. R. K.' in our April number. (2.) The characteristic intervals are the third and sixth—*c*—*e* flat and *c*—*a* flat in the key of C. (3.) The pianoforte method you name is certainly a good one.

F. W.—We cannot discover the publisher of Study in C minor, by Sternberg. He composed over a hundred pianoforte works, which are issued by various Continental houses. If you order the work from Novello, they will no doubt be able to obtain it.

A. 'H.—Reubke's Pianoforte Sonata is published in the Cotta Edition, and may be had from Novello. This, with his Organ Sonata, appears to be the only work by Reubke now obtainable, although he wrote also some songs and small pianoforte pieces.

W. F. L.—(1.) Walford Davies's choral arrangement of 'O filii et filiæ' is published by Curwen's, under the title 'Spiritual Songs.' (2.) Try 'The Story of the Organ,' by Abdy Williams (William Reeves, Charing Cross Road, 5*s.* 6*d.*)

J. B. R.—As you say, the Guild grants diplomas for very simple examinations. They carry no weight.

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In reply to 'Solitude,' who asked last month for particulars of sound-proofing materials, Mr. N. C. Underhill kindly writes from Oxford to say that there is an American preparation made from dried seaweed (he believes it to be 'eel-grass' from the Sargasso Sea), and pressed between paper or thin card. Mr. T. S. Henderson, of Glasgow, also writes, informing us that the preparation is Celotex Insulating Lumber (Celotex Company of Great Britain, 323-26, Australia House, Strand, W.C.2).

In our reply to 'J. H. R.' last month we said that Delius appears to have published no pianoforte solos. Several correspondents kindly write to tell us that there is a set of Three Preludes by Delius published by the

Anglo-French Music Co. (Oxford University Press). Mr. W. R. Anderson also writes saying that there is a Dance in the Universal Edition, No. 7037—a piece actually written for harpsichord.

While we are making good our omissions let us also say, for the benefit of 'I. O. A. (Nigeria)' that there *is* a biography of Dykes. It is 'The Life and Letters of J. B. Dykes,' by the late Canon Fowler, and may be had from Messrs. Andrews, Saddler Street, Durham, 3*s.* 6*d.*, post free. We have to thank several correspondents, as well as Messrs. Andrews, for this information.

Will our correspondent 'Billet' please send his name and address? A letter is waiting for him.

## Music in the Foreign Press

DEBUSSY'S 'ODE À LA FRANCE'

In *Musique* (March 15), Louis Laloy describes the circumstances in which Debussy during 1917 wrote the 'Ode à la France,' a cantata for soprano solo, chorus, and orchestra, of which a full draft (vocal, with pianoforte accompaniment, and notes as to intended orchestral setting) was found among his papers.

In *Excelsior* (March 21), M. Leon Vallas declares that it would be desirable to publish a facsimile of the autograph manuscript, so that all may know exactly how much of the forthcoming orchestral version (carried out by M.-F. Gaillard) was actually thought out by Debussy.

ALEXIS DE CASTILLON

In the March *Tablettes de la Schola*, Pierre de Bréville writes in praise of Castillon's unjustly neglected music:

> His 'Psalm 84,' his concertos, his fugues, his Violin Sonata, his Quintet, his Pianoforte Quartet, are works of great artistic value. As for his songs, it is incredible that all tenors should not sing 'Renouveau,' all contraltos 'La Mer,' all mezzos 'Le Bûcher' and 'Sérénade mélancolique,' all baritones 'Le Semeur.'

A PROMISING RUSSIAN COMPOSER

In the course of an article on the younger generation of composers at Leningrad (*Melos*, March), Igor Gliebof specially singles out Gabriel Popof (*b.* 1904), praising his Septet for wind and strings and his Pianoforte Suite.

BEETHOVEN'S GRAND FUGUE, OP. 133

In the March *Musik*, Hermann Scherchen submits this work to a very careful and thorough examination, and concludes:

> The performance of the work seems to require more than the physical power of four men. In its original form it should be played only as part of the Quartet, Op. 130, for which it was originally intended: for then the balance of the two parts (of the Quartet as originally devised) creates a different order of strain or tension ('eine andere Art der Spannung ergibt'), that is predetermined by a performance of the fugue alone. The performance of the fugue alone can be successful only if entrusted to a full orchestra of strings—Weingartner's setting being excellent for the purpose.

THE AUTHORSHIP OF AN 18TH-CENTURY ORATORIO

In the March *Revue Musicale*, G. de Saint-Foix writes:

> In the library of the Florence Conservatorio there is a manuscript score (catalogue No. 261) entitled 'Isaaco, Figura del Redentore, Oratorio in due atti. Del Sigr. W. Mozart.' Its music is beautifully luminous and simple, so that on the face of things the description does not appear altogether incredible. At one time (as recorded by Pohl) it was ascribed to Haydn. Its real author is Josef Mysliweczek (*b.* 1737, near Prague, *d.* at Rome, 1781). It was performed in 1777 at Munich, where a manuscript score, probably autographed, is preserved.

BRUCKNER'S RELIGIOUS MUSIC

In *Le Ménestrel* (February-March), Fritz Munch considers Bruckner's religious compositions, and comes to the following conclusions:

> The Bruckner revival in the composer's own country is not due to a sudden turn of fashion. His music, indeed, closely corresponds to one of the greatest requirements of our time. It embodies a strong reaction against the excessive subjectivism that was the 19th-century's weakness, against the materialism that blinded us to the essential reality. It contains all the main elements that seem to influence the outlook of the post-war generations. For all these reasons, Bruckner's voice is well entitled to a hearing.

M.-D. CALVOCORESSI.

## Gramophone Notes

BY 'DISCUS'

H.M.V.

It is with surprise that one finds the records of Schubert's C major Symphony announced as 'the first ever made.' The fact is a reminder of the vagaries of recording, some composers and many undoubtedly attractive works being passed by, while others are recorded again and again. No doubt the Centenary will see the issue of four or five sets of the C major. This H.M.V. recording is of a performance by the London Symphony Orchestra, conducted by Dr. Leo Blech (D1390-95). I do not as a rule follow records with a full score, because it seems fairer to judge from the standpoint of the average gramophonist, who (I imagine) uses no such aids. The virtues that we desire in a record are those that reach the ear without help from the printed page. For once in a way, however, I broke my rule, and listened to the Symphony score in hand. I am bound to say that the result was depressing. So much detail seemed to be missed, so much was unclear! My thumb would have gone down, but for the favourable—even enthusiastic—verdict passed by others present, who were not made hypercritical by seeing as well as hearing. So my thumb—almost against conviction—must go up, and a decision made to follow no more records with the score. Blech keeps things alive, though his changes of pace in the Andante are open to question. He is too prone to adopt the obvious (and amateurish) formula: loud = quick; soft = slow. Some pages of this movement are taken at rather more than double the speed of others, with no apparent justification. It gives an impression of a lack of confidence in the music. Is Schubert to be 'revived,' like Handel, by mere getting over the ground? The Andante is, I think, the least successful movement in these records. The Scherzo and Finale are perhaps the best. The only serious defect seems to be the weakness of the wood-wind in soft passages, where the strings usually swamp them.

The only other orchestral records are of the light kind. Paul Whiteman and his Concert Orchestra play 'When day is done,' with, for companion pieces, some extracts (labelled, with unintentional irony, 'vocal gems') from 'The Cocoanuts' (C1460). On

C1461 are 'Just a melody' and 'My blue heaven,' by the Salon Orchestra and the Salon group respectively, the latter including some singers with voices too good for the material and for the sloppy, slightly-off-pitch method that is now fashionable in 'Palais de danse' circles. The playing of the orchestra is capital—full of ingenious bits of colour and trickery, all reproduced with a clearness too often lacking in records of real music. For those who want mere dance music, regardless of quality of material and performance, there is a record of a couple of Tangos played by Juliade Caro and his Tipica Orchestra and the Mexican Tango Orchestra (B5441).

Erica Morini makes her H.M.V. debut with an extract from Goldmark's Concerto in A minor and the well-known Dvorák-Kreisler Slavonic dance in E minor (D1397). Her tone in *fortes* seems a little hard and pressed; where delicacy and brilliance are required she is first-rate. Her choice of the Dvorák-Kreisler piece is a good example of what was said above concerning the over-recording of certain works.

Bruch's 'Kol Nidrei' is another. Every 'cellist has to make a record of it, apparently. I suppose a lot of folk like it, but its attractions have somehow eluded me. Here it is, once more played by Suggia, who takes both sides of a 12-in. over the job (DB1083).

Yet another inescapable is the 'Song of the Volga Boatmen.' Chaliapin has made records of it long ago, but on the principle that one can't have too much of a good thing, he does it again—wonderfully, of course. The version is that of Koenemann, for orchestra, conducted by Coates. Fine climaxes are forthcoming, but it strikes me as being overloaded. On the other side is Rimsky-Korsakov's 'The Prophet,' inevitably overshadowed by the 'Boatmen.' (DB1103).

Some exquisite Bach records are to be noted. Elisabeth Schumann sings an air from the 'St. Matthew' Passion, and 'Es ist vollbracht,' from Cantata No. 159. The flute and oboe obbligati, played by John Amadio and Leon Goossens, are beyond criticism (D1410). People sometimes accuse Bach of poor orchestration, and it must be admitted that generally he was far more concerned with the music than with its medium. The truth is that his ensemble method was more often than not that of chamber music. These two airs are excellent instances of his treatment of the voice as one of a small group of solo instruments meeting on equal terms. Perhaps the growth of the chamber-music public is partly responsible for the increased appreciation of this beautiful side of Bach's art—a side that was undervalued in the past by those who regarded the solos as mere vocal music, and, because of its exacting nature (exacting in musicianship, not fireworks), decided that Bach could not write for the voice!

The other Bach record is of the Bach Cantata Club, conducted by C. Kennedy Scott, singing a couple of the songs from the Schemelli book, arranged for choir by Wüllner (D1366). They are beautifully sung and recorded—in fact, it would be difficult to name better examples of choral *ppp* recording. Yet I have doubts about such studied and extremely expressive treatment of what was primarily simple—even homely—material.

Carillon music is delightful in its proper surroundings, which give the harmonics a chance of dispersal; in a room the effect is apt to be noisy and confusing. The Borough carillonneur of Loughborough (W. E. Jordan) is recorded in a Country Dance, by Newton, and Mendelssohn's 'Spring Song' (B2687), and a couple of Fantasias on popular songs (B2683). Mr. Jordan plays with capital rhythm, and I should like to hear him at about a half-mile's distance on a calm summer's evening. By the by, cannot some more negotiable description for him be found than 'Borough carillonneur'? I wonder what Loughburians make of that second word.

Exiles from York will hear, not without emotion, the record of the Minster bells, rung by the local Society of Change Ringers. As usual, the change-ringing makes one think of the proverb—the more it changes, the more it seems the same. But it is a grand and stirring clamour, punctuated by the solemn boom of the 10-ton bourdon, with Great Peter as a no less fine baritone, so to speak (B2691).

The mid-April list adds the 'Death and the Maiden' Quartet to the Schubert Centenary material. The Budapest Quartet are the players, and their performance leaves only one loophole for the fault-finder. Why do they take the Trio of the Scherzo at little more than half the pace of the rest of the movement? No change of pace is marked in the score—at all events in my copy—and it is contrary to usage. The change of style, and the major key, give all the variety that is needed; a markedly slower pace merely adds a sentimental touch to a work that in its preceding movements has abundance of emotion (1422-26). An odd side being available, it is given to 1423, and filled by the Canzonetta from Mendelssohn's E flat Quartet.

The best example of quartet playing that I have heard for some time is that of the Virtuoso Quartet in the Variations from Haydn's 'Emperor,' and Frank Bridge's 'Londonderry Air.' The delicacy and finish of the Haydn is about as perfect as can be desired. The more highly coloured Bridge piece is no less good in its different way (C1470).

Kreisler plays two of his own works—a brilliant 'Gipsy Caprice' and an unoriginal and tuneful 'Shepherd's Madrigal' (DB1110).

Previous records of Segovia's guitar solos have left me wondering at the popularity of the player and instrument. His latest explains it. In Tarrega's 'Tremolo Study' and Turina's 'Fandanguillo'—the latter the more vital work of the two—the variety in colour and nuance is fascinating. Most of the famous keyboard-smiters of to-day might well go to school to Segovia in regard to delicacy and sensitiveness of rhythm and tone-colour (D1305).

The revival of the Straussian waltz is reflected in the recording room. Rachmaninov brings forward Tausig's version of the waltz, 'One lives but once'—a fine bit of crisp playing, but poor in tone (DB1140); and Evelyn Scotney sings, with orchestra, a transcription of 'The Blue Danube' and 'Voce di primavera' waltzes, with Italian words, most of which have got lost on the way. Only the utmost clarity of execution justifies such arrangements, and is not always forthcoming, some passages—*e.g.*, the opening of 'Voce di primavera'—being smeared (D1403).

Tremendous power and vivid contrasts are features of the Love Duet from 'Madame Butterfly,' sung by Sheridan and Pertile. The orchestral part is unusually good, too (DB1119).

I envy the millions who enjoy McCormack's singing; they have one source of pleasure denied to me. I can never get past that reedy tone, with its

occasional touch of snivelling. His singing of Schubert's 'Die Liebe hat gelogen,' however, has less of it than usual, and almost converts me; but 'Who is Sylvia?' makes me an unbeliever again. Were McCormack less eminent, one would venture to complain that Schubert's melody is badly treated by the phrase ends being pressed where they should be shaded off—*e.g.*, 'Sylviaaa'—and that the words are distorted: 'wieese' for 'wise,' 'land' for 'lend,' &c. And why sing 'That adored she might be' when Shakespeare wrote 'That she might admired be,' and 'To her garlands let us bring' instead of 'To her let us garlands bring'? No doubt the singer is following some miscreant of a vocal editor, but we expect great singers to know their Shakespeare well enough to put mere composers and editors in their places (DA933).

The Royal Opera Orchestra, Covent Garden, conducted by Lawrance Collingwood, gave a rousing performance of 'Shepherd Fennel's Dance,' but even they cannot make Tchaikovsky's 'Sleeping Beauty' panorama other than the poor thing it is (C1469).

There are a couple of choral records. The Glasgow Orpheus are far better than E482 would have us believe, though it is a goodish record—Brahms's 'Dimlit Woods' and Pearsall's 'Great God of Love' (E482). The Chapel Royal Choir, conducted by Stanley Roper, sings well in four popular hymns (B2693).

COLUMBIA

Brahms's F minor Pianoforte Quintet is played by the Léner Quartet with Mrs. Olga Loeser-Lebert (L2040-44). The medium is a difficult one for recording purposes. A string quartet alone almost invariably comes off; a pianoforte solo, sometimes. But the combination of the keyboard instrument with the strings raises problems of balance and blend. Even heard at first hand, the problems are not always solved. These records are good in that the pianoforte tone is practically free from jangle, and rarely interferes with the clarity of texture. The only two blemishes that strike me are in regard to the surface—usually Columbia's strong suit—and the weak effect of some very quiet passages. The poor surface may be merely peculiar to my particular records; the other defect is due to an impression of distance rather than diminution of power. It is as if some of the nuances in the string parts were got by the retiring and approaching of the players. (Probably a certain amount of 'faking' of this kind is usual; nobody will complain of that so long as the device is not apparent to the ear.) The Scherzo and Finale are the most attractive parts of this work—at all events, in this recording. Pianoforte tone is unusually good.

When a work is ascribed to plain Bach we naturally assume that the composer is John Sebastian. The Sinfonia recorded on L2047, though labelled 'Bach,' is by John Christian. Much of this Sinfonia suggests early Haydn. The opening Allegro is capital bright stuff. The revival of interest in this period ought to lead to our hearing more of such works at Queen's Hall. It is easy to dismiss these pioneers in symphonic and sonata form as having said nothing that was not expressed infinitely better by Haydn and Mozart; but a proportion of their work is almost certainly worth hearing for its own sake, and unquestionably should be heard for its historical interest. What has become of the Final Presto in this record? Only the opening Allegro and the Andante are on my disc, though the *Bulletin* alleges that the three movements are there. The players are 'Willem Mengelberg and his Concertgebouw Orchestra,' as the label puts it—a method of description right enough for Sousa's Band but not for a symphony orchestra. The recording is excellent in the quick movement, but a trifle muddy in the Andante, owing, apparently, to the undue resonance of the empty hall.

The Grenadier Guards Band plays a jolly selection from 'Tom Jones' (9297). There is everything to be said for this, but little for a similar selection from 'Lilac Time,' wherein Schubert is occasionally reharmonized and generally mangled (9298).

People sometimes dispute as to which is the best national anthem, and there will never be agreement. But we are now able to see that one of the worst is that of Afghanistan. Here it is, played by the Band of the R.A.F. On the other side is the 'Marseillaise,' played by the Band of the Garde Républicaine. A plainer harmonization and more 'pep' would have improved it (4378).

The St. George's Chapel Choir, Windsor, has made a good choice of unaccompanied pieces—Stanford's 'Glorious and powerful God' and Charles Wood's 'Hail, Gladdening Light.' The former is capital in ring and all-round musical effect, but the words are heard only fitfully. The Wood anthem is far less clear in texture, owing, apparently, to the not uncommon fault of letting the tone and rhythm sag slightly in soft passages (9303).

Attractive violoncello playing is that of Gaspar Cassado in Saint-Saëns's 'Le Cygne' and Glazounov's 'Mélodie Arabe.' It is a pity that the pianist in the former failed to realise that the undulating accompaniment has its place in the picture and should be heard clearly throughout (D1600).

Harriet Cohen is recorded to less advantage than usual in a couple of Chorale Preludes by Bach (4740). She has arranged the exquisite little coloratura Prelude on 'Blessed Jesu, we are here,' but its melodic line cannot be drawn satisfactorily on the pianoforte. Musicians may decry the organ, but when all is said there are certain works that can make their full effect on no other instrument, and many of Bach's Chorale Preludes are among them. Moreover, the tone in this record is 'plunketty,' and Miss Cohen's somewhat rigid treatment—the fault of the instrument, no doubt—fails to give the music the plasticity that it would certainly get in an adequate organ performance. On the other side is Rummel's transcription of 'Mortify us with Thy grace.' Personally, I should have liked a slightly quicker pace and more flowing style here. This movement is, as usual, incorrectly described as a chorale prelude, whereas it is a chorus from the Cantata for Quinquagesima Sunday. The wrong description sometimes sends folk worrying publishers for an organ chorale prelude that does not exist.

Two of our best English singers join forces in a couple of duets: 'In Springtime'—a poor setting by Newton of 'It was a lover and his lass,' and Lehmann's 'At love's beginning.' Dora Labbette is well suited, but Norman Allin is less so, though he makes his great voice foot it featly enough. The misfit is a matter of colour rather than of agility (4739).

Still it is good clean singing all the time, which is more than can be said of a duet from 'La Sonnambula,' in which Maria Gentile and Enzo de Muro Lomanto wobble to such an extent that one is

often in doubt as to what notes are being sung. There is a good deal of bad intonation, too. Opera 'fans' will no doubt enjoy it, because it is what they call 'expressive' and dramatic (D1599).

Raymond Newell has a capital recording voice, and his words are more than ordinarily clear and natural. I look forward to hearing him in better songs than Sterndale Bennett's 'Leanin'' and Russell's 'Gipsy Dan.' He will make his singing even more attractive when he varies the power more. At present he keeps on a level *forte* too long (9302).

The 'Columbia' recording of Schubert's C major Symphony has the great merit of clearness. The players are the Hallé Orchestra. Sir Hamilton Harty's reading is straightforward. In the Andante he neither hurries nor dallies, and the result is far more satisfactory than the eccentric version of Dr. Blech. There is a 'cut' of twenty-eight bars in this movement — a step which few will decry. Throughout the whole Symphony the balance is good. The wood-wind parts, even at their quietest, are never lost. With two recordings of the work appearing together, the gramophonist finds choice difficult. My own preference is for the 'Columbia' set, mainly perhaps on the negative ground that it is free from the touches of exaggeration that annoy me in its rival. From this negative virtue, however, result the positives of clearness and consistency (L2079-85).

Another Schubert Centenary recording is of the Sonatina in D, for violin and pianoforte—a simple and engaging work that is played rather too slickly by Sammons and Murdoch (4794-96). But if only one of the four Sonatinas is being recorded, it is a pity the best was not chosen. No. 2, in A minor, is a far better work. In this Centenary year we should in fairness bring forward only the pick of Schubert, seeing that we cannot perform it all.

Three records of Stainer's 'Crucifixion,' made in Marylebone Parish Church, are above the average in the reproduction of chorus and organ. The singing, however, seems too consistently loud, and the phrasing short at times (*e.g.*, in 'God so loved'). Tone and diction are unusually good. The singers are the choir of the church, with the organist, Ronald G. Tomblin, in charge (9315-17).

An important set of organ records arrives too late for the detailed discussion they deserve. I hope to devote a special article to them next month.

## Player-Piano Notes

BLÜTHNER

It would be difficult to find an opera likely to lose so little in transcription as 'La Tosca' (59469-471, Acts 1-3). The arrangement is well up to the usual standard of this edition, and the performance, by Szendrei, is excellent. The first two rolls are particularly good, the firm, clean rhythm in the opening of the second being especially noticeable. The music of the opera falls off considerably in the third Act, and, consequently, the third roll suffers a little from scrappiness. However, here is a very good set for the opera enthusiast.

In direct contrast is an arrangement of the Prelude to Act 3 and the Bridal Scene, from 'Lohengrin.' The playing, by Julius Prewer, is good, but all his efforts cannot disguise the thin patches, nor supply the necessary colour and variety in tone, in music so essentially orchestral as this. Any pianoforte transcription of it is bound to be unsatisfactory (56587).

There is also an arrangement by Lange of Gounod's attractive, if slightly commonplace, 'Frühlingslied,' and though there are some feeble spots, these can be mitigated and a certain amount of satisfaction gained by intelligent management (54479, Ordinary).

It is refreshing to hear something of Grieg—it makes one wish it were possible to hear more of him in recital programmes. Here is Ilonka von Pathy giving us a good, sympathetic performance of 'Fantasie—In Autumn' (55581).

Unusual but charming, and typically French, is Fauré's 'Pavane,' Op. 50, delightfully played by the composer. It is not everybody's taste, but the player-pianist to whom it appeals will be well repaid for the little extra care demanded for a more than ordinarily good result (55912).

There is warmth, rhythm, and good passage work—in fact all that one has learnt to expect from Teresa Carreño — in that fine player's performance of Chopin's Valse in A flat, Op. 42 (55800). D. G.

## Occasional Notes

It has lately become evident that the *Musical Times* has among its readers a steadily increasing number of teachers. We propose, therefore, to give more attention to their needs, and we make a start this month by setting apart a few pages headed 'Teachers' Department.' In this will be included each month articles dealing with appropriate subjects, reviews of teaching material (both books and music) Answers to Correspondents, and such other matter as seems likely to be useful. We hope that the general reader will find the 'Teachers' Department' not without interest, and also that the teacher, remembering the importance of general musical reading, will not skip the rest of the journal. The best teacher is usually the best-read and most fully informed all-round musician.

Before Schubert's Centenary year has gone too far on its way we venture to plead for a more worthy celebration than at present appears to be likely. So far, the vision of orchestral concert-givers seems to be bounded by the 'Unfinished' and C major Symphonies, with an occasional glance at the 'Rosamund' music. Comparatively few people attend chamber music and song recitals, and so there is a danger that the great majority of concert-goers will continue to hold the view that one of the most prolific of composers wrote little more than three works still worth hearing, two of which have been played threadbare for many years past. Schubert's other Symphonies are on a lower level than the C major and 'Unfinished,' it is true, but the best of them ought to be heard during the year, either wholly or in part. Several of their curiously Beethovenish Scherzos and no less Haydnesque Finales still make good hearing. There is also an orchestral transcription, by Joachim, of the four-hand Grand Duo in C, of which report speaks highly. This also calls for hearing. A Centenary should be more than a mere orgie of already over-familiar music; it ought to give the public an opportunity of seeing a composer whole.

Another direction in which orchestral concerts this year might break new ground and at the same time help towards a fitting celebration of Schubert, is in the matter of chamber music. Why should not an orchestral programme include one of Schubert's fine examples in this field? Hundreds of people would thus make acquaintance with works at present available only by means of the gramophone or through occasional broadcast performances. If it be objected that Queen's Hall is too large for a string quartet we have only to point to the invariable success of the Léner Quartet recitals at that hall. And if precedent is wanted, it is supplied (appropriately enough) by the Royal Philharmonic Society's programme book of February 23, in which is given a list of music played at the Society's concert on April 14, 1828. It included Symphonies by Haydn and Spohr, a Weber Overture, a Concerto by Moscheles, two vocal duets, and a Mozart String Quartet.

Perhaps the Society (still one of the most enterprising bodies in the country) will consider this suggestion when making its arrangements for next autumn. The Centenary of Schubert's death falls on November 19. A concert at Queen's Hall on or near that date, with a programme including one 'draw' in the shape of a familiar orchestral work, some chamber music, a group of songs, and a work for chorus and orchestra (one of the Masses, say), would be an attractive and worthy celebration of the composer who is still generally held to be deserving of Liszt's splendid tribute, *Le musicien le plus poète que jamais.*

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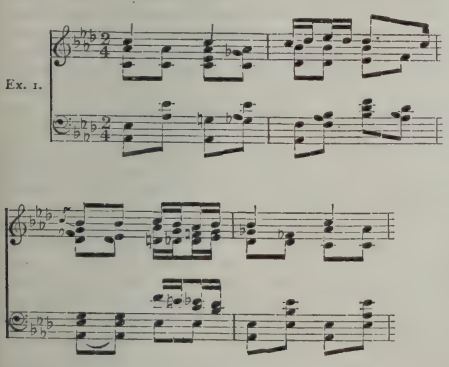
Schubert has suffered a good deal at the hands of arrangers, and will perhaps have a particularly bad time this year. But if pianoforte recitalists bring forward Ornstein's dreadful travesty of a 'Moment Musical,' critics will do their duty, we hope. Pouishnov recently made a record of a similar distortion by (we think) Godowsky, but beyond a protest in the 'Gramophone Notes' in this journal, we saw no objection raised by reviewers. We quote the opening phrase of Ornstein's 'improvement,' so that readers may know the tasteless distortion when they hear it, and (being unable to throw things) may resolutely refrain from applause:

Ex. 1.



(Since the above has been set up, we have received a letter on the subject from Mr. Clinton Gray-Fisk. It appears on p. 442.)

The appointment of Mr. Herbert Whitton Sumsion to Gloucester Cathedral probably came as a surprise to the public. Mr. Sumsion, however, had strong claims, both local and musical, being a native of Gloucester, and having been associated with the Cathedral since 1908 (when, aged nine, he became a probationer), until a year or two ago. His career has been so brilliant that we set it out in detail. He was made a chorister in 1910, articled to Sir Herbert Brewer in 1914, appointed assistant in 1915, obtained the A.R.C.O. diploma in 1916, and gained the Fellowship six months later, when still only seventeen years of age. From 1917 till early in 1919 he held a commission in an infantry regiment. In the following year he gained his Mus. Bac., being then only in his twenty-second year. His first appointment outside Gloucester was to Christ Church, Lancaster Gate; he held posts also as assistant music-master at Bishops Stortford College, and as assistant teacher

*Photo by*] [*Navana, Ltd.*

HERBERT WHITTON SUMSION

at Morley College, London. In July, 1926, he was appointed to a professorship of harmony and composition at the Curtis Institute, Philadelphia. He was engaged also to direct the organ department at the Institute, but as no organ was yet available he decided to return to England. Last year he was appointed to Coventry Cathedral, on the recommendation of Sir Herbert Brewer, and was due to take up his duties at Coventry in the coming June. On Sir Herbert Brewer's death, however, negotiations between the authorities of the two Cathedrals led to his being released from Coventry in order to go to Gloucester. Mr. Sumsion is still in America, but is expected to return home in about a month's time. He will, of course, be conductor-in-chief at the Gloucester Festival of the Three Choirs this year. Meanwhile the chorus training is being carried on by Mr. S. W. Underwood.

We have received particulars of a series of gramophone recitals given in villages by the *Hereford Times*. The idea is an excellent one, and the audiences are large and enthusiastic. The promoters draw attention to the fact that the programmes include no jazz. With no desire to be captious we point out that there are many worse things than the best specimens of jazz, and a few of these worse things were among the items played. It is true that they appear to have been the most loudly applauded, but the fact merely shows the need for courage and discretion on the part of those responsible. The report says, 'Experience shows that while real highbrow music may appeal to the comparative few, there is no necessity to approach lowbrow stuff in order to evoke really deep interest and enthusiasm.' Unfortunately, the lowbrow stuff *was* approached. Perhaps, however, the promoters think the milder term 'middlebrow' is a fairer description of 'The mighty deep,' 'In a monastery garden,' a bad organ 'Storm,' and a certain setting of 'Abide with me.' For our part, we should prefer a good piece of present-day dance music to any of these things. Let the *Hereford Times* take its courage in both hands and give a little consideration to 'the comparative few,' who surely ought not to be penalised for possessing real foreheads! Having 'released' a little friendly criticism, we wish this capital enterprise all success.

The *Daily Express* of April 12 contained a note on the London Select Choir that calls for protest. The Choir, it tells us, 'has done valuable work in promoting unaccompanied singing, which has been little practised by other choirs in England.' No figures are available, but it is safe to say that the choirs in this country who do little else but sing unaccompanied must number several thousands. The London Choir may be as select as its title claims, but it is far from being a pioneer in *a cappella* singing.

An article in a Welsh newspaper concerning composers and their methods, contains some information that we gladly pass on. 'Irving Berlin, the most famous melody-maker of this generation, does not know one note from another, and composes by tapping out one note after another until he has built them up into a song.' We are not surprised to hear this, but we sit up when the writer goes on to assure us that Mr. Berlin 'has a peculiarity common to many composers in that he can only play and compose in one key.' The peculiarity is no doubt common among the Berlins, but no real composer is similarly afflicted. What is the lonely key affected by Mr. Berlin?

> . . . His music gets its peculiar, haunting strain by the fact that it is originally composed in the key of D (*sic*)—all on the black notes of a piano—and is then transposed for him by a hack who knows all the technique of music but lacks the imagination and gift of composition. When Irving Berlin came to Europe last year with his bride he was at a party along with many eminent English composers. Each played in turn, and it was amusing and pleasing when Berlin played to see him hard at work on the black notes.

Most of us who have frequented smoking concerts of the rough-and-ready type have met with vamping experts who accompanied every song in G flat—the result being occasional difficulties in regard to vocal compass.

> . . . Not all composers are technically bad musicians, and most of them at least can write down their own compositions.

We like that 'at least'!

Towards the end of the article the writer shifts his ground, and dwells on the necessity for technical skill:

> . . . Only genius can hope to succeed in composition without a thorough technical knowledge of music. . . . One of the reasons why most jazz music is bad is because it is made by musical cobblers. One man strums a melody, another fits to it outrageous harmonies, and another cobbles the lot together into a cacophonious (*sic*) whole.

This is the method pursued by 'the most famous melody-maker of his generation,' who is, in fact, one of the musical cobblers.

The *Dominant* for last month contained a capital bit of foolery in the shape of a 'spoof' supplement, dated April 1. Sir Richard Terry's article on an imaginary Tudor composer named Nicholas Bugsworthy probably deceived most readers till they were well in the toils. The advertisement page had some good hits too. Altogether, a sprightly effort. Though we ourselves have neither the inclination nor the space for such lightmindedness (holding the view that music, being a serious art, should be handled in a becoming manner), we are not disposed to frown on our jesting contemporary.

From a review of the new 'Grove':

> One thing is certain. When the next edition of 'Grove' appears, many of us who read it to-day will either be much older or will have passed away.

This is bold prophesying, but we are prepared to be even more daring, and substitute 'all' for 'many.'

# New Music

## PIANOFORTE

A new series of pianoforte music, the Clarendon Series, under the general editorship of John Ireland, is being issued by the Oxford University Press, and a first batch of numbers contains some very interesting stuff. York Bowen's 'Three Preludes' are particularly attractive, and are written with a knowledge of the instrument and its possibilities that is not felt in some of the other examples. This composer, moreover, generally gives a polish and finish to his work that lift it out of the ordinary. These qualities are found especially in the suave and graceful Prelude No. 3, and similar distinction of handling is apparent in the more robust No. 1. E. J. Moeran's 'Bank Holiday' is in a mood reminiscent of Grainger: there is a swinging diatonic tune, and an ostinato middle section that provides effective contrast—the whole thing being very high-spirited and game. Moeran's 'Summer Valley' is an essay in the manner of Delius, dedicated to that composer. The piece might easily have been called 'After hearing Brigg Fair.' It has many beautiful moments, even if the voice is not the voice of E. J. Moeran. 'Tarn Hows,' by Hilda Cooper, has atmosphere and a picturesque sense of colour, but is long for the amount of material it contains. The music does not develop: it goes on. Still, the touch is fresh and graceful. Other numbers in the series are 'Rabbit Hill,' 'Elf Dance,' and 'A May-Day,' by Roy Agnew, and 'Eclogue,' by H. E. Randerson.

'Seven Rêveries for the Cultivation of Style,' by Frances Terry (Schirmer), show a great deal of sincere and sensitive musicianship. Nos. 2 and 6, for instance,

although they do not pretend to be deep and searching music, are extremely thoughtful, and clearly expressed, without affectation or elaboration. The composer would probably (one guesses) be the last to claim much for these studies, but the ordinary musician will find a lot to appreciate in the quiet and graceful phrases.

C. H. Stuart Duncan's 'Celtic Legend' is a set of short variations on a modal theme. The variations do not go very deep; and there is not a vast wealth of implication in the theme, but the composer gets what there is out of it. The outlines are clean and firm, and the music is unpretentious. William Baines was attempting very big things in the 'Pictures of Light' that Elkins have just published. And at times he comes near to success. 'Drift-light,' for example, with its quiet and undulating basses and its monotone of semiquaver movement, is a striking idea well expressed. In 'Pool-lights' again there is a considerable feeling of shifting, opalescent, reflected lights; although, musically, some of it seems to be reflected from Scriabin. 'Bursting Flames,' on the other hand, only seems to be hammering away about nothing. No doubt the idea was vivid to the composer, but the music does not pass on to the listener any similar experience. It is impossible, however, not to feel with the suite as a whole, immature as it is, that there is music behind it all.

Two pieces by Kenneth A. Wright, published by Winthrop Rogers, show a certain facility with pianoforte effects and a sensitiveness to atmosphere, two very prevalent diseases. But atmospheric or picturesque music must be very austere to be tolerable, and 'Night wind on the downs' is merely flabby and amateurish when the slender charm of its opening phrase is exhausted. 'The Juggler' is a humoresque. 'Keep a robust tune going at the top,' says the composer, 'with a continuous bouncing accompaniment underneath.' This juggler keeps on too long at one trick; his entertainment lacks variety.

Edward Organ, of Acock's Green, Birmingham, sends three Bartók publications which have been known to musicians for some time, and are now obtainable through his agency. These are the 'Ten Light Pieces,' 'Second Fantasy,' and 'Esquisses.' The first contains some typical Bartók of the earlier style, such lovely things as 'Evening in the country' and the folk-song arrangements; whilst the 'Esquisses,' although they date also from 1908, or thereabouts, seem to represent a later development in the composer's outlook. But they are not difficult to follow, and, like all Bartók's work, they sound extraordinarily fresh and vivid. That is one of the striking things about Bartók—his slenderest pieces have this touch of keen individuality; his particular point of view seems never to have occurred to any other composer; and some of these numbers have a really arresting personality in them. Those who want to get to know Bartók should approach him by way of these tiny but highly individual pianoforte pieces.

Louis Schnitzler's 'Ten Impressions for Pianoforte' are published by Keith Prowse, and are rather unusual in style: their harmonic bases are sometimes far-fetched, sometimes effective, and generally unusual, and there is a freshness about one or two of the numbers that is very attractive. Much more elaborate in lay-out are Henry Eichheim's 'Oriental Impressions' (Curwen), which call for a very considerable technique; there is a command of modern pianoforte effect, but the general atmosphere is rather conventional and dull.

Leo Kok's 'Enfance' is a set of eight easy pieces illustrative of a child's day, and containing a good deal of gentle and fanciful music. The commonplace is very carefully but not always successfully avoided, the manner is sometimes a little too studied, but the pieces are attractive. Two numbers of G. O'Connor Morris's 'Six Pictures of Childhood' are much harder to play than the foregoing pieces. They need a bigger stretch and considerable technique, and are tuneful and straightforward. 'The Little Soldier' and 'Dreamland' are the titles, and Augener is the publisher. This firm also sends Adam Carse's arrangement of the 'Berenice' Minuet, Donald Powell's of the Chorale from Bach's fourth Cantata, 'Thus we celebrate the high festival,' and William Murdoch's of the Vivaldi-Bach Concerto in D minor. This last is a 'virtuoso-arrangement.'

'Three Plain Tunes' is the modest title of a very good set of pieces by Thomas Wood, which has just been issued by the Oxford University Press, and shows the same qualities that gave distinction to Dr. Wood's larger suite, 'In the quiet County.' There are similar good 'plain tunes,' a similar virility of texture and design, and a similar feeling of poetry behind the very self-contained manner. The composer's methods are so austere, he allows himself so few notes, that without this sense of beauty behind it the music might sound very cold and dull. As things are, it never does so: and the virtue of a general outlook that is austere is that beauty in that clear atmosphere is so much more keenly felt. Each of these pieces has its own charm. Most immediately appealing is No. 2, with its quiet and restful beauty; but there is much to be said for the last also, which has an intriguing little middle section tune, and some very happy later uses of its piquant flavour. Technically the Suite is easy to play, but only a real musician will get the best out of it. Yeaman Dodds's 'Lament,' in the same series, is another good piece of work, more conventional in outlook than Dr. Wood's, but in its own way sincere, well-written, and effective. 'Pierette,' another publication of the Oxford University Press, is a happy example of Ernest Farrar's fresh and sensitive talent. Without being far-fetched the music is thoroughly unexpected, and has all the marks of a distinctive mind. The opening of Humperdinck's 'Albumblatt' is almost too ingenuous to be true: it is like reading 'a cat can see a rat.' You wonder if it is a leg-pull. As the piece develops, firmly and consistently, however, there is much more than this 'to it,' though it is never easy to associate the work with the writer of 'Hansel and Gretel' (International Music Company). 'March Winds,' by Felix Swinstead, is a rather meagre little breeze set up by quick finger work—a useful study, no doubt (Joseph Williams). Norman O'Neill's 'Suite for Pianoforte' (Keith Prowse) consists of four pieces, 'Theme and Valse,' 'Romance,' 'Intermezzo,' and 'Ragtime,' which are connected by their relationship to the chief theme, but are in no very real sense variations. At its best the music is well written, musicianly light music; but the composer's ragtime is a poor business. Mr. O'Neill dislikes ragtime, and 'tis not to be expected that he should write it well. Perhaps, however, this is only one of his ways of showing contempt for it.

Carl McKinley's 'Song in the dusk' (Schirmer) calls for a lot of technique to deal with its unnecessarily elaborate lay-out. There is a certain amount of effective colour and sweep about the music, but

the underlying thought is flabby and commonplace in the extreme. Three of Aurelio Giorni's Twenty-four Concert Studies in all keys are much better stuff, with moments of convinced and convincing utterance. But music has got to be very powerful in impulse if it is to survive being stated in such an elaborate way. The Studies, as such, seem very good.

An interesting set of nine short pieces (but not very easy) is Otto Siegl's 'Klavier-büchlein.' The composer looks back a good deal to Bach's three-part Inventions, and he writes in a way that commands respect. There is some very interesting music here, if one is not put off by the occasionally abstruse sound of the thing. The publisher is Ludwig Döblinger (Leipsic), who also sends Alexander Spitzmüller-Harmersbach's 'Sechs Klavierstücke für Tanz.'

T. A.

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SONGS

The Oxford University Press has published six more songs by Van Dieren which are of considerable help to those who still feel unable to 'size up' this composer. 'Mon cœur se racommande à vous' is a tune attributed to Orlando di Lasso, to which Van Dieren has added an accompaniment, and the treatment indicates clearly the way in which his mind works. One sees that it is true, as his admirers have always insisted, that his style is contrapuntal; and here, when his harmonic scheme is to some extent dictated to him, the parts flow smoothly and freely. Clashes, when they occur, are due to the determination to carry through a certain set of tendencies which meet and resolve satisfactorily when they are sympathetically treated. This has been at the root of most, if not all, of the developments that harmony has made in the course of the few centuries whose music we know, and Van Dieren in this case is following tradition.

When his harmonic scheme, however, is dictated only for his own fancy or the feeling of the poem, Van Dieren seems to become in fact less free. The independent and flowing style of his parts remains noticeable, but his mind looks so inevitably to the ninth as a basis for all these shifting effects that the colour is far less varied than one expects. He seems to deal not so much with colours as with shades of the one autumnal brown towards which he constantly turns—which he finds so richly laid on in these warm, intimate canvases of Walter Savage Landor. Van Dieren's style is really extremely limited. Within these limits, as in the beautiful 'Love must be gone,' he attains a sure and moving effect: when he tries to leave it his touch seems less satisfactory. Spring is not in his blood at all, and his setting of Thomas Nashe's poem of that name, despite his studied lightness of texture, does not match the poem in any real way. A very curious work is 'Epiphanias,' a kind of twelfth-night jest, based on a Goethe poem. The three kings are called upon, each has his own music: they introduce themselves, and take their leave. There is some attractive stuff in it, and a good deal of parody, one suspects. The use of 'Ich grolle nicht,' for the third king, who 'eats his fill and drinks his fill,' is pretty far-fetched, but will no doubt raise a laugh in Chelsea, where even the bare mention of Schumann seems to pass as a good joke.

The same publishers send W. G. Whittaker's 'Four Songs of the Northern Roads,' which are full of strength and the marks of an uncompromising rugged personality. At times the effect is bleak and bare in the extreme, as in 'Scatterpenny'; at other times the bareness is curiously threaded with a strand of warm emotion, as in 'Song of a Lass.' Altogether the feeling of the set is one of real power, both of outlook and handling: but the sternness and austerity of the music will alienate those who prefer a softer atmosphere. Less personal in style are 'Four North Country Songs,' by Jeffrey Mark, from the same press. Three of these are original, and the fourth is an arrangement of a folk-song. All are modal and 'folk-songy,' and somehow have the air (which is particularly strong in 'Lal Dinah Grayson') of not being the real thing. There are too many highly-educated gentlemen nowadays playing 'yokels.' Dr. Whittaker's songs had obviously grown from a study of the Northern folk-tunes; they were equally clearly not imitations, but personal utterances. Mr. Mark's music does not give this impression of directness.

Victor Hely-Hutchinson has the same feeling for Walter de la Mare as Armstrong Gibbs has; and in his music there is no small touch of the magic of the poetry. His handling is firm and sensitive, his outline always strong even when gentlest, and there is a welcome distinction of outlook which is never attained with any sense of strain. Four songs from the Oxford University Press all show a real sense of poetry: 'The Old Soldier' is robust, 'Silver' is gentle and elusive, and both are very successful. 'The Huntsmen' makes attractive play with its humorous opening figure, but most penetrating of all, in its extremely quiet simplicity, is 'Dream Song,' which is a charming work. These songs are most welcome. 'Drinking Song' is a boisterous, diatonic tune by Gordon Slater, harmonized in splashes. It is an effective song which might be by anybody.

The Oxford Press also sends ten new numbers in Dr. Whittaker's finely-edited series of 'Arias from the operas of Handel,' and Schubert's 'The gods of Greece' ('Götter Griechenlands'), with a new translation by Fox-Strangways and Steuart Wilson. Paterson's, of Glasgow, send three additions to their series of solos from the Cantatas of Bach. Basses should look at the beautiful 'Slumber on,' from Cantata No. 82.

From Curwen's come 'Bartholomew,' an unusual and well-written song by B. Burrows, 'Peg-a-Ramsey,' an arrangement by E. W. Naylor of the traditional tune, to which the arranger has written some words, and 'In the Highlands,' an early song by Armstrong Gibbs. Vaughan Williams's 'Let us now praise famous men' has also been issued by this house as a solo song, in two keys. Glazounov's 'Duo,' Op. 80, for soprano and contralto, is published by Belaieff, Leipsic, and a very pleasant little work it is, with generously spreading phrases, almost reminiscent of Parry. It makes no great demands, and has no pretentions, but is grateful and musical. Stanford's 'Witches' Charms' (Cramer), is effective, and rhythmically attractive, and, needless to say, beautifully written—but it does not match, indeed it hardly likes to refer to, the bizarre and gruesome horror of Ben Jonson's poem. From Schirmer's come three settings by Arthur Farewell of poems by Emily Dickinson, and Cecil Burleigh's 'Westward,' a sensitive treatment of some lines from 'Hiawatha.'

T. A.

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VIOLIN

The 'Lyric Poem,' for violin and pianoforte, by Eugène Goossens (J. & W. Chester), increases our

respect for this very gifted musician who refuses to grow up. The poem is admirable, but not more so than the music Goossens used to write ten years ago. The violin part has been lavishly fingered—presumably by the composer himself. Goossens, however, ought to know that most violinists capable to do justice to this piece will insist on the fingering which suits them best—which may or may not be the author's. Not a few instances could be given which any player could improve—unless the aim is one of continuous *portamento*. If this is the case, an intimation to this effect would have simplified matters a good deal.

Lajos Bárdos's 'Three Hungarian Folk-Songs' (Oxford University Press) should be a boon to dashing fiddlers with no knowledge of any position higher than the first. They are not, however, as simple as they look, and the accompaniments are not such as one would expect to find 'in the natural state.'

B. V.

VIOLA

Bach's six Suites for 'cello, adapted for the viola, revised and fingered by Svecenski, need neither commendation nor comment. For the violinist and the violist Bach provides the foundation of a good technique and style not less surely than in the case of the organist and the pianist. There is, however, one innovation in this edition (William Organ, Birmingham) which will cause some alarm. On p. 3 there is an 'explanation of marks' wholly unnecessary and rather disturbing. If every editor and every composer begins to invent or adopt new symbols the task of the performer will be more difficult than ever. It is bewildering to find that a certain sign long associated with a definite effect has come to have a new meaning; it is maddening to find the new explanation more confusing than the symbol.

Svecenski, for instance, tells us that a dash (_) over a note means 'that same should be held a trifle longer than its actual value.' Hitherto this symbol has been taken as an indication of bowing which has no reference to length of time. A succession of dashes (_ _ _ _) means detached notes, and a succession of dots surmounted by dashes (‾ ‾ ‾ ‾ ‾) means 'notes to be well separated.' What is the exact difference between 'detached' and 'separated'? The Editor wants the Roman figures I., II., III., and IV. to stand for A string, D string, &c. Is it not simpler to write A st. or D st. in place of I. and II. if in so doing we avoid all possibility of misunderstanding?

I admit that Svecenski is neither the first nor the only one to err in this respect, although he does go further than any other editor or composer I can call to mind. Is an understanding beyond hope? If we go on at this rate the time must come when fiddlers and 'cellists must gather together and settle once for all the disputed points.

B. V.

FLUTE

Three pieces for flute and pianoforte (Rhapsody, Idyll, Elegy), by Arthur Barclay (J. & W. Chester), deserve to be praised as music written with full understanding of the possibilities of the medium. There is no case here of flute 'or violin.' These pieces must be played on the flute or not at all. As music they are pleasant enough, even though they do not bear the stamp of a strong individuality—probably because a somewhat conservative instinct tends here and there to overcome modern tendencies.

B. V.

CHAMBER MUSIC

We have often heard it said that the present age is a barren one. If it is, we are reaping some of the advantages possible only when we are not overpowered by dazzling genius. More consideration is given to the great men of the past, and hastily condemned, neglected works are rescued from oblivion. Composers themselves seem a little more anxious to consult the needs of performers, and write for instruments which before were passed by. Dame Ethel Smyth, for instance, has just published some 'Variations on "Bonny Sweet Robin,"' for flute, oboe, and pianoforte (the flute and oboe parts admitting of possible substitutes in violin and viola), and 'Two Interlinked French Folk-Melodies' for the same combination (Oxford University Press). These are excellent examples of the composer's skill which combines an innate taste for telling melody and a certain cunning in the arrangement of harmony. Some men may perhaps feel a certain want of 'ballast'; the music does seem to ride a little too lightly. But so far from seeing in this error or weakness, I take it to be neither more nor less than an indication of a nature as full of courage as of resource. By all means let us test our anchors and our ropes before we put to sea. But let us also recognise the bravery of more adventurous voyagers.

Dame Ethel Smyth's Concerto for violin, horn, and orchestra has also been published in an arrangement as a Trio for pianoforte, violin, and horn, with viola and 'cello as substitutes for the last (Curwen). This is good news, for the original form debarred many from a composition which has not a few admirers. It is dedicated to 'the best friend of English music, Sir Henry Wood.'

Under the heading of chamber music should be included also a short piece entitled 'All through the night,' for pianoforte, violin, and violoncello, by Reginald Redman (Augener). The melody (a Welsh air) is good and the harmonization careful, but the writing for the violin is bad, for it goes suddenly from the very easy to the very difficult. Moreover, the difficulty is quite unnecessary, as the effect aimed at (twenty-fifth bar) could be more easily obtained by means of harmonic notes.

Frank Haworth's 'Two Andantes for two violins' (Augener) are easy, pleasant, and short. I am rather puzzled by the direction *Nella stila antiqua*. I presume it to be Esperanto for 'In the ancient style.'

Bach's Sonata in C minor, for violin and pianoforte (Schirmer), finds conscientious editors in Hugo Kortschak and Edwin Hughes. Fingering and bowing are carefully annotated, and the print is clear.

B. V.

ORCHESTRA

William Byrd's 'The Carman's Whistle' has been arranged for string orchestra by Granville Bantock (Curwen)—a charming tune scored in masterly fashion. Without comparison with the original it is impossible to discover exactly how much the work in its present arrangement owes to the 'arrangeur.' But we may trust Bantock to do such work in a scholarly fashion. At any rate, the score as it stands must tempt all conductors of string orchestras. The viola part is unusually important, but the work does not make heavy demands on the technique of the players.

B. V.

### CHURCH MUSIC

Recent additions to Novello's music for Sunday School Festivals comprise attractive and well-written tunes by Hugh Blair—'Faithful Shepherd, feed me,' for unison singing, with optional second treble part—and Edward S. Deans, whose two hymns 'Lord of an earth of glory' and 'Take my life and let it be' are for unison and four-part singing respectively. For Sunday School Anniversary services, Hugh Blair has written a bright, tuneful little children's anthem, 'Every morning the red sun.' It is for unison singing, with brief portions for two trebles. In all the above the music appears in both notations. The same publishers send also a simple setting of the Ninefold Kyrie by H. A. Chambers, for use with the composer's Service in G, and an arrangement for men's voices of Stanford's Te Deum in B flat by C. S. Lang—voice part only—to be used with the original edition for choir and organ. The arrangement is mainly unison, with some divisions into two parts.

A chorus from Bach's Cantata No. 37, 'I will lift up mine eyes unto the hills,' has been arranged by Ivor Atkins and J. Michael Diack (Paterson's Publications). The adaptation for pianoforte or organ of the instrumental parts has been well done, and indications of the original scoring—two oboi d'amore, strings, and organ—are also given. This is an effective, stately little movement, which might be confidently undertaken by any average choir. Another interesting short anthem is Gustav Holst's 'Eternal Father,' poem by Robert Bridges (Curwen). It is for soprano solo, chorus (S.A.T.B.), and organ with bells (*ad lib.*). Most of the work is written over a descending scale-passage of six notes. In the last section (6-2 time) these six notes form a ground-bass in minims, over which tenors and basses sing the tune, while sopranos in three parts—preferably placed far away—sing a continuous succession of Alleluias (*ppp*) to the notes B C E G, the first sopranos singing the high G. Apart from this section, which obviously requires delicate handling, the anthem is quite easy.

An interesting addition to the Tudor Church Music series issued by the Oxford University Press is the Service in D minor by John Farrant (of Salisbury). It comprises the Te Deum and Jubilate Deo and the Magnificat and Nunc dimittis. Ouseley—we are told by the editor, Dr. E. H. Fellowes—wrongly attributed this Service to Richard Farrant of Windsor, and his edition was scored from MSS. at the Chapel Royal, St. James's, a text which appears to have been late and much debased. The present edition, which has been transposed up a tone, is from the Peterhouse and Durham MSS. The writing is harmonic, and nowhere provides any serious problems for those accustomed to unaccompanied singing. An accidental is missing from the organ part in the last bar of the Te Deum and from the treble part in bar 4, p. 3, of the Magnificat. The same publishers send H. E. Piggott's setting of the Communion Service. This is well-written, devotional music intended for unison and congregational singing, although the Sanctus, Benedictus, and Agnus Dei may optionally be sung in four-part harmony.

From the H. W. Gray Co. (Novello) come a Motet, 'Fairest Lord Jesus,' by Peter Christian Lutkin, and a short festival Cantata, 'Great and Marvellous,' by Rowland Leach. The Motet is for baritone solo and chorus (S.A.T.B.), and is based on the Lutheran Chorale 'Munich' (1677). The part-writing is interesting, and the work, which is of moderate difficulty, should prove effective if well sung, preferably without accompaniment. The Cantata consists of four numbers: (1) tenor solo, 'God so loved the world'; (2) chorus, 'Great and Marvellous'; (3) soprano solo, 'And God shall wipe away all tears from their eyes'; (4) choral finale. The soprano solo is a fairly elaborate piece of work which would make an effective separate number. The choruses are broadly-written, vigorous movements, in which some imposing effects are obtained by quite simple means. As a whole, the Cantata is not difficult. G. G.

### UNISON SONGS

The cheap school edition of the second book of Boulton and Somervell's 'Our National Songs' costs only sixpence. Here are the words and tunes of a score of songs, all of these islands except one, a Dutch South African psalm tune. These are the more welcome in that they explore some less familiar paths (Cramer).

### PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

With Parry's pretty little 'Cradle Song (two-part) is issued Sharman's 'Sea Mood,' a unison song allowing the use of power and asking for plenty of colour (Novello).

Victor Hely-Hutchinson has set four of Blake's 'Songs of Innocence' for S. and M.S., and one—'The Little Boy Lost'—for S.S.M.-S. He happily touches off the simplicity of the poems, which are dangerously easy to set. All move at a brisk pace, except No. 3, 'Infant Joy.' There are a few three-part chords in this, also in No. 2, 'The Lamb' (Oxford University Press).

In Margaret Crichton's 'What the robin sang' there are signs of inexperience in the laying out of the parts, but the little piece is pleasant in its unpretentious way. It is for S.A., the lowest note being B flat.

Another of Robert Jones's pieces, edited by Warlock, is 'Now have I learn'd with much ado' (S.S.). This is a dainty conceit, in which the voices answer each other tastily. It is suitable for older singers (Curwen).

### MALE-VOICE

Paterson issues a simple arrangement for T.T.B.B. of the Coronach from 'The Lady of the Lake'—'He is gone on the mountain,' by David Stephen. Male choirs of no great numbers could make this effective.

### MIXED-VOICE

Dr. Sweeting has arranged for Cramer's 'Choral Library' the old English song 'The Willow Tree' (S.A.T.B.). This is a piece for sympathetic singers, able to make their voices convey simple pathos without losing colour. The arrangement is quite straightforward. Graceful and agreeably fluent is H. A. Chambers's setting of 'There is a garden in her face,' for S.A.T.B. Choirs able to touch the notes richly and lightly will enjoy this. It is from Novellos, who reprint the chorus, 'Forward through the glimmering darkness,' from Parry's cantata, 'War and Peace'—a sturdy song of high aspiration, meet for the times. If the orchestra is available, so much the better. W. R. A.

# The Musician's Bookshelf

'William Byrd.' By Frank Howes.

[Kegan Paul, 7*s.* 6*d.*]

The latest number in the 'Masters of Music' series breaks a good deal of fresh ground, as was to be expected of the first full-size book on Byrd. Mr. Howes has gone about his task in an unusual way. Hitherto biographers have chosen one of two courses. Either they have cleared the biographical matter out of the road, and then spread themselves over the music, regarding the latter as the department of most importance to the average reader; or they have run the biographical and critical matter tandem-wise, showing *en route* the relationship between the man and his work. Mr. Howes evidently felt that methods suitable for Beethoven or Mozart would probably be a good deal less satisfactory for Byrd, because so much of the biographical data is conjectural, and when all is said the story of his life is scanty.

But a man and his work are one, and as we have no authentic portrait of Byrd, either verbal or pictorial, Mr. Howes reverses the usual process, and helps us to evolve one from a study of the composer and the circumstances and period in which he worked. As a result, the book contains a great deal that is only indirectly connected with its subject. Thus it opens with quite a lengthy treatise on early English music and its instruments, the influence of the Reformation on music, and other kindred topics. This reconstruction of the set of circumstances that produced the Tudor-Elizabethan school is well and interestingly done. The musician will welcome so much information handily set forth, and the average reader will not find it forbidding. Having set the scene, Mr. Howes takes us through Byrd's works in detail, following on with a final chapter of fifty pages in answer to his question, 'What sort of man was it who produced this work?' We thus end the book with as definite a portrait as can be got in this way. The tenacious character of Byrd, which shows itself in the thoroughness and seriousness of his music as a whole, is no less seen in the stubbornness with which he fought one law-suit after another. Mr. Howes daringly holds that Byrd was 'a Quaker fifty years before George Fox was born,' and certainly he makes out a good case. 'The only two qualities [says Mr Howes] that differentiate him from the typical Quaker, beside the fact that he was a musician, are his absence of humour and his feeling for romance.' (Incidentally one speculates as to how many Quakers may not have been musicians. The non-use of music in their religious exercises may mean little. Many churchmen prefer services at which there is no music, although—perhaps because!—they themselves are musical.)

It is a pity Mr. Howes could not have helped out his discussion of the music with far more liberal use of music-type. He does all that can be done with words alone, but, as usual, one feels the inadequacy of verbal descriptions of music that is unfamiliar, and in some cases not easily at hand. Fortunately the gramophone comes to the rescue. It was a happy thought to give references to such records as are available. With these, plus copies of a few works that a reader may count on hearing sung by madrigal choirs from time to time, it is possible to get a good working knowledge of Byrd's music.

In discussing the 'Great' Service, Mr. Howes holds that its insistence on one key is fatal to its performance straight through, and suggests that choral societies should 'perform it, suitably interspersed with anthems, motets, and solos.' Isn't he exaggerating this one-key difficulty? Many of Bach's most popular cantatas have very little key variety. True, they have variety of other kinds, including that provided by the orchestral accompaniment. Yet the difficulty does exist in their case, and it has been overcome by the cultivation of sufficient historical sense in the hearer to enable him to adjust himself. So easily has this been done that one of the most frequently sung of all is the very one that is unaccompanied, and is in E minor practically throughout—'Jesu, priceless Treasure.' I believe that the 'Great' Service could be endured at a sitting by more people than Mr. Howes thinks capable of the feat. Anyhow, the idea of interspersing it with other material is too risky. A better way of accommodating the restless modern ear would be to transpose certain movements; a tone up or down would make little or no difference to the singers, but would be a great relief to the listener.

Speaking of one of Byrd's Christmas pieces, Mr. Howes says 'It is worth noticing that Byrd begins this chorus in compound pastoral rhythm, like so many writers of Christmas music (*e.g.*, Bach and Handel), and, as in other carols, passages move in thirds and sixths. It cannot be a case of association that gives these features to Christmas music; it can only be that the mind of man symbolises this Christmassy emotion in auditory images of this shape.' But surely it *is* a case of association. Handel wrote his Pastoral Symphony just so because he had at the back of his mind the words 'There were shepherds abiding in the fields,' and as hardly any poet or painter uses Christmas as a subject without reference to the shepherds, even so the composer naturally becomes pastoral and six-eight-y, with a liberal allowance of thirds and sixths.

Mr. Howes has a good chapter on the instrumental music—a department in which listeners need even more help than in the choral music. As he says, a good deal of it is tentative and of no great interest; but there are charming pages in it, and to the musician it is a mine of interest—especially such things as the Variations on 'The woods so wild.' A general appreciation of this old keyboard music is hindered by the unsuitability of the pianoforte as its medium, the unexpected difficulty of much of it, and the scarcity of practicable performing editions which the average domestic player can use. It is perhaps too much to hope for more gramophone records of old English keyboard music played on the harpsichord; yet the venture may be no more rash than was the issue of madrigal records ten years ago. Certainly the general musical public will get but a poor idea of this music without such help.

A good practical feature is an Appendix giving the titles of all the works of Byrd that are mentioned in the book, classified, and with the publishers' names, and (in the case of music issued in sheet form) the price. As was said above, reference is also made to such gramophone records as are available, and the records themselves are critically discussed. Not so many years ago the author of a book of this kind would have thought such details beneath his august notice—a high-horse attitude that led to the sparseness of the public in this country for books and journals concerned with music. Happily the new

generation of musical biographers, whatever faults they may have, possess one prime merit: they work throughout with a realisation that if the composer of long ago is to be revivified, it will not be by the retailing of apocryphal anecdotes, but by bringing the reader into direct contact with the music, both as performer and listener. This is a capital virtue in Mr. Howes's book, which has the further merits of good writing, and the note of tempered enthusiasm without which musical criticism is a thing of nought. Only in one expression of his admiration for Byrd does he appear to overshoot the mark. On p. 231 he says that Byrd 'disputes with Purcell the title of the foremost British composer.' It is a thankless job, this handing round the title of 'greatest,' because the grounds of comparison are too hazy. But for my part I am tired of hearing Purcell hailed as the greatest English composer. A marvellously gifted one, if you like; an English Schubert—almost a Mozart. But when so much is said it has to be admitted that compared with the Bachs and Beethovens he is short-breathed. This was due to circumstances, no doubt, but the fact remains, and it makes him a potential rather than an unmistakable first-rater. We have to admire him with qualifying 'buts' and 'ifs': had he but been born fifty years later; or had he but lived twenty years longer; and so on. Similarly, Byrd, great as he was, is kept below the peak by his limitation of mood, and, on the instrumental side, by the undeveloped state of his medium and technique. However, since crowns are being bestowed, even a humble reviewer may take a hand. So, after claiming to be no less a Byrdite and Purcellian than most musicians, I make bold to say that the greatest English composer is happily alive to-day, and his name begins with E. H. G.

'Les Ancêtres Flamands de Beethoven.' Par Raymond Van Aerde.

[Godenne, Malines.]

It has long been held, in a vague sort of way, that Beethoven was of Flemish descent, though the identity of the town from which the family came was uncertain. The honour seemed to rest between Antwerp and Louvain. Mr. Van Aerde, the archivist of Malines, has now settled the matter, and in this handsomely produced book sets forth in detail evidence that shows the Beethovens to have been a Malines family. Louis, the composer's grandfather, it seems, was born at Malines, not at Antwerp, and was in the Malines Choir School. This fact was discovered in a curious way. Michel van Beethoven, the father of Louis (*b.* Malines, 1684), fell on evil days late in life, and became a bankrupt. According to legal custom, the two sons, Nicholas and Louis, were summoned with other relatives. Mr. Van Aerde gives a facsimile of the summons issued against Louis by the Malines Curator Steenmans in 1744, wherein Michel's son is described as 'Sr Louis van Beethoven, musicien in het Cabinet van Syne hoogheyt den Ceurvorst van ceulen tot Bonn' ('musician at the Court of his Highness Prince-Elector of Cologne, at Bonn'). The house of the family has also been traced—No. 11, rue des Pierres—and a photograph of it is given. There are many portraits, facsimiles, and illustrations of Malines past and present. Mr. Van Aerde deserves well of his townsfolk, and of musicians generally; first, for his research; and, second, for giving us the results in so attractive and well-documented a form. H. G.

'Sullivan's Comic Operas: a Critical Appreciation.' By Thomas Dunhill.

[Arnold, 10*s.* 6*d.*]

'Origin and Development of Light Opera. By Sterling Mackinlay.

[Hutchinson, 21*s.*]

Mr. Dunhill's book is welcome on several grounds. More than any other composer, Sullivan has suffered from being written about by authors with very slender musical qualifications—authors more concerned with personal gossip, royalty and sales statistics, &c., than with the only thing that matters much about a composer. Competent critics in the past have given too little notice to Sullivan, regarding him as a gifted composer who took the wrong turning by writing mere comic operas instead of adding to the shelvesfull of still-born oratorios. We know now that fifty years ago the best critical opinion on the Continent saw that the real excellence of Sullivan was shown only in these 'mere' comic operas—a view now increasingly held in this country. Mr. Dunhill is particularly well qualified to deal with his subject, partly because he is a discerning enthusiast who knows the Savoy operas from A to Z, and also because he himself has a happy knack in writing music that in its tunefulness and deftness of touch undoubtedly owes a good deal to Sullivan.

But above all, the book is timely for the protest it utters concerning some stupid conventions and restrictions which, as Mr. Dunhill shows, prevent much of Sullivan's music from making its complete effect.

The bulk of the book is inevitably devoted to a detailed discussion of the works in chronological order. The reviewer need do no more than recommend the devotee to go over the familiar ground with Mr. Dunhill, pianoforte score at hand for reference. He will discover many excellences that have probably escaped him hitherto, and he will enjoy future performances the more through having learnt something of the means whereby Sullivan made some of his best hits. All this part of the book may be passed over here, and the available space used to draw notice to some points raised in the closing pages.

The chapter on 'Sullivan and the Orchestra' is incidentally a severe indictment of the owners of the performing rights of the Savoy operas. It seems incredible that of only one opera—'The Mikado'—is the full score available. This exception was lithographed in Germany, and may be seen at the British Museum, so the term 'available' is euphemistic.

Why [asks Mr. Dunhill] are the full scores not published and on sale?

> What is the meaning of the strange policy of secrecy which has never been adopted in the case of any other important composer in modern times? It seems incredible that the British people should be denied access to the work of one of their greatest musicians in its only proper and authentic form. It is more incredible still that it is impossible to hire a manuscript full score for the purpose of conducting a performance, and that even the musical director during the London season is obliged to be content with a 'cued-in' pianoforte copy on his desk. This is a state of things that no self-respecting conductor can view with equanimity, but he has no choice in the matter, for the owners of the performing rights have decreed that he shall never be allowed to do his job as thoroughly as he would wish to do it.

And he reminds his readers that when, in 1926, Dr. Malcolm Sargent conducted a season at the

(*Continued on page 437.*)

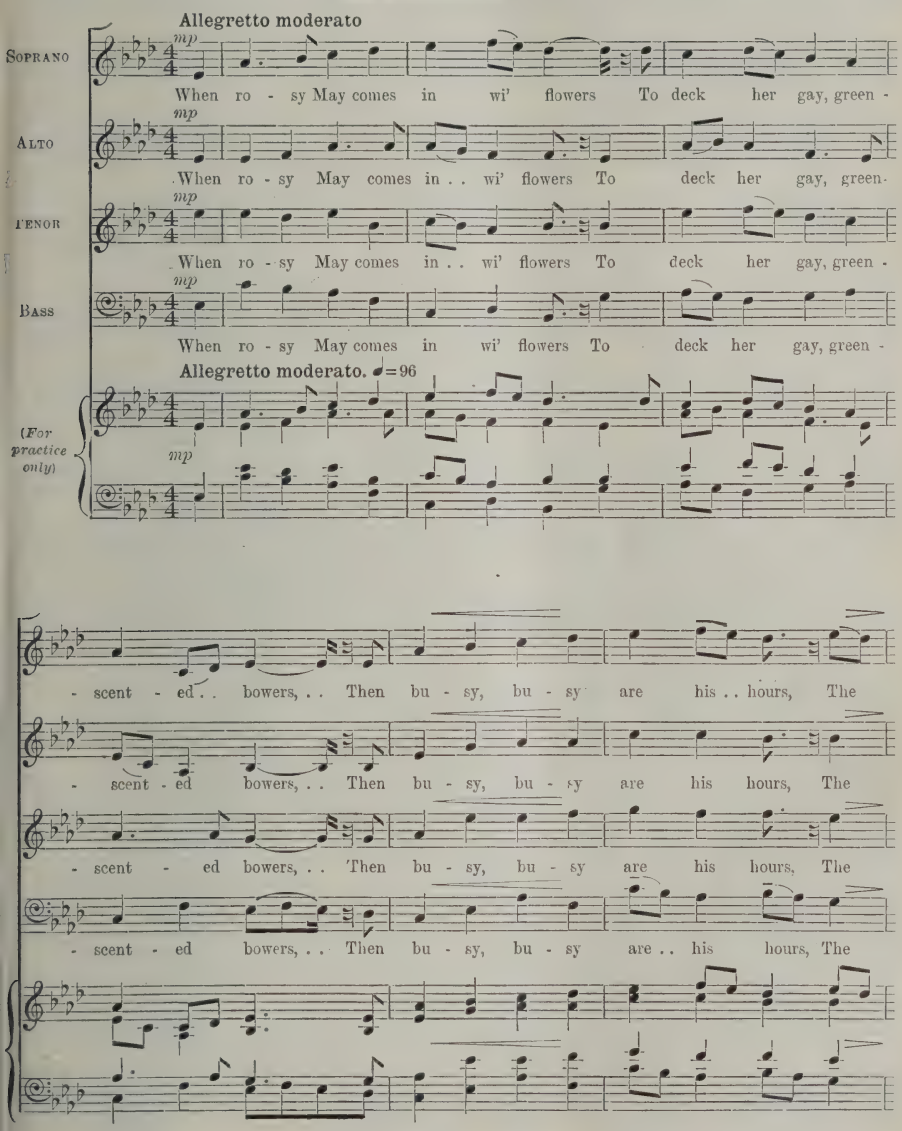
# Rosy May

FOUR-PART SONG FOR MIXED VOICES

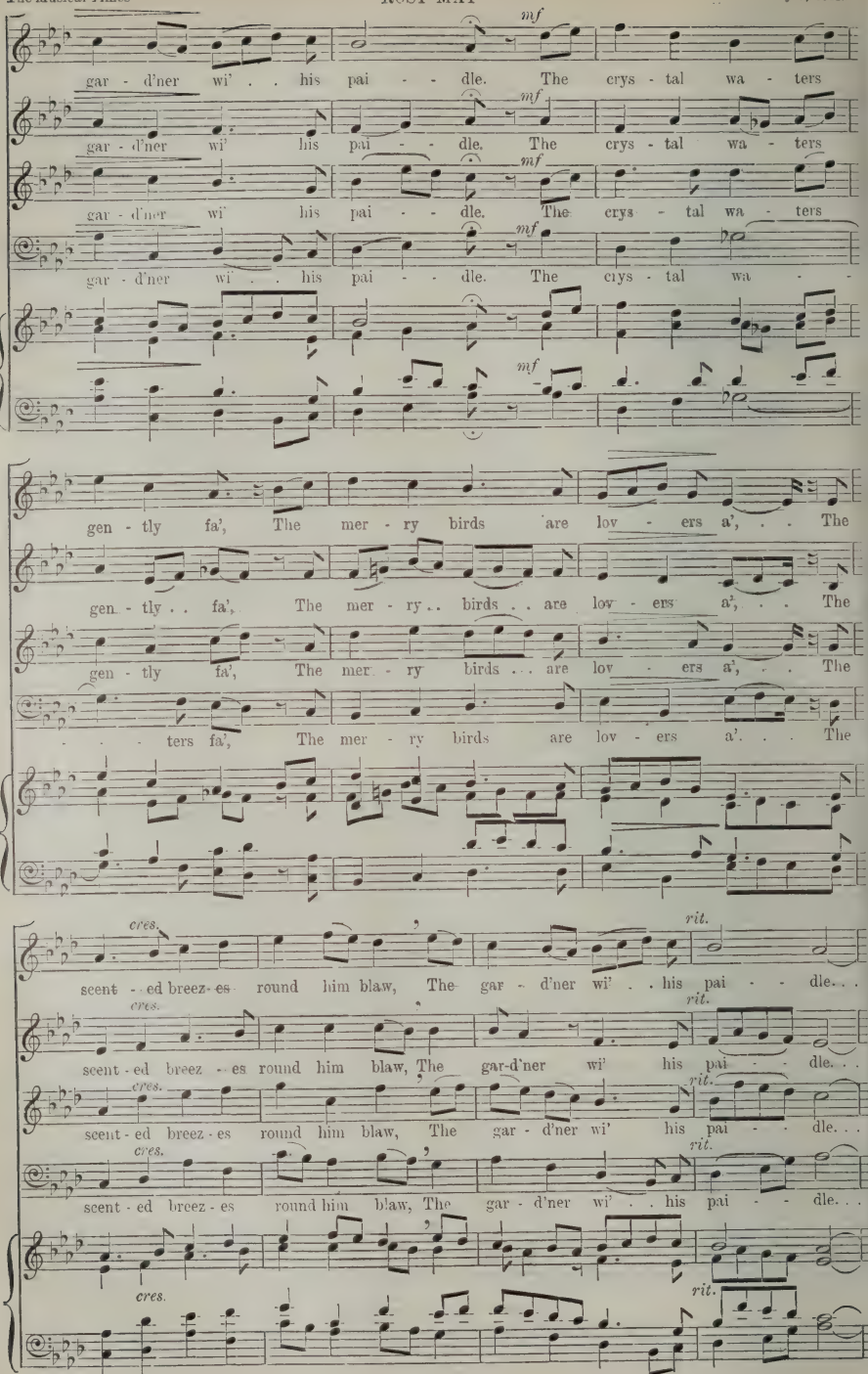
Words by Burns

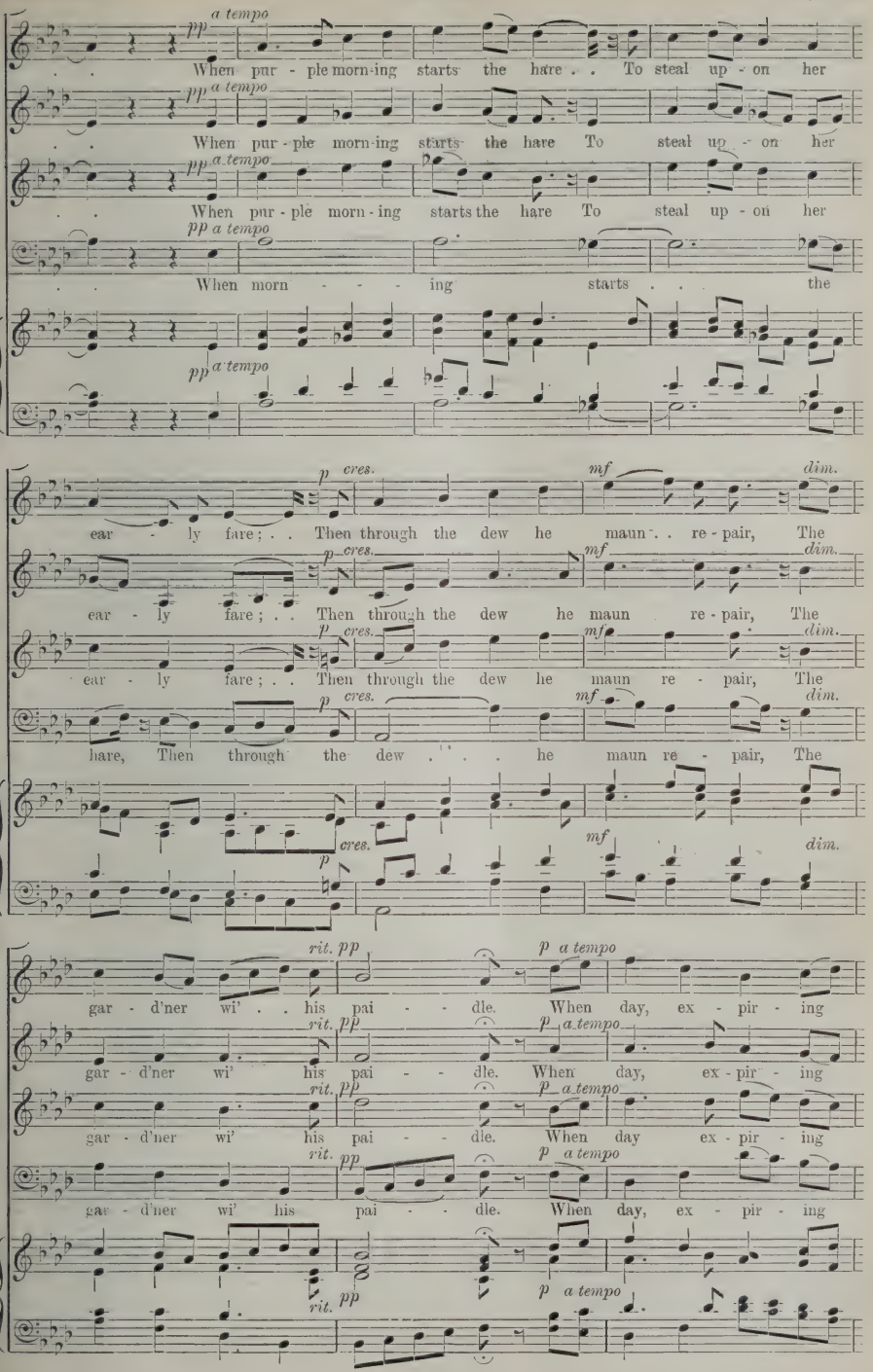
Scottish Folk Tune
Arranged by Edgar L. Bainton

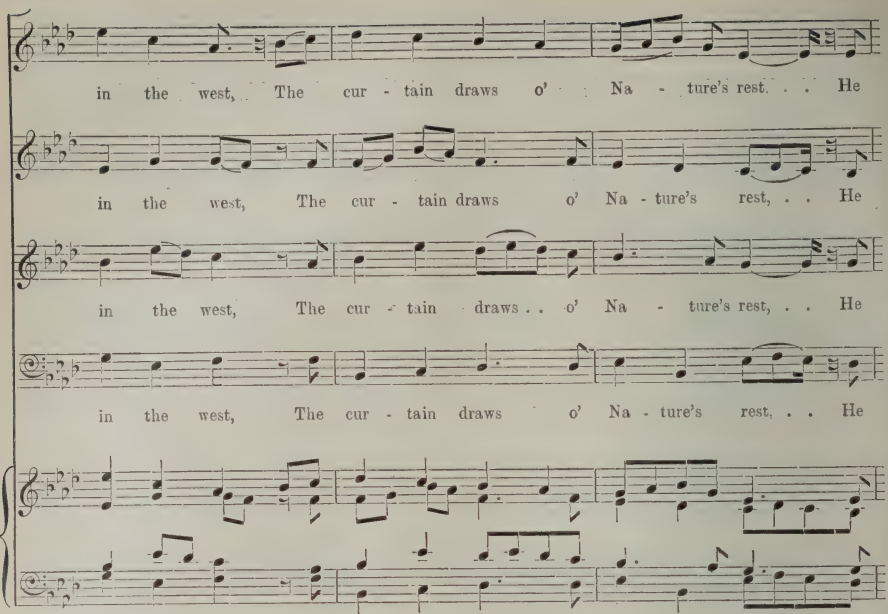
London: Novello and Company, Limited; New York: The H. W. Gray Co., Sole Agents for the U.S.A.

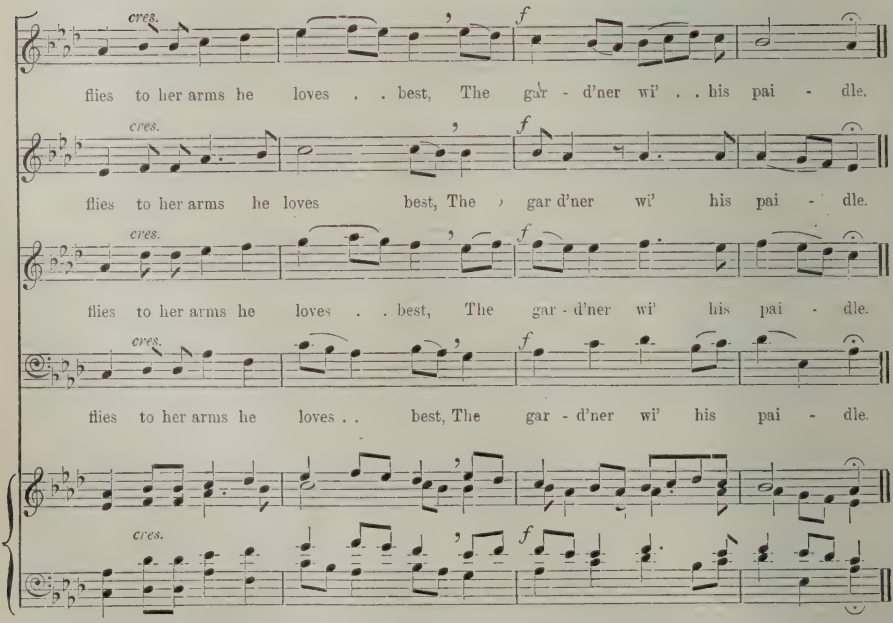

Allegretto moderato
Soprano
Alto
Tenor
Bass
mp
When ro - sy May comes in wi' flowers To deck her gay, green -
When ro - sy May comes in . . wi' flowers To deck her gay, green -
When ro - sy May comes in . . wi' flowers To deck her gay, green -
When ro - sy May comes in wi' flowers To deck her gay, green -
Allegretto moderato. ♩=96
(For practice only)
- scent - ed . . bowers, . . Then bu - sy, bu - sy are his . . hours, The
- scent - ed bowers, . . Then bu - sy, bu - sy are his hours, The
- scent - ed bowers, . . Then bu - sy, bu - sy are his hours, The
- scent - ed bowers, . . Then bu - sy, bu - sy are . . his hours, The

*Copyright*, 1928, *by Novello and Company, Limited*


mf
gar - d'ner wi' . his pai - - dle. The crys - tal wa - ters
gar - d'ner wi' his pai - - dle. The crys - tal wa - ters
gar - d'ner wi' his pai - - dle. The crys - tal wa - ters
gar - d'ner wi' . his pai - - dle. The crys - tal wa - -
gen - tly fa', The mer - ry birds are lov - ers a', . . The
gen - tly . . fa', The mer - ry . . birds . . are lov - ers a', . . The
gen - tly fa', The mer - ry birds . . . are lov - ers a', . . The
- - - ters fa', The mer - ry birds are lov - ers a'. . . The
cres.
rit.
scent - ed breez - es round him blaw, The gar - d'ner wi' . . his pai - - dle. . .
scent - ed breez - es round him blaw, The gar-d'ner wi' his pai - - dle. . .
scent - ed breez - es round him blaw, The gar - d'ner wi' his pai - - dle. . .
scent - ed breez - es round him blaw, The gar - d'ner wi' . . his pai - - dle. . .


pp a tempo
When pur - ple morn-ing starts the hare . . To steal up - on her
When pur - ple morn-ing starts the hare To steal up - on her
When pur - ple morn - ing starts the hare To steal up - on her
When morn - - - ing starts . . the
p cres. mf dim.
ear - ly fare; . . Then through the dew he maun . . re - pair, The
ear - ly fare; . . Then through the dew he maun re - pair, The
ear - ly fare; . . Then through the dew he maun re - pair, The
hare, Then through the dew . . . he maun re - pair, The
rit. pp p a tempo
gar - d'ner wi' . . his pai - - dle. When day, ex - pir - ing
gar - d'ner wi' his pai - - dle. When day, ex - pir - ing
gar - d'ner wi' his pai - - dle. When day ex - pir - ing
gar - d'ner wi' his pai - - dle. When day, ex - pir - ing


in the west, The cur - tain draws o' Na - ture's rest. . . He
in the west, The cur - tain draws o' Na - ture's rest, . . He
in the west, The cur - tain draws . . o' Na - ture's rest, . . He
in the west, The cur - tain draws o' Na - ture's rest, . . He


cres.
f
flies to her arms he loves . . best, The gar - d'ner wi' . . his pai - dle.
flies to her arms he loves best, The gar d'ner wi' his pai - dle.
flies to her arms he loves . . best, The gar - d'ner wi' his pai - dle.
flies to her arms he loves . . best, The gar - d'ner wi' his pai - dle.

(*Continued from page 432.*)

Savoy, after getting his own way and being allowed a sight of the sacrosanct original manuscripts, he was accused of tinkering Sullivan's orchestration. What he had done was merely to remove errors, and bring out many points that had inevitably been lost to sight as a result of the stupid policy of restricting conductors to a pianoforte score!

The only suitable term for such a topsy-turvy situation is happily provided by the operas themselves: it is Gilbertian. And what a lop-sided and tasteless policy is that which has so jealously guarded the libretti and certain bits of 'business' in the operas, and at the same time prevented the music from being heard in its integrity! The injustice done to Sullivan's work by the very people who might have been expected to show the most scrupulous regard for it, has its counterpart in the Philistinism of the average Savoy audience. To give an example mentioned by Mr. Dunhill, how many people have really heard the little orchestral fugato that greets the entry of the Lord Chancellor in 'Iolanthe'? It is one of Sullivan's best bits of musical humour, and, moreover, it has a thematic connection with the song which follows. Yet, as Mr. Dunhill says, it is invariably drowned by the ovation which greets the entry of the 'star' who plays the part. But what can be expected of an audience which, by its ridiculous habit of encoring practically every number, destroys the structure and continuity of the works?

We do not find 'The Mastersingers' held up while the 'Prize Song' is repeated; a fine piece of rhetoric or a rich bit of low comedy in Shakespeare, or a witty exchange in Sheridan: we enjoy such things no less than the Savoy 'fan' enjoys his pet songs, but we do not spoil them and their context by noisily demanding their repetition. Moreover, indiscriminate encoring has as little significance as any other kind of indiscriminate honour: 'When everyone is somebodee . . . .' Savoy audiences, above all, ought to realise the sound sense of that couplet.

On the whole, one feels that the Gilbert-Sullivan operas would gain by a couple of years of non-performance, followed by a revival in which three principles should be rigorously adopted: (1) Sullivan's orchestration should receive full justice; (2) encores should be prohibited; and (3) the overdone by-play that has become established in recent years should be abolished. In regard to (3) Mr. Dunhill quotes Miss Jessie Bond (one of the original Gilbert-Sullivan players), who says that 'the tricks and antics' of present day performers would never have been tolerated by either author or composer.

It is too much to expect such drastic measures, perhaps, but we may reasonably hope that Mr. Dunhill's excellent work will effect something. It may bring about the belated publication of the full scores; and it may even work something of a miracle by persuading the noisy insatiables in the Savoy audiences to show their admiration for the operas by allowing *all* the music to be heard, and the stories to be developed without interruption.

Mr. Mackinlay's book covers a lot of ground, both in chronology and width of scope, and its comprehensiveness makes it valuable for reference purposes. His tendency to garrulousness is in keeping with a subject that on its literary side is perilously near zero. (Some of the examples of punning rhyme quoted in the chapter on 'Burlesque' make one squirm.) There are many illustrations and portraits, and an exhaustive index. A reproduction of Johann Strauss's 'Promenade Quadrille' shows that composer conducting at a Covent Garden 'Prom.' with his back to the orchestra. When did this method begin and end? The present writer has met with it once—at Bexhill, about thirty years ago, when he saw a foreign conductor thus direct his band from behind, so to speak. The point does not appear to have been mentioned by writers on conducting. The price of Mr. Mackinlay's book is stiff, but is justified by the amount of lore placed at the reader's disposal in an agreeable manner.

H. G.

Prof. Kitson has added to his series of text-books one on 'Invertible Counterpoint and Canon' (Oxford University Press, *7s. 6d.*). As he remarks in his preface, there is nothing new to be said on the subject. He has, however, improved on many treatises by eliminating the superfluous, with clarifying result. He treats of counterpoint at the octave, fifteenth, tenth, and twelfth; counterpoint invertible at more than one interval; triple counterpoint; imitation, inversion, &c; canon at the octave in two parts; canon two in one at other intervals; and canon in three or more parts. He takes Bach as the chief authority, on the ground that there is no need to go farther back except for special purposes. In the chapter on Imitation he lays stress on the importance of a good harmonic substructure—'it is fatal to let the imitations force the harmony.' He is emphatic, too, on over-frequent chord changes. Most bad contrapuntal work comes from weakness in these respects, and the fact is a convincing proof of the value of this study from the harmonic point of view. In fact, a student brought up on the slack principle that you *must* study harmony whereas you *may* study counterpoint is rarely other than a half-baked musician. This compact little treatise shows that the subject is neither dismal, useless, nor unmusical.

Debussy's 'Monsieur Croche the Dilettante Hater' is an English version of articles that appeared in various French journals (Noel Douglas, *6s.*). A good deal of the material appeared in the *Musical Times* in 1918 and 1919, translated by Mrs. Frank Liebich, so there is no need to discuss the book now. The version under notice is readable. Some of the numerous foot-notes that appear are superfluous—*e.g.*, few readers of such a book will need to be told that the Choral Symphony is 'Beethoven's 9th Symphony in D minor, Op. 125,' or to receive similar information concerning the 'Unfinished' and 'Pastoral.' Debussy discovers an attractive flavour of tartness, and his little articles are unmomentous and enjoyable.

William S. Hannam's 'Notes on the Church Cantatas of John Sebastian Bach' is clearly the work of an enthusiast. Its most valuable parts are of the tabular kind—list of the works in alphabetical order with numbers, in the order of the Breitkopf & Härtel edition, cantatas published with English words, cantatas, choruses, and songs for special study, &c. The notes on the various cantatas contain useful information, and there is also a separate series of notes on the songs and duets. The critical side of the book is less helpful, as it consists too often of a mere adjective or two. But as a collection of well-arranged information the little book is one not to be missed by the Bachite (Oxford University Press, *7s. 6d.*).

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Zur Psychologie der Klaviertechnik.' Von Willy Bardas. Pp. 98. Im Werk-Verlag zu Berlin.

'Year-Book for 1928,' of the British Federation of Musical Competition Festivals. Edited for the Central Board by John Graham. Pp. 268. From the Federation Offices, 22, Surrey Street, Victoria Embankment, W.C.2, 1*s.* 3*d.*

'The Limitations of Music.' A Study in Æsthetics. By Eric Blom. Pp. 172. Macmillan, 6*s.*

'The Use of Plainsong.' By Edgar T. Cook. Pp. 47. Plainsong and Mediæval Music Society, 2*s.* 6*d.*

Catalogue of the Plainsong and Mediæval Music Society's Library. Pp. 39. From the Society, 5*s.*

'Über die Art Musik zu Hören.' By Siegfried Ochs. Pp. 54. Im Werk-Verlag zu Berlin.

The Oxford Book of Carols.' By Percy Dearmer, R. Vaughan Williams, and Martin Shaw. Pp. 248. Oxford University Press, 4*s.* 6*d.*

# Church and Organ Music

## THE ROYAL COLLEGE OF ORGANISTS

Lectures will be given at the College, on Tuesday, May 15, as follows: At 3 p.m., by Dr. W. H. Harris, M.A., F.R.C.O. (organist of New College, Oxford), on 'General Points to be observed in Choir-Training'; at 6.30 p.m., by Dr. Ernest Bullock, F.R.C.O. (organist of Westminster Abbey), on 'Anglican Chanting.' Admission free. The Choir-Training Examination will be held on Wednesday, May 16.

Dr. A. Eaglefield Hull, F.R.C.O., will give three historical organ recitals at the College on Saturday afternoons, May 5, 12, and 19, at 3.30 p.m. Admission free; no tickets required. A collection will be made at each recital in aid of the Organists' Benevolent League. The subjects of the three recitals are: (1) Classical—from Buxtehude to Mendelssohn; (2) Romantic—from Franck to Widor; (3) Contemporary. The first recital of this series, on April 28, dealt with the period 'Frescobaldi to Purcell.'

An examination for the Sir John Goss scholarship will be held at the College on June 9. The successful candidate will be entitled to three years' free tuition at the Royal Academy of Music. Candidates must be either choristers or ex-choristers, and under seventeen years of age on the date of examination. Particulars, date of entry, &c., may be obtained from the Registrar of the College, Kensington Gore, S.W.7.

H. A. HARDING, *Hon. Secretary.*

We have received programmes recently performed at special musical services at Chelsea Wesleyan Church. On April 10 (for example) the scheme included a Handel Concerto for organ and orchestra (organ, Mr. H. V. Peacock), Bach's Cantata No. 189 for solo voice, flute, oboe, and strings (soloist, Mr. Percy Manchester), Bach's fifth 'Brandenburg' Concerto (pianoforte, Mr. Arnold Goldsbrough), Motets by Gibbons and Weelkes, and Vaughan Williams's Five Mystical Songs for solo voice, chorus, and orchestra (Mr. Percy Manchester). The conductor and moving spirit in this excellent enterprise is Mr. Arnold Foster. Readers who live Chelsea-way should support such music-makings.

We have received the Annual Report for 1927 of the Organists' Benevolent League. At the annual meeting Dr. Ernest Bullock, who, as Westminster Abbey organist, succeeds Mr. Sydney Nicholson as President, was heartily welcomed. The secretary, Mr. Thomas Shindler, announced that Sir Walford Davies had become a member of the committee. A bequest of £100 had been left to the Fund by the late John Stubbs, of Chorley, a former member and Associate of the College. Applications for relief during the year had been less numerous than usual, and in every case the committee had been able to give assistance. In some instances, however, it regretted that the available funds had not permitted of larger grants being made, and once more reminded the rank and file of the profession of the need for more frequent recitals and concerts on behalf of the League. The balance sheet showed that grants during 1927 had amounted to £160; receipts from recitals and concerts were £146, and from donations and subscriptions, £93. In view of the fact that the organists in the country number some thousands, the income from recitals ought to be much larger. With anything like adequate support in this way the committee would be able to do far more in the provision of annuities for old and impoverished organists. This can only be done from income produced by invested funds. The Report points out that the annuities now being granted are very small, and that the Committee desires 'to invest such an amount as would provide (say) six annuities of 10*s.* or £1 a week.' It therefore appeals to members of the profession for help by means of regular subscriptions, or through recitals.

In a St. George's Hall, Liverpool, programme note concerning Buxtehude, Mr. Ellingford states that Bach walked fifty miles to hear that composer play. Fifty miles is no great distance for a pilgrimage, even in these motoring and flying days, so we think it worth while to point out that from Arnstadt to Lübeck is about two hundred and thirty (English) miles. Bach thus covered about four hundred and sixty miles on the double journey, which was something like a walk. Mr. Ellingford evidently followed Spitta and Parry, who give the distance as fifty miles, but omit to state that the miles were of the German measure. The fact is apparently of little moment, but it has some importance in that it partly explains why Bach's four weeks' holiday ran into four months, and got him into hot water with his pastors and masters on his return.

At the Town Hall, Ripon, on April 7, a portrait in oils of Dr. C. H. Moody, organist of the Cathedral, was handed over to the Mayor of Ripon to be hung in the Mayor's Parlour. The portrait, which has been purchased by subscription, represents Dr. Moody in his Doctor's robes wearing the insignia of the C.B.E., and is the work of Miss M. E. Hunter, a local artist of repute. The speakers at the ceremony were the Bishop of Ripon, the Mayor of Ripon, and Councillor C. Harker, all of whom bore warm testimony to the value of Dr. Moody's work. Dr. Moody has just been invested as Grand Organist of the Grand Lodge of England.

The organ presented to Cheltenham Town Hall by Mr. and Mrs. E. J. Burrow was formally opened on March 28, when Dr. Harold Darke gave a recital, his programme including Bach's Prelude and Fugue in D, the Overture to the 'Occasional' Oratorio, Saint-Saëns's Fantasia in E flat, Elgar's 'Imperial March,' and his own Rhapsody. The organ was built by Messrs. Rushworth & Dreaper, and is a three-manual of thirty-three speaking stops, thirteen couplers, and twenty-four foot and finger pistons.

So many performances of Bach's 'St. Matthew' and 'St. John' Passions have been reported that we are unable to record them all. A notable point is the increase in the number of performances, either wholly or in selections, in small centres of population where a few years ago such an undertaking would have been regarded as impossible.

At All Saints', Hertford, on March 28, Brahms's 'Requiem' was performed by the East Herts Music Society with a choir and orchestra of about a hundred. The soloists were Miss Bertha Steventon and Mr. Stuart Robertson. Mr. W. J. Comley conducted, and Mr. Douglas Rogers was at the organ.

Mr. Wilfrid Greenhouse Allt, organist of St. Giles's Cathedral, Edinburgh, has been appointed to succeed the late Dr. T. H. Collinson as organist to Edinburgh University.

RECITALS

Dr. Bernard Jackson, Boston Parish Church—'March of the Wise Men,' *Dubois;* Allegro (Flute Sonata in C), *Bach;* Preludes on 'St. Mary' and 'St. Anne,' *Parry;* Fantasia and Toccata in D minor, *Stanford.*

Mr. Allan Brown, City Temple—Fantasia in E minor, *Silas;* Toccata and Fugue in D minor, *Bach;* Prelude, Fugue, and Variation, *Franck;* Finale (Symphony No. 6), *Widor.*

Dr. Henry Ley, Eton College Chapel—Pièce Héroïque, *Franck;* Grand Fantasia in F minor, *Mozart;* Toccata (Sonata No. 14), *Rheinberger;* Prelude and Fugue in E flat, *Bach;* Prelude on 'O come and mourn with me awhile,' *Parry;* Sonata No. 1, *Mendelssohn.*

Mr. Purcell J. Mansfield, City Hall, Glasgow—Minuet in G, *Paderewski;* Impromptu No. 3, *Coleridge-Taylor;* Scherzo (Symphony No. 2), *Guilmant;* Variations on 'Where the bee sucks,' *Benedict;* Overture, *Morandi.*

Dr. Walter Williams, Middleton Parish Church—Dithyramb, *Harwood;* Air (from Suite in D), *Bach;* Andante, with Variations, *Haydn;* Final March (Suite No. 2), *Boëllmann.*

Mr. Leonard J. Castle, St. Matthew's, New Kent Road—Grand Chœur in D, *Guilmant;* Overture, 'Athalie,' *Handel;* Invocation, *Guilmant.*

Mr. Harry Wall, St. Andrew-by-the-Wardrobe, E.C.—Canzone in A minor, *Guilmant;* Fugue ('Pastoral' Sonata), *Rheinberger;* Sketch in G, *Wolstenholme;* 'Laus Deo,' *Harvey Grace.*

Mr. Guy Michell, St. Matthew's, Worthing—Fiat Lux, *Dubois;* Sonata No. 6, *Merkel;* Two Chorale Preludes, *Reger.*

Mr. C. S. Richards, Hexham Abbey—Prelude and Fugue in F minor, *Bach;* March on a Ground Bass, *Dohnányi;* Pièce Héroïque, *Franck;* Sonata No. 6, *Mendelssohn;* Concert Overture, *Hollins.*

Mr. Warren D. Allen, Memorial Church, Stanford University, U.S.A.—An English programme: Legend, *Alcock;* Hymn-Prelude, 'London New,' *Charlton Palmer;* Evening Song, *Bairstow;* Sérénade un peu sérieuse, *Harry Farjeon;* Cradle Song, *Harvey Grace:* Fantasia on 'The King of Love,' *Frederic H. Wood.*

Dr. H. C. L. Stocks, Holywell Parish Church—Adagio in E flat, *Elgar;* Chorale Prelude, 'In deepest need,' *Bach;* Marche Religieuse, *Guilmant;* 'Hush Song,' *Stanford.*

Rev. A. M. Samson, St. Michael and All Angels, Leicester—Vivace (Sonata No. 6), *Bach;* Two Chorale Preludes, *Charles Wood;* Prelude and Fugue in C minor, *Healey Willan.* Bassoon solos by Major L. V. Wykes.—Adagio, Concerto No. 96, *Mozart;* Ballade, Concerto, *W. Y. Hurlstone.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Prelude and Fugue in F, *Buxtehude;* Fantasia in E minor, *Silas;* Choral No. 3, *Franck;* Chaconne, *Bach;* Adagio, *Franck Bridge;* Finale (Symphony No. 6), *Widor;* Overture to 'Alcina,' *Handel;* Sonata in G minor, *Edgar Tinel;* Final in B flat, *Franck.*

Mr. Henry Riding, St. Mary Abchurch—Alla marcia, *Tchaikovsky;* Concerto in G minor, *Camidge;* Pastoral Sonata, *Rheinberger;* Pontifical March, *de la Tombelle;* Concerto No. 4, *Handel.*

Mr. Allan Brown, Upper Clapton Congregational Church—Canon in B minor, *Schumann;* Marche Funèbre and Chant Séraphique, *Guilmant;* Fugue in G minor, *Bach;* Pastorale in E, *Franck;* Finale in B flat, *Wolstenholme.*

Mr. Claude A. Forster, St. John's, Forfar—Toccata di Concerto, *Bossi;* Allegretto in B minor, *Guilmant;* Sonata No. 1, *Borowski.*

Mr. M. Courtenay Boyle, St. Mary's, Slough—Prelude and Fugue in D, *Bach;* 'Visione,' *Rheinberger;* Rhapsody in E, *Howells.*

Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Andante Cantabile, *Widor;* Grand Chœur in D, *Guilmant;* Prelude and Fugue in C minor, *Mendelssohn.* (Songs by Miss Dora Labbette; and Concerto for two violins in D minor, *Bach,* Miss Alison M. Cowe and Miss Tertia Liebenthal.)

Mr. Alfred R. Stock, Essex Church, W.—Prelude and Fugue in C minor, *Bach;* Sonata, *Borowski;* Concert Scherzo in F, *Mansfield;* Processional from 'Herod,' *Coleridge-Taylor.*

Mr. J. H. Raybould, Castleford Road Primitive Methodist Church, Normanton—Prelude on 'Come, Holy Ghost,' *Bach;* Fantasia on Two Christmas Carols, *John E. West;* Fantasia on 'The King of love,' *Frederic H. Wood.*

Mr. Stanley Lucas, South Croydon Congregational Church—Scherzo, *Harvey Grace;* Allegretto, *Wolstenholme;* Prelude and Fugue in C minor, *Bach;* Evening Song, *Bairstow;* First movement, 'Unfinished' Symphony.

APPOINTMENTS

Mr. Norman Askew, organist and director of the music, Wesleyan Central Hall, Southfields.

Mr. E. W. E. Booth, choirmaster and organist, Harlesden Parish Church, N.W.10.

Mr. Allan W. Bunney, choirmaster and organist, Christ Church, Hampstead.

Mr. John Horner (late teacher of organ and pianoforte at Glasgow Athenæum School of Music), lecturer in music at Adelaide University.

Mr. Claude E. Monteath, choirmaster and organist, St. Peter's Church, Melbourne, Australia.

## Letters to the Editor

THE ETHICS OF BORROWING

SIR,—In your March issue, Dr. Hull uses this expression about myself:

'Mr. Scholes has now fallen back on merely repeating himself; and life is too short and too valuable for me to spend any more time in correcting his many inexactitudes, mauled quotations, mis-spellings, and curious claims to Russian rights. I must leave that to my friend Mr. Sabaneev, if he thinks it worth while.'

The expression 'any more time' is curious, inasmuch as Dr. Hull has never yet offered the corrections in question, nor, as your readers well know, can I induce him to do so. The purpose of this present letter, however, is to suggest that Dr. Hull has introduced a very unfair incidental debating point in his reference above to 'my friend Mr. Sabaneev,' in view of the fact that a letter has been received from Prof. Sabaneev, reading as follows:

'Dr. Hull appeared unexpectedly on my horizon. He wrote me a letter asking about Skryabin's Symphony of Light. I referred him to my book, "Skryabin." You ask if he is "my friend." I never saw him, and this is the first letter from him.—Yours faithfully ——.'

As another instance of the same kind of thing, in your February issue Dr. Hull says:

'Splendid! I also have had for many years "a friendly business arrangement with Mr. Pring, whereby he should give me the benefit of his abundant and scholarly translations from the Russian."'

Yet Mr. Pring, in your March issue, told us:

'I have not even had the pleasure of meeting Dr. Hull, and our intercourse has been confined to occasional correspondence concerning articles and books submitted for his editorial consideration.'

I feel that I am quite entitled to call attention to these inconsistencies, as public debate becomes a farce if it is conducted in this way. We may say that my action has been in defence of the rights of Prof. Sabaneev as author, and Mr. Pring as translator, and that Dr. Hull has tried to slip away from me by implications of an understanding between him and them which do not appear to be substantiated.—Yours, &c.,

PERCY A. SCHOLES.

SIR,—In your April issue 'Occasional Notes' you say that 'nobody knew better than Dr. Hull himself how remote it was from the truth,' viz., his statement regarding the editing of the Rheinberger Sonatas. Permit me to say that this is an over-statement which does not reflect credit on your otherwise so fairminded journal. Briefly the facts are these: When I was asked by Messrs. Robert Forberg, of Leipsic to suggest the name of a prominent English organist to undertake the editing of the Rheinberger Sonatas, I mentioned three. Dr. Hull was one of them, and Messrs. Harvey Grace and Alec Rowley the other two. Dr. Hull was not aware that anyone else was being considered to do the work, and it was therefore not unreasonable for him to assume that he would receive the commission at the time he was preparing the circular in question, as the only matter to be decided was the terms. Shortly afterwards, in February, the Leipsic publishers decided to hold up the project for the time being. Giving Dr. Hull the benefit of reasonable doubt, I submit that he may have overlooked to make the correction in the circular, and did not deliberately state an untruth as accused in your 'Occasional Notes.' I am sure you will wish to make this reparation to Dr. Hull.—Yours, &c.,

ERNEST R. VOIGT
*(Director, Winthrop Rogers Ltd.).*

[We gladly publish Mr. Voigt's letter, the more so as it substantiates our main point, viz., that Dr. Hull announced himself as having completed an important editorial work before he had been definitely commissioned to undertake it. Why was he not content to describe himself as a *prospective* editor of the Sonatas? Moreover his claim to have edited 'the complete works of Rheinberger' overlooks the fact that about thirty pieces by that composer are published by Messrs. Novello, and that no question of a new edition has arisen in regard to them. Mr. Voigt's remark about 'correction in the circular' is beside the point, surely. Had Dr. Hull been content to confine himself to facts, there would have been nothing to correct.—EDITOR.]

## THE REVIVAL OF MUSIC

SIR,—I hope it is not impertinent to make a few comments on Mr. Robert Hull's article 'The Revival of Music' in the March issue of the *Musical Times*. Mr. Hull has given us so many assumptions and dogmatic utterances in the short space of three columns that the humble reader may be forgiven if he is a little bewildered by the argument. I take it that Mr. Hull's main objection is to the indiscriminate revival of works which have long been forgotten. This revival appears to be two-fold. 'The difficulty,' says Mr. Hull, 'with which one has to contend arises in two forms: the revival of music by means of press propaganda, and the revival of music by actual performance.' Mr. Hull does not make it quite clear why this is to be regarded as a difficulty or why it is necessary to contend with it, but for the present I am prepared to assume with him that there is such a difficulty.

(1.) Press propaganda. What exactly does this mean? Not, we are told, the researches of Dr. Grattan Flood, Dr. Fellowes, and others. (These gentlemen must indeed be gratified to escape censure.) The evil with which we have to fight is the article by the 'undisciplined enthusiast.' Mr. Hull tells us that:

> 'The power of press propaganda has become considerable during recent years, and in the present connection there is urged upon the musical public at large a practical interpretation of the elementary advertising truth that if you tell people frequently enough, they will end by believing it. The immediate application becomes evident if one considers to what extent musical periodicals are filled with contributions relating to little-known composers born prior to the 18th century. It would be offensive and unnecessary to particularise further.'

I agree that it would be offensive, but it is surely necessary to substantiate general accusations of this kind with some sort of detailed evidence. Nor is the expression 'little-known composers' altogether happy. It merely means 'composers about which I know little.' Is it for this reason that articles of this kind are written—that those who know little may know more?

A moment's thought shows that it is hardly worth while pursuing this side of the question much further, for 'press propaganda' is not the revival of music. It merely draws attention to such revivals. Music lives in performance, and 'propaganda' which has no connection with performances of ancient music does not come into the question at all. The line is to be drawn, not between the 'admirable research work of Dr. Grattan Flood, Dr. Fellowes, and others,' and the propaganda of the undisciplined enthusiasts, but between articles which tell us about music without any specific purpose, and articles which tell us about music which is not generally known and of which a public performance is shortly to take place. The first kind of articles may thus be ruled out, while those of the second kind are obviously justified. Revivals must be made to pay if possible, and the more people who can be induced to attend them the better. And apart from this commercial aspect, persons who are likely to be interested prefer to inform themselves on the subject beforehand without going into a fair amount of preliminary research.

Mr. Hull's argument therefore resolves itself into an objection to the revival of music by performances—for, as we have seen, an objection to 'propaganda' which tells us about 'little-known composers' without offering us an opportunity of hearing their works, is petulant. On the other hand, 'propaganda' which is designed to bring to our notice coming performances of old music can hardly be separated from the performances, so that the real trouble would be that music is revived at all. Here no distinction seems to be made between the sheep and the goats. I think I am right in saying that the 'admirable research work' done by Dr. Grattan Flood and Dr. Fellowes has not in the main taken the form of arranging performances of forgotten works. We have to thank them for supplying us with historical and biographical data and for the publication of texts.

(2.) Actual performance. Mr. Hull complains chiefly of a lack of discrimination in this respect. Dull works are generally chosen for revival instead of those that are interesting, and very frequently they are badly performed. Is not all this a little sweeping? Could one not say, with as much (or as little) truth, that the new works which we hear performed are generally dull in themselves and badly played. Generalisations of this kind lead nowhere, and any charge that is levelled against performances of forgotten works can equally well be directed against first performances of modern ones. The only difference is that forgotten works are frequently performed by amateurs. But that is because amateurs do not make their living by the profession of music, and can afford, apparently, to devote their leisure time and their purses to the pursuit of what Mr. Hull would have us believe is a horrid chimera.

It seems, then, that only interesting works are to be performed, and that they must be well performed. Who would not agree with this? But who is to decide what works are or are not interesting? Even Mr. Hull would not be in a position to know, if it were not for the efforts of those who have made it possible for us to hear all and separate in our own minds the bad from the good. The history of music is not a history of success. The failures far outnumber the triumphs, and it is only by taking the good along with the bad that we can arrive at any fair estimate of the position of the art at any particular period. Many works that are dull on paper prove to be surprisingly alive when performed. What is amazing in the history of revivals is not that the enthusiasts should have been undisciplined, but that they should have had the courage and the vision to get performed forgotten works, many of which have now taken their place in the ordinary repertory

of singers, players, choirs, and orchestras. It was not necessary to make a discovery as though the name of Bach had been forgotten throughout Europe in the 19th century—true. But we should know very little about Bach if it had not been for the undisciplined enthusiasm of those who first performed his works in recent times.

I think I have said enough to show that it is always very difficult to know beforehand whether a work is likely to be interesting in performance. At the same time there is every probability that the man who is chiefly responsible for the revival will know more about it than the audience. If he, having studied it, believes that it is worth producing, he is, to say the least, in as good a position to judge as the listener. Listening to the music of the past often requires concentration and a particular attitude of mind. We listen to early music with the ideas of the 20th century, and proclaim the music of the 16th and 17th centuries to be wanting. The obvious deduction is that music has progressed. No theory could be more fatuous. The truth is not that we have progressed, but that we are on a different level. It is not the revivals which must cease, but the listeners who must get themselves into the right frame of mind. This does not imply uncritical adoration, but merely the effort to understand and appreciate in all humility what others have pronounced to be worthy of our attention. Granted that bad works were written at all periods of music, there were not a few that were good. If enthusiasts err, they err on the right side. Better that we should hear too much of the music of the past, that we should hear even a quantity of inferior work, than that we should miss some hidden beauty. Wheat and chaff are often thrown into the furnace together.

Enthusiasm in music is, after all, an enthusiasm *for* music. The enthusiast is anxious not that he himself may attain glory and honour through the medium of the work which he revives, but that others besides himself should enjoy beauties in which he firmly believes and which are not accessible to the majority of his fellow musicians. We may well be thankful that those 'who would restrain their efforts are no less handicapped.' It is only the professional critic who has had too much music who could complain of such enthusiasm. If he would avoid it his obvious course is not to attempt to handicap it, but to retire from the world for a space and return to his duties refreshed after a period of meditation.

I should like to return for a moment to the subject of 'press propaganda,' Ancient *versus* Modern. Mr. Hull seems to think that much of the energy and printed matter which are devoted to the antique might more profitably be employed in furthering the cause of modern composers. I am surprised to hear that their cause needs any furthering. Are they not alive and, Sir, not to put too fine a point upon it, kicking? Mr. Hull himself has indicated how successful advertising can be. How much more is this the case with self-advertisement! Nay, they need not even do this. Good work will come to the front sooner or later, and whether a composer dies in an attic or makes several thousand pounds in royalties is of small account so long as the world knows and enjoys good music. Mr. Hull quotes with approval Mr. Ernest Newman's belief

> '. . . that this theory of the inevitable failure of any generation to recognise its great composers is a fallacy, and a modern fallacy at that.'

If this belief be true, there is no reason why it should not apply to the present day just as much as to past centuries. The great composers of our time will be recognised. Why bother about the others?

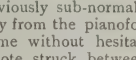
I have written this letter, not because I hold the ridiculous belief that an antique is interesting and worth knowing simply because it is an antique. I have never known any musician who thought that old music was worth performing solely as a matter of historical interest. I am afraid that when Mr. Hull says that 'the saving grace of antiquity is a poor defence in music when it is advanced as the only defence,' he is setting up a palpable straw man. The only reason for reviving old music is the obvious one that it has far less chance of seeing the light than the new productions of modern composers, even though (as we are reminded) they are not all of them young. And as for going to 'responsible authorities' for guidance, the unfortunate truth is that nine times out of ten there are no responsible authorities to go to.

I do not know to what work of Cecil Gray's Mr. Hull refers. That author has produced several essays in which familiar paradoxes are re-assembled in a superficially attractive way. But in any case one may perhaps, without being too old-fashioned, suggest that error is always to be deplored, and that to be right on every occasion is a very desirable and proper aspiration.—Yours, &c.,

J. A. WESTRUP.

## ABSOLUTE PITCH

SIR,—I recently came across quite the most remarkable example of the possession of 'absolute pitch' I have ever known or read of. I was invited by a man in the town where I live, to try some 'ear-tests' on his daughter, aged eight, and obviously sub-normal in mentality. The child, standing away from the pianoforte with her back to it, was able to name without hesitation, and without a single error, any note struck between C below and the second C above middle C. (All the tests were within this compass owing to my reluctance to be severe on the girl.) I was then asked to sound two notes together. Again wishing to be lenient, I sounded only major and minor thirds. All were named rightly. To my astonishment I was next challenged to try the child with three notes sounded together. In a revulsion from my former leniency I at once struck this chord:



Without hesitation came the answer—E F G sharp. There the tests ended. An interlude of conversation after each test prevented the subject using the notes previously sounded as data for the succeeding test. The girl, I learned, had amused herself at the pianoforte since the age of two, had learned the notes and had simple lessons from the age of four (from her mother, who does not possess 'absolute pitch'), and has now about the average playing ability for her age. One curious feature of the answers was that all black notes were given as sharps, even when the chord was in a flat key—*e.g.*, a minor third on F was named as F G sharp, and a major third on E flat as D sharp G. For reasons which I think will be evident, I avoid giving any clue to the identity of the child, but would willingly reveal it to any authoritative body formed to investigate the question of absolute pitch.—Yours, &c.,

SPINET.

SIR,—I have read the letter of Mr. Percy Richards with great interest, and my experiences have been very similar. Almost as long as I can remember, soon after I began to learn the pianoforte, a piece sounded to me in a particular key, and in no other. Even in those days I could soon recognise the correct key. Later on, this stood me in good stead. Soon after going into residence at Cambridge, I heard Dr. Mann play on the King's College Chapel organ a Sonata which appeared to me in the remote key of E flat minor. Shortly afterwards I came across a volume of Rheinberger's Organ Sonatas, and was able to recognise No. 6 in that key. To this incident I owe my introduction to that composer. Early impressions have caused me to regard approximately the normal diapason as my standard pitch. When I first heard Best, at St. George's Hall, Liverpool, it was very difficult to get out of mind that he was not transposing up a semitone music I knew. Subsequently I discovered that the organ was tuned to the high pitch, and I believe still is. Mr. Richards mentions the instrument at St. Michael's, Cornhill. I too have noticed the high pitch when recitals have been broadcast. I am quite unable to explain the recognition of keys and pitch, though I know from personal experience that it is a fact. In my case it is certainly not hereditary, as both my parents were unmusical.—Yours, &c.,

GEORGE DIXON
(*Lieut.-Colonel*).

St. Bees, Cumberland.

[*See* also a letter from Mr. A. J. Blake on p. 444. We are unable to publish all the matter we have received on this subject, and we must now close the correspondence. —EDITOR.]

## 'IMPROVING' THE CLASSICS.

SIR,—I should like to register a vigorous protest against certain observations by your reviewer 'Discus' concerning a certain record by Pouishnov. The works played thereon are Schubert's 'Moment Musical,' Op. 94, No. 3, and Albeniz's 'Tango,' Op. 165, No. 2. Each piece has been 'freely arranged' by Godowsky, and I entirely agree with your reviewer that this fact should be clearly stated on the record. (As a matter of fact, this has now been done, and the record removed from the light blue to the dark blue section of the Columbia catalogue.

Furthermore, I agree that the rhythm of the performer is, at times, fantastic. Nevertheless, personal dislike of a specific piece cannot be regarded as an adequate basis for the formulation of artistic principles.

'Discus' describes Godowsky's arrangement of the 'Moment Musical' as a 'vandalized version,' states that Pouishnov should be compelled to keep it for private consumption, and hopes all his reviewing colleagues will lift up their voices in a chorus of similar protest—'otherwise we shall find other familiar classics mauled in the same way.'

It is curious that this academic attitude persists in face of the fact that the arch-arranger and transcriber was the greatest of all masters, namely, Bach. Moreover, it is significant that the work of arranging and transcribing continues to attract musicians of the front rank, such as Busoni, Godowsky, Rachmaninov, &c. Rachmaninov, it may be noted, has also been attacked in the *Musical Times* in connection with his very excellent transcription of Bizet's 'L'Arlésienne' Minuet. Cyril Scott and Roger Quilter are others who, having turned their creative ability on to old tunes such as 'Cherry Ripe' and 'Drink to me only'—very much to the benefit of both—have received the usual censure.

When, however, we read that Bach himself as a result of his harmonic enterprise was accused by his church council of 'producing strange sounds during the Chorales, thereby confounding the congregation,' it becomes clear that this class of criticism emanates from a type of mind which is ever in our midst. Its owners term it, euphemistically, 'conservatism'; others, including myself, regard it as a disease which may be more accurately described as 'mental ossification': that is, the cells of the brain, owing to lack of healthy exercise, lose their elasticity and refuse to function save on severely stereotyped lines.

To such people any advancement in knowledge or achievement—whether in art, sociology, or science—is regarded, as I have pointed out elsewhere, as being either 'blasphemous,' 'immoral,' 'impossible,' 'improper,' 'unplayable,' or, as in this instance, 'vandalistic.'

Well, what *has* Godowsky done? He has by a process of contrapuntal super-imposition, harmonic enrichment, and general re-design of keyboard lay-out, transformed these Schubert and Albeniz pieces from tinkling trifles into genuine pianoforte literature which, musically and pianistically, is far more interesting than the originals. Personally, I should never dream of playing either of these pieces except as arranged by Godowsky. It should be noted that he has continued the good work on a number of other pieces, including Chopin's ubiquitous Waltz in D flat, Op. 64, No. 1, and the lesser-known specimen in the same key, Op. 70, No. 3.

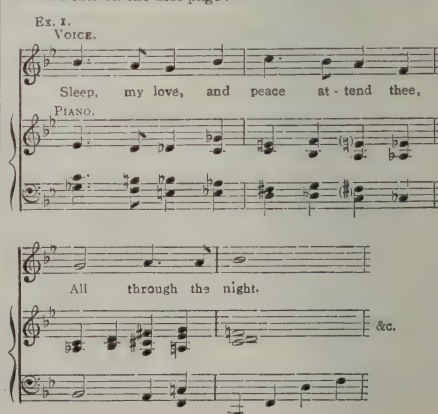
Kaikhosru Sorabji has also carried the same process several stages further in his 'Pastiche,' based upon Op. 64, No. 1. Another complete vindication of the transcriber's art is Rachmaninov's dazzling transcription of Kreisler's 'Liebesfreud,' which he plays superbly in his latest record (H.M.V., DA786). It must not be thought that arrangements and transcriptions are *necessarily* better than the originals, but I suggest that the above and many other examples are obviously and entirely justified by their intrinsic artistic merit.

In conclusion, I may say that the case of re-harmonization of old tunes has been well stated by Cyril Scott in his 'Philosophy of Modernism,' while the question of arranging and transcribing has been admirably epitomised by Godowsky himself in the preface to his Schubert song transcriptions: '. . . a masterpiece is indestructible. It remains untarnished whether arranged, transcribed, or paraphrased, and its intrinsic value having the necessary vitality to sustain its interest, cannot be impaired. Whenever an original composition is supplanted by versions made by others, its vulnerability is clearly demonstrated. A transcription, an arrangement, a paraphrase, when conceived by a creative mind, is an entity, which in its own worth may prove a masterpiece. It may even surpass the composer's original work. Although I fully realise that my knowledge of music is necessarily limited when compared with the immensity of the subject, I am equally aware that many others know less than I, among whom I should place the self-appointed arbiters of what is right and wrong in our chosen art.'

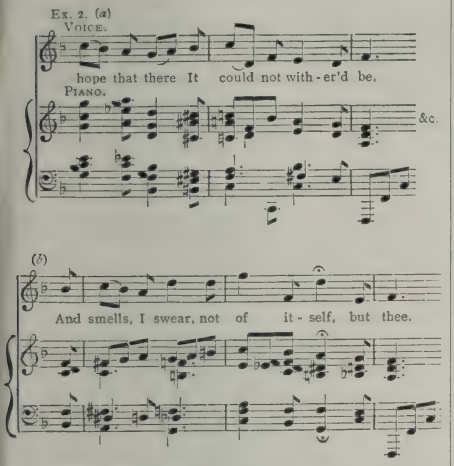
May the dry-as-dust pedants and purists take notice.—Yours, &c.,

CLINTON GRAY-FISK.

[By a coincidence Mr. Gray-Fisk's letter came just after we had written our 'Occasional Note' on Ornstein's version of Schubert's 'Moment Musical.' As he 'registers a vigorous protest,' we must drop our usual mildness, and try to register a vigorous reply. Mr. Gray-Fisk's Bach analogy will not hold water. None of Bach's arrangements of works by Vivaldi and other composers contain anything that may be likened to the fantastic harmony and other extraneous material with which certain modern arrangers have overlaid the originals. And the 'strange harmonies that confounded the congregation' were merely the free accompaniments which every organist has used, and still uses, in connection with unisonous singing. If Mr. Gray-Fisk can see no difference between this legitimate treatment of folk-music (as the Chorales were) and the elaboration by a 'star' pianist of a work by a great composer, we cannot hope to convince him. Very few musicians to-day object to the principle of transcription; certainly we do not. But many hold the view that such transcription should respect the harmonic scheme and style of the original. This opinion is not due to pedantry, but to a feeling for fitness and style. Mr. Gray-Fisk apparently fails to see the incongruity and bad style—and even bad taste—of such a treatment of Schubert's 'Moment Musical' as that quoted on p. 425 of this issue. Moreover, it is an alteration of the text. Nobody plays similar tricks with literary classics, and we shall continue to protest against such vandalism in regard to musical classics. If the 'arrangers' mentioned by Mr. Gray-Fisk want to exploit their harmonic and other enterprise, let them do so in the form of original composition. Mr. Gray-Fisk is welcome to regard us as afflicted with 'mental ossification'; he must allow us in return to say that his letter throughout shows him to be deficient in musicianship and a sense of style. He quotes the Cyril Scott arrangements of folk-songs. We know them well, and have had many a hearty laugh over them. We happen to have some of them handy. This being our busy day, we take the first that comes to hand. We open 'All through the night,' and find this on the first page:



Turning to Mr. Scott's version of 'Drink to me only,' in the set of 'Old Songs in New Guise' (*not* Guys !), we see him not content with sickly harmony: he also changes the melody:




It certainly smells; in fact it is rank.

If Mr. Gray-Fisk really thinks this far-fetched ludicrous harmonization is to the 'benefit' of the song, we can only wish him well out of his embryonic stage of musicianship. He will then see that the ability to plaster a simple old tune with luscious chords is very far from being a sign of progressiveness. On the contrary, the examples quoted above and on p. 425, belong to what may be called the 'juicy' era of twenty-five years ago, and are already out of fashion in really 'advanced' circles. As Mr. Gray-Fisk regards a distaste for them as a sign of 'mental ossification,' we must be allowed to adopt his graceful argumentative style, and say we prefer that disease to mental assification.—EDITOR.]

## DIPLOMAS

SIR,—Mr. Stuart Duncan's letter on the above subject, which appeared in the April issue, approaches the root of the matter, but there are one or two points which call for modification. He says that 'a music degree in most cases is evidence of nothing but a vast theoretical knowledge and the power to write much counterpoint,' and goes on to suggest that degrees should be granted for practical work as well as theoretical.

Surely the ideal would be a combination of the two. I agree with Mr. Duncan that the theorist should not have the monopoly of a degree; but it cannot be disputed that many brilliant instrumentalists possess but little knowledge of music outside their own particular sphere.

A degree in Arts may be taken for special subjects, but a man must have an excellent all-round education in order to graduate in Arts. This brings us to the fact that it is not essential to possess any technical ability or the power to interpret music in order to gain a musical degree. Why should the art of interpretation be entirely overlooked by our Universities? It is just as important to us as individuals and as a nation, it is quite as difficult, and is as great a proof of a candidate's 'musicianship' as is the creative art.

Turning to another page of the *Musical Times* for April, I read these words, 'There is one type of musician in which we seem almost to specialise, the all-rounder . . .' True; then let a degree be evidence of a man's 'all-round' capabilities. I beg to suggest the following subjects for examination: (1) Harmony and counterpoint in not more than four parts; (2) Orchestration; (3) Form and history of music; (4) The ability to play two instruments; (5) Sight-reading and transposition; (6) Training and conducting of a choir or orchestra; (7) Sight-singing and aural training; (8) The art of teaching.

The adoption of this plan would give the 'all-rounder' a real chance to graduate, a chance which at present is open only to the theoretical specialist. In my humble opinion, a diploma such as the F.R.C.O. or the L.R.A.M. is greater proof of a man's general capability and training than is a degree, for the simple reason that the subjects for examination cover much more ground.

In regard to teaching music in schools, a significant incident comes to my mind. A young man recently went to the head-master of his old school for advice in seeking an appointment as a music-master. When the question of a degree arose, the head-master said, 'The Mus. Bac. is certainly an accomplishment; but unless a man were fully qualified to teach class-singing and musical appreciation, and could control a class of boys, he would be useless to me, were he Sir Walford Davies himself.'

In conclusion, may I point out that all the correspondence in the world will not alter this matter? What the majority of musicians would welcome is a conference of such men as University professors of music and the principals of our great music schools, men of large experience and sound judgment. We should then not only get the views of the leaders of our profession, but also a thorough revision of this all-important question.—Yours, &c.,

22, Windermere Road, N.10. ARTHUR E. TEMPLE.

## EAR TROUBLE

SIR,—Dr. Smith's articles on faulty sensations of musical pitch are so extremely interesting that I am constrained to mention my own experience. More than twenty years ago I happened to be playing at a Sunday morning service when I became aware that my hearing had become very defective, so much so that I had to watch my fingers to feel certain that I was playing correctly. The sounds were loud enough, but very discordant. When I got home I found that the fault lay in the left ear. Going to the pianoforte I struck one of the keys and seemed to hear two sounds a little more than a tone apart—an interval that might be described in upper partials or harmonics as 7-8, the latter figure representing the true pitch. Later on, discordant sounds ceased, but the affected ear lost all sense of sound, and has remained in that condition ever since. Never having heard of anything like it before or since, until I saw the articles referred to, the experience seemed so incredible that I wondered whether it could be mentioned without endangering one's reputation for truthfulness. The experience of one so eminent as Dr. Edwin Smith has removed those fears. I am afraid it is too long since to recall further particulars now.—Yours, &c.,

W. BETHELL.

5, Bathurst Road, Garston.

SIR,—Years ago I knew a fine professional whom nobody would have suspected of any defect in his 'ear for music.' He was in fact acutely critical, and an excellent reader and accompanist. But if he attempted to illustrate a point (as sometimes he did) by whistling a melody to an accompaniment, the effect was too comical for words, for he was consistently off the pitch—in the wrong key altogether, like an orchestral part wrongly transposed.

I know two violinists who illustrate the theory that 'use' can have a dangerous influence. One of them has short fingers, and can barely reach certain notes, so that now, after many years, he actually prefers some notes to be played rather flat. The other has long fingers, and unless he practises very attentively and with great watchfulness he finds himself tolerating sharpness without inconvenience, while listeners wonder 'how can such things be?' Usually, both these men have been, and still are, efficient, whether in orchestral or chamber music. They are aware of their danger and strive to guard against it, having good, sincere friends, and the sense to take a well-meant tip without offence.—Yours, &c.,

AURAL TEST.

## ABSOLUTE PITCH

SIR,—Mr. Percy Richards's letter in your April issue is very interesting to me, as I can confidently claim to have the same ability or gift that he has. Any music I hear instantly conveys its key to me, unless it be of the atonal variety, and I follow the modulations *without effort*.

But it is his remark *re* the pitch of the organ at St. Michael's, Cornhill, that induces me to write. I am accompanist to the St. Michael's Singers, and when occasionally I sing there I have deliberately to transpose the music a semitone sharp in order to sing in tune, but after a time I gradually lose the sense of singing a semitone sharp, which I suppose is due to my sense of pitch accommodating itself to the pitch given by the organ.

Now my pianoforte is of the same pitch as the pianoforte used in broadcasting, and is therefore presumably normal. Dr. Harold Darke, our esteemed conductor, I imagine also has absolute pitch, but in his case it seems to be affected by that of his organ (which I suppose he uses and hears more that any other instrument), as, when he pitches a note for the choir in the hall where we practise, I notice he is always a trifle sharper than the pianoforte, which to me seems normal (*i.e.*, that of my own pianoforte).

These instances go to prove that anyone with a sense of pitch bases it on the pitch he mostly hears, so the term 'absolute' is scarcely correct; but I cannot suggest a better.—Yours, &c.,

A. J. BLAKE.

238, Verdant Lane, S.E.6.

## 'THE BOOSTER IN ORGAN BUILDING'

SIR,—Will you kindly allow me to thank Mr. Henry Willis for his letter in the April issue on the above subject?

Naturally he is in possession of esoteric information concerning the details he mentions, and I am grateful to him for his corrections. It is but fair that the credit for the ingenious contrivance in the Dome of St. Paul's Cathedral should go to the right Henry Willis.

Happily these corrections do not in any way invalidate my explanation of the 'Booster,' and it is gratifying to note that a man of such high standing and authority in the organ building world as Mr. Henry Willis is in agreement with me as to the origin and present definition of the term.—Yours, &c.,

REGINALD WHITWORTH.

87, Glebe Road,
Crookes, Sheffield.

## ORGANISTS' LONG RETENTION OF THE SAME POST

SIR,—At the present time we do not hear as much about 'lack of fixity' and 'uncertainty of tenure' as we used to do. On the contrary, newspapers frequently inform us of records being made in the opposite direction. Two of the more recent cases of long retention of the same post are those of Dr. Warriner's forty-one years at St. Matthew's, Denmark Hill, and Mr. Boddington's forty-five years at St. Andrew's, Stoke Newington. Would it be possible to compile and publish—say in the *Musical Times*—a 'roll of honour' of organists, living or departed, who have served continuously in any one place of worship for forty years and more? Such a list might be capable of doing much good. As each of your readers would have his own individual field of observation in this respect, may I be pardoned for briefly referring by way of illustration to my own personal outlook? The first name which occurs to me in this connection is that of my dear old friend, Dr. A. H. Mann, whom I first heard play at King's, in 1879. He was not then exactly a newcomer, but he plays there still; and long may he be spared to do so!

Every R.C.O. reader of yours will doubtless regard—as I do—admission to Associateship or Fellowship as an initiation into the ranks of musical brotherhood and comradeship. I therefore recall with pardonable pride the names of those who passed their Fellowship with me in January, 1881, forty years ago. 'We are seven,' viz., Alcock, Barrow, Bryant, Dancey, Greenish, Mitchell, Pearce. Of these, one (Mitchell) is dead, and Bryant I have lost sight of. But the first name mentioned is that of our worthy R.C.O. President, and Dr. W. H. Barrow is still organist of St. George's, Leicester, to which he was appointed in 1875. Mr. H. Dancey, is still, as he was in 1881, at All Saints', Putney; and Dr. A. J. Greenish has held his present post at St. Saviour's, South Hampstead, since 1882. I, like our President, cannot boast a forty years' continuity in any one stay; but I am still recognised as honorary organist at *two* London Churches: St. Luke's Parish Church, Middlesex, and St. Clement's, Eastcheap, having been appointed to the former in 1874 and to the latter in 1885. There ought to be sufficient names for an imposing roll of honour either in your columns or in book form. Can I be of any use in helping you to compile it?—Yours, &c.,

C. W. PEARCE.

'The Paddocks,'
Ferndown, Dorset.

[If Dr. Pearce will be so good as to send us, from time to time, particulars of long service, we will insert them with pleasure.—EDITOR.]

## RECORDING THE ORGAN

SIR,—Apropos of the interesting article 'Recording the Organ,' in your April issue, I wish to comment on the paragraph wherein Mr. Verne describes the difficulties often met with by organists who desire to register adequately and artistically when a record is taken from an organ unprovided with 'interchangeable combination pistons, or what is worse, no pistons of any kind, and the organist is reduced at times either (1) to carrying on defiantly with an unsuitable stop combination—perhaps with the Great-to-Pedal hanging out if there is no double-acting reversible handy; or else (2) holding up the performance while he fumbles at a change in the registration. This of course is a nuisance not unknown in connection with the ordinary post-Evensong recital; but whereas registration is of secondary importance as a rule, *it is a problem which comes right to the forefront in recording the organ*' (my italics).

Now the object of the recording organist is, very obviously, to obtain as good a record as possible, and to do this he must make up for the defects of his instrument in whatever way he can. Therefore, if through inaccessibility of stop handles, or inadequate means of stop control, one pair of hands (and feet) cannot register satisfactorily, then employ two—*i.e.*, have a competent assistant ready to make any adjustments that are beyond the control of the player.

We gladly accept the good offices of the organ-blower, when the organ is not provided with a motor; and no one demurs if a friend offers to turn a page at an awkward point in the music; why boggle at employing a helper with the registration?

Why do we make a fetish of attempting the impossible with one performer, and spoiling an otherwise good performance and record, when a perfect result can be obtained with a little intelligent help from a second person? The performance is given to attain the best possible record, not as a test in stop-manipulation for the player; the fetish of the one-man-orchestra may serve a useful purpose in some branches of organ-playing (though that is questionable); it certainly should be abolished in recording.—Yours, &c.,

A. H. HARVEY.

19, Wellesley Road,
Colchester.

## BRITISH MUSIC IN NEW ZEALAND

SIR,—The letter from Mr. Vernon-Griffiths which appeared in the January number contains statements regarding the value placed upon English music in New Zealand which are much too sweeping. He is, I think, distinctly unfair to many musicians who have spent the greater part of their lives in this country endeavouring—often under difficult conditions—to develop a public taste for the best music of all countries. Mr. Vernon-Griffiths would have you believe that early and present-day English music is practically unheard here. This is far from being the case. I will deal only with the music of this city with which I have been associated. Other musicians also could record much work done in the interests of British music.

At the Cathedral, where I have been solely responsible for the music for twenty-six years, the Early English school of composition is well represented. During last year, out of a total of two hundred and fifty-five services, I find that 16th-century music was heard either in service or anthem, and sometimes in both, at seventy-six services. Living English composers represented during the year were Elgar, Harwood, Walford Davies, Holst, Balfour Gardiner, Bantock, Noble, Bairstow, Terry, &c. As the way in which music is presented has such an important bearing on its educational value, perhaps I may be allowed to quote a few words referring to our Cathedral music.

Writing in the *School Music Review* for November, 1926, Mr. Douglas Tayler, who recently left England to supervise musical education in the New Zealand schools, includes the following among his first impressions: 'The choir in Christchurch Cathedral, under Dr. Bradshaw, gives some of the most beautiful renderings of the Church Service that I have ever heard—the detailed finish of everything, no less than the devotional spirit, being a perfect delight.'

The Male-Voice Choir, which I founded some years ago, is devoted almost entirely to the performance of British music. It has produced works by the following living musicians—Elgar (fourteen compositions), Walford Davies, Vaughan Williams, Balfour Gardiner, Grainger, Bantock, Harrison, Ireland, Dyson, Somervell, German, Lee Williams, Mackenzie, &c. Also many works by Stanford, Parry, Charles Wood, and other composers recently deceased.

One of the features of these concerts, which are presented to audiences totalling from seven thousand to eight thousand people each year, is the inclusion of 16th- and 17th-century music in which the Cathedral boys sing the treble parts. The policy of our oldest musical institution, the Royal Christchurch Musical Society, would doubtless be considered conservative so far as the choice of modern works is concerned.

Extension of University work has made it impossible for me to act as conductor since 1921, though I have been repeatedly invited to do so. During the fifteen years I held the position a considerable amount of British music was performed, but nothing more modern than Elgar.

In conclusion, let me say that a visit to this country from the excellent bodies of musicians named by Mr. Vernon-Griffiths would be heartily welcomed on all sides. If such be undertaken I would counsel great discretion in the choice of works. Any attempt to force the pace in the interests of ultra-modern music would do more harm than good; I fear it would arouse the same feeling of impatience as would doubtless be caused similarly in many quarters in England. Discretion is required as to the amount of advanced music the public can assimilate. A lesson might well be taken from Mr. Vernon-Griffiths's own experience here. After only one season's conductorship of the Royal Musical Society he has retired from the position owing to his policy in the choice of works being unacceptable.—Yours, &c.,

The Cathedral, JOHN C. BRADSHAW.
Christchurch, N.Z.

## REPORTS OF ORGAN RECITALS

SIR,—Being a constant reader and enthusiast of the *Musical Times*, I wonder if you could possibly spare a little of your correspondence space to ascertain the opinions of fellow organists and others in a position to speak on a subject which I consider would go far in improving the standard of organ-playing, and in time the improvement would cause organ-playing to be much more appreciated than it is at present.

The query is this: Why is it that we never read any critical reports on organ recitals? Singers and pianists, experienced and debutants, are hauled over the coals unmercifully, and by this means their weaknesses are made known to them, and they obviously strive to remedy their faults before their next appearance. I repeat, What of the organ recitalist?

I may say I have attended a great many organ recitals, and without being unduly critical—knowing the difficulties—I have rarely felt really enthusiastic or satisfied as I have when present at the recitals of even very minor pianists and singers. Also, on chatting with members of the general public with regard to this matter I find that my feelings are endorsed in practically every case.

I write not to discourage but to help organists. We must not consider ourselves immune from criticism because most of our listeners are ignorant of the capabilities of our instrument. The profession of a *real* church organist and recitalist (I say *real* because there are so many pianists who very wrongly profess to be organists and even hold responsible organ posts) will never, maybe, receive the remuneration it should, but present conditions would be greatly improved, and the value of a good organist would soon be recognised, if these were given the opportunity to read the critical opinions of experts on their playing, and would set themselves out to remedy their defects.—Yours, &c., CRITICISM.

Stamford Hill, N.16.

[The difficulty is (1) that experts in organ playing are not usually writers; (2) music critics as a body know little about the organ, its repertory, and its technique; (3) the number of organ recitals in London is so large that a critical notice could not be given to more than a very small proportion, and the choice would often be invidious. We agree that the best recitals are well worthy of notice, and some day when we can find a critic or two with the right expert knowledge, and time to spare (for most recitals take place at an awkward time for journalists), we will see what can be done.—EDITOR.]

## THE PLAYING OF QUICK MORDANTS

SIR,—Many pianoforte students find great difficulty in playing very quick mordants neatly and lightly and without disturbing the rhythm of the music (I am speaking, of course, of quick movements such as occur so often in Bach, Scarlatti, and the like).

The difficulty is nearly removed if the mordants be played as they used to be of old on the organ—with the two first notes played *simultaneously*, *on* the beat, and the auxiliary note immediately released, leaving the principal note held. The 'biting' effect is much more striking when the notes are attacked together and the line of the melodic passage is not broken by the repetition of the principal note. Such quick mordants as those in Rameau's 'La Poule,' and in some of the Associated Board Examination pieces by old composers, are almost impossible to play in the usually accepted way; this, I imagine, perfectly legitimate and probably originally intended execution of the ornament makes it quite feasible and, as I have said, far more telling.—Yours, &c., (Mrs.) ENID MORRIS.

1, Herbert Terrace,
Clevedon, Somerset.

## A GOOD WORD FOR RIPON

SIR,—As an organist of many years' standing in Canada, I cannot refrain from paying my testimony to the great delight it has given me, during a short visit to England, to attend several services in Ripon Cathedral. The singing of the choir in that ancient church is marked with an extreme reverence and special attention to the significance of the words sung such as are not found in every choir of similar importance.

Dr. Moody is evidently an ideal choirmaster, and his work has attained splendid results, particularly in the case of the boys' voices.—Yours, &c., H. S. H. GOODIER

(*Organist, St. John's, Port Arthur, Canada, 1901-22*)

## THE LARYNX AGAIN

SIR,—In his article entitled 'The Singer and Broadcasting,' in the February *Musical Times*, Mr. Corbett Sumsion states that the women singers of this generation cannot sing a note and stick to it, and also that it is impossible to hear a word they sing, and he asks, 'Can anyone tell me the reason why this should be?'

Will you allow me to tell him that I know the reason, which is, that the larynx is out of place? This is the reason for every imaginable vocal defect. The explanation of women singers being worse offenders than men, lies in

the fact that while both may be doing the same wrong thing, the woman's throat, being the more delicate organ, is the more quickly damaged.

I have before endeavoured to point out, in these and other pages, the fact that in order to sing perfectly it is necessary to raise the larynx to the highest possible extent. The necessity for the raising of the larynx is no mere theory, but is a fact which I have proved beyond all doubt. Not only is it a cure for every vocal defect, but it has proved infallibly that every case of throat trouble is caused by a dropped larynx.

Any teacher who tells a pupil to lower the larynx and open the throat will seriously damage, if not ruin, the voice, and will run grave risk of permanently injuring the health of that pupil.—Yours, &c.,

(MRS.) ETHEL AUBREY.

7, Clifton Gardens, Maida Vale, W.9.

### AN APPEAL

SIR,—We are forming an orchestra, having discovered a considerable amount of hitherto latent musical ability among our patients. Many of your readers doubtless have in their possession musical instruments which they no longer use. I am instructed by my appeal committee, the chairman of which is Lord Coventry, to say that we shall gladly welcome these as gifts, and will be able to make good use of them. Our station is Defford, L.M.S.—Yours, &c.,

THOS. A. NEWSOM
*(Administrator).*

Besford Court Welfare Hospital for Children, Worcestershire.

[In a footnote to a letter from Mr. Montagu-Nathan last month, we rallied him on what appeared to be a supercilious reference to the musical press. We have since received a friendly letter in which he explains that his loss of touch with musical journals is due, not to lack of appreciation, but to claims of business. He is desirous that the remark on which we commented should not be misconstrued.—EDITOR.]

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Violin candidate for A.R.C.M. teaching diploma (September) wishes to meet another to discuss teaching questions.—A. L. P., c/o *Musical Times.*

Violinist (moderate ability) wishes to practise with small orchestra. West Ham district.—G. F., 5, Leonard Road, Forest Gate, E.7.

Pianist and violinist (lady and gentleman) wish to meet a good 'cellist for the mutual enjoyment of chamber music. Schubert, Mendelssohn, Beethoven Trios, &c. Northern district.—ENTHUSIAST, c/o *Musical Times.*

Lady pianist wishes to meet vocalist or instrumentalist for study and practice of accompaniment. Mornings preferably. London or S.W. district.—E. M. S., c/o *Musical Times.*

Contralto wishes to meet accompanist for mutual practice. Hornsey district, or near.—E. C. PAGE, 1, Priory Road, Hornsey, N.8.

Pianist (L.R.A.M.) wishes to meet vocalists and instrumentalists with a view to practising.—MUSICIAN, 7, Brixton Hill, S.W.2.

Gentleman viola player (beginner) wishes to meet pianist, or would join amateur players, for practice of easy classical music. W. London district.—E. A. COUSINS, 32, Thorneyhedge Road, Gunnersbury, W.4.

Amateur pianist (young lady) wishes to meet violinist, or join small orchestra. One or two evenings a week.—F. STOCKWELL, 28, Maitland Park Road, N.W.3.

'Cellist wishes to meet other string players for chamber music.—A. F. H., 141, High Road, Lee, S.E.13.

Pianist (lady) wishes to join orchestra, quartet, or trio, for experience. W. London district.—L.R.A.M., 22, Mervyn Road, W. Ealing, W.13.

## Sharps and Flats

The Die-hard reaction is at an end. Everywhere, sometimes delightfully, and sometimes dubiously, one hears contemporary music. The moderns are again on the March!—*Leigh Henry.*

It is easier to understand Beethoven than Irving Berlin—but Berlin is much more amusing . . . It would be a good thing for everybody if all music could be closed down for a year.—*Fred Elizalde.*

I can quite understand that if a man is so unfortunate as to prefer Mr. Berlin to Beethoven he would rather be without music altogether.—'Observator' in the *Observer.*

Erotic sensitiveness emerges dominantly from the 'Gurrelieder,' but over and above this evolves an exalted aftermath of sublimated emotion which translates in rarified, symbolic terms.—*Leigh Henry.*

Gregorian music belongs to an age before civilization, and bears much the same relation to true music as astrology does to astronomy, or the ancient MSS. to the printed page.—*Canon J. C. Trotter (Ramelton, co. Donegal).*

The tenors were particularly strong, and sank with considerable merit, especially in passages which offer scope for such singing.—*Kentish Newspaper.*

### ROYAL ACADEMY OF MUSIC

It was very fit and proper that the principal work in the programme of the students' orchestral concert at Queen's Hall on March 28, should be Bax's Symphony in E flat. Arnold Bax is not only an ex-student, but one of the most distinguished of Academy composers. To the best of my knowledge this was only the second performance, it having been given once before by Sir Henry Wood and his Queen's Hall Orchestra. He conducted on this occasion, and the performance was extraordinarily good, the playing of the strings being both virile and well balanced. In spite of its length, the work is well worth inclusion now and again in programmes, especially by conductors who affect to be interested in English music. Miss Grace Reynolds sang 'Ritorna Vincitor' with a good deal of expression. She has a pretty voice well under control. Miss Margot MacGibbon played the first movement of the Beethoven Concerto with plenty of temperament. She is a violinist who should do well, and if cadenzas must be played, she certainly chose the least objectionable.

Miss Jacqueline Townsend, aged sixteen, a pianoforte student at the R.A.M. under Mr. Harold Craxton, won the £100 scholarship presented by the *Daily News* at the recent London Musical Festival. Miss Margaret Good, also a pianist and an Academy student, won the fifty-guinea Challenge cup presented by the Federation of British Music Industries for the best performance at the Festival, at which there were twelve thousand competitors.

The Lent Term Review Week was a most successful affair, among the interesting lectures being 'The Eye and Sight' by Capt. William Wallace, M.D.

The complimentary banquet given to Sir Edward German at the Mayfair Hotel, on March 29, by the 'Music Club' and the R.A.M. Club, attracted a company of over two hundred and fifty guests. Among the speakers were Dr. J. B. McEwen, Sir Alexander Mackenzie (in the chair), Sir Johnston Forbes-Robertson, Sir Richard Terry, Capt. William Wallace, Mr. Alfred Kalisch, and the guest of the evening. A delightful programme of Sir Edward's music was given by R.A.M. students. F.

The following awards have been made: Leonard G. Vallange Prize ('cello), to Stephen Blythe (London), Peers Coetmore being very highly commended; Lady Hopkinson Prize (elocution) to Muriel Gale (Croydon), Norah Lynch and Eileen Hann being highly commended, and Margaret H. Hill, Frederica Tomlinson, Hesper Ames, Margaret Bryer Ash, and Isabel M. Smith commended.

Mr. F. H. Shera has been appointed to the Rossiter Hoyle Chair of Music at Sheffield University. The endowment is a recent one, and for its first year (1927-28) Prof. P. C. Buck gave a course of lectures.

## UNION OF GRADUATES IN MUSIC INCORPORATED

The thirty-fifth annual general meeting of the Union of Graduates in Music took place at Connaught Rooms, Kingsway, W.C., on March 27, under the presidency of Dr. C. H. Kitson, Professor of Music in the University of Dublin. The attendance was large and representative. The Rev. Canon T. H. Ross, Capt. J. C. J. Hoby, Mr. W. R. Anderson, Mr. T. W. Hanforth, and Mr. F. J. Stone were elected to fill the five vacancies on the Council. Dr. C. H. Kitson was unanimously re-elected president for the ensuing year. During the past year the Union has been strengthened by the admission of forty-three new members; this is an increase which has not been exceeded for a very long time. The meeting was followed by the annual dinner which was attended by a large number of members and guests. The various toasts were proposed by the chairman (Dr. Kitson), the Rev. Dr. E. H. Fellowes, the Rev. Dr. W. J. Foxell, Mr. J. Percy Baker, and the Rev. Canon T. H. Ross, and responded to by Dr. E. F. Horner, Mr. W. W. Cobbett, Mr. Claude Aveling, and Dr. C. Hazlehurst. Among other members present were the Rev. Dr. C. L. Bradley, the Rev. N. C. Woods, Dr. W. G. Eveleigh, Dr. J. W. G. Hathaway, Dr. G. A. Slater, Mr. R. Cooper, Mr. A. M. Fox, Mr. A. P. Howe, Mr. W. Lovelock, Mr. S. Myerscough, Mr. P. G. Saunders, Mr. B. Ramsey, Mr. H. Rutland, Mr. H. Wardale, Miss Margaret Jones, Miss Caroline Perceval, and the hon. treasurer and secretary, Mr. Charles Long.

## A NEW CHORAL WORK

Ladislav Vycpálek's 'Cantata of the Last Things of Man' was produced for the first time in this country at the Liverpool Philharmonic Society's concert on March 20.

Vycpálek is probably little more than a name to the majority of English musicians. His output is not indeed very large to date, and the Cantata is his most important achievement. It was written in 1920, apparently in a mood of disillusionment at the spiritual consequences of the war, and as a protest against the rampant materialism of the time. The text of the Cantata is based on two Moravian folk-songs, rather formidable types of psalm-like poems dealing with the subject of death and the soul. The musical treatment is extraordinary. It is a graft of an exceedingly modern idiom upon an almost archaic polyphonic style. The latter is chosen no doubt deliberately as being in line with the religious motive of the poems. But though the weaving of the parts is systematically contrapuntal, the effect is one of a relentlessly moving mass of tone. The enormous power and sincerity of the writing are beyond question, and the actual vocal texture is stamped with an impressive individuality.

Few modern choral works have created so profound and moving an effect at a first hearing. The work has its moments of sensation, as in the scene in which the relatives quarrel over the dead man's possessions, but for the most part what impresses the hearer is its restrained statement. It succeeds without making any sacrifices to the audience in the way of charming passages. The orchestral interludes, which occur at two or three points, are brief, grim episodes, and the instrumental lines go their way irrespective of clashing tonalities. The odd thing is that one does not trouble very much whether the music is at any point polytonal or atonal or what not. One simply feels that Vycpálek has gone about his music without thinking of such things. This is, at any rate, not formula music. It is the music of power rather than of knowledge, masterly as is the mere handling of its very spare material. Practically the whole work is based on two motives—the motive of death and the soul-motive. There is towards the end a most moving duet (sung on this occasion very finely by Mr. Roy Henderson and Miss Elsie Suddaby), in which the soul (soprano voice) complains of the body that it has brought her to this ultimate pass of suffering for the body's sins, and the body naively retorts that they 'acted together' in life, though in death they are divided. The cantata concludes with a brief moral epilogue, commenting on the mortal nature of man, and finally a great outburst of supplication for forgiveness. The work was sung with fine force and intelligence by the Philharmonic Choir, under Sir Henry Wood.

A. K. H.

## BOARD OF TRADE INQUIRY ON GRAMOPHONE ROYALTIES

Evidence as to composers' declining receipts from sheet music and the enormous profits made by gramophone companies, was submitted at an inquiry which opened at the Board of Trade on March 28, when application was made by the Musical Copyright Defence Association, representing composers, authors, and publishers, for a revision of the payments made under Section 19 of the Copyright Act, 1911, in respect of the rights for the mechanical reproduction of compositions.

At present a 2½ per cent. royalty is paid on works produced before the passing of the Act, and 5 per cent. on works published since the Act, with the minimum of a half-penny per work sold for mechanical reproduction. The Association is asking the Committee to recommend an increase to a minimum of 10 per cent., and a minimum payment per work for its mechanical reproduction of a penny instead of a halfpenny. If the present rates are varied by Parliament, they will have to stand for fourteen years. It was arranged to complete the inquiry before the end of April, in time for an important conference at Rome, when questions of international copyright are to be discussed.*

The Committee consisted of Mr. H. Claughton Scott, K.C. (Chairman), Mr. William Cash, F.C.A., and Mr. William Smith Jarratt (Comptroller of Patents). The applicants were represented by Sir J. Herbert Cunliffe, K.C., M.P., and Mr. E. J. Macgillivray, instructed by Messrs. Syrett & Sons, while the opposers of the application, the mechanical musical industry, were represented by Mr. Rudolph Moritz, K.C., and Mr. S. O. Henn Collins, instructed by Messrs. Broad & Son. Mr. D. Kilhan Roberts and Mr. G. H. Thring represented the Society of Authors and Composers, which was giving general support to the application of the Musical Copyright Defence Association.

Sir Herbert Cunliffe in his opening statement for the applicants said that the Association consisted of practically all the people of note in the composition and publication of musical works in the United Kingdom, comprising 354 composers, 181 authors, 39 copyright owners, and 39 publishers. Before 1911 composers and authors of musical works had no copyright or protection against the unauthorised mechanical reproduction of their works. Piracy could not be prevented, and any person of indifferent moral principles could appropriate the products of their skill and genius by mechanical means of reproduction without either payment or acknowledgment.

The legislature in the Copyright Act of 1911 was against giving the author the right to control the mechanical reproduction of his compositions, and set up an experimental system of compulsory licences and the provision of royalties. Those provisions, said Sir Herbert, were obviously experimental, and after a period of seven years were to be subject to a variation of the legislative rates. When the discussions took place it was stated that the gramophone industry was a struggling one and could not bear greater royalties than were imposed at that time. Whether that were true or no, argued Sir Herbert, the gigantic profits that had been made in recent years had completely altered the position, and it was quite clear that the industry was now able to pay adequate remuneration to the composer and author who were the origin of the success of that industry, and without whom it could not have existed.

Another important consideration was that with the growing popularity of the gramophone there had been a serious decline in the sale of printed sheet music, and as a payment to the composer of sheet music was about 12½ per cent., compared with the much smaller return on the gramophone records, no corresponding compensation was offered by the latter.

* This will be reported in the *Musical Times*.

Another iniquity of the present law was that when a composer had allowed one man to reproduce his works, he could not refuse permission to anyone else, however inferior the reproduction might be.

Quoting figures to show the large profits recently earned by gramophone companies, Sir Herbert said that the profits of the Gramophone Company had risen from £153,128 in 1910 to £760,015 in 1927, with a dividend of 40 per cent., less income-tax. The Columbia Graphophone Company on a capital of £200,000, showed profits of £183,000 in 1927.

Sir Herbert stated that most gramophone records were now double-sided, and non-copyright works were generally used on one side of such records. The royalty paid on a work had to be divided between the author, composer, and publisher. Recent developments in the industry, whereby the selling price of records had been greatly reduced, brought down the royalty payable to the minimum of a halfpenny in most cases; 1s. 3d. records were now being sold, and even 6d. ones had an enormous sale through a popular store.

Mr. William Boosey, managing director of Messrs. Chappell, said that the advent of the cheaper records had reduced the remuneration in many cases to the composer, who, witness considered, was not now receiving an adequate return for the exploitation of his work on the gramophone. Taking the figures of his firm, he worked out that the average royalty paid was $1\frac{1}{11}d.$, which had to be divided between the composer, author, and publisher. Mr. Boosey submitted figures to show that the sale of English sheet music by his firm had decreased by £30,000 in five years.

Mr. Frederick Day, of Messrs. Francis, Day & Hunter, also gave evidence that the sale of sheet music had declined. He denied that gramophone companies were responsible for popularising songs, and said that it was public performances which popularised them.

Mr. Lawrence Wright, of the Lawrence Wright Music Co., said that his experience in recent years was that the sale of sheet music had declined considerably, whereas the sale of gramophone records had increased by leaps and bounds. He considered that the return on the royalties for records was quite inadequate. He regarded the life of a song to-day as from four to six months, instead of twelve months as in 1921.

Mr. Herbert Smith, of Messrs. Keith, Prowse, said the sale of sheet music had declined and that the remuneration to the composer was inadequate.

Mr. John Ireland and Mr. Haydn Wood gave evidence that the sale of their sheet music had declined, and that the return they get from the gramophone records was inadequate.

Other witnesses who gave evidence to the same effect were Mrs. R. Rhodes ('Guy d'Hardelot'), Mrs. Helen Rothschild ('Helen Taylor'), and Mrs. May Morgan ('May Brahe').

Miss Helen Taylor said that her gross income had declined from £600 to £200 during the last five years, and that her income from mechanical rights was about £100 to £120.

At the resumed hearing on April 17, Mr. Rudolph Moritz, for the opposers of the application, said that his clients would not contest the statement that there had been a tendency in the last few years for the sale of sheet music to decline, and that such a drop coincided with an increase in the sale of gramophone records. They would no doubt differ as to the deductions to be drawn from those facts. He would produce witnesses to give evidence to show that in eight out of eleven foreign countries the royalty rate was almost exactly what it was in England to-day.

Mr. Frederick Day, under cross-examination, did not agree with this statement.

Mr. John Abbott, a director of Messrs. Francis, Day & Hunter, said that in America where a royalty of 2 cents, equivalent to a penny, was paid, there was an enormous sale of 35 cent records in the big stores, so that authors and composers got a bigger percentage on such cheap records than in this country.

Mr. Moritz argued that the cheap trade prices were so cut in this country that it was impossible to pay a higher royalty, and if the prices were changed the popular sale would be destroyed.

Mr. Martin Shaw gave evidence that the sale of his sheet music had declined, whereas the sale of records had increased, but not sufficiently to compensate him.

Mr. J. Macgillivray, for the applicants, said that he had witnesses, if necessary, who would say that an author was receiving a much higher rate of royalty for the reproduction of work in book form, or in any form other than gramophone records. In the theatre, returns to a dramatist on gross box office receipts ranged from 5 per cent. on the first £800 in a week, to $12\frac{1}{2}$ per cent. on amounts over £1,500. While such facts bore no direct relation to the inquiry, they did at least indicate a standard.

At this stage of the proceedings Mr. D. Kilhan Roberts, representing the Society of Authors and Composers, said that as a result of a meeting attended by some members of his Society and also by some members of the Musical Copyright Defence Association, his Society was now perfectly satisfied with the application as it was being made by the Musical Copyright Defence Association.

Mr. Moritz, opening the case for the mechanical music industry, said that as any change would have to stand for fourteen years it should be based on detailed information, and an assurance that there would be stability in the industry during that time. There was no such assurance. The industry had already suffered rapid transformations, and, according to Mr. Lawrence Wright and Mr. Frederick Day, the vogue of imported jazz music was now on the wane. The applicants had not shown that there was a drop in the sale of sheet music without any compensating advantage from the sale of gramophone records. Only one systematic attempt had been made to put figures before the Committee, and those figures could be used to disprove what it was attempted by the applicants to prove. The gramophone companies contended that the sale of records had really been a virgin field which the composers had never got hold of, and the benefits which they were reaping were a result of the work of the gramophone companies.

The $37\frac{1}{2}$ per cent. of the total royalty now claimed by the publishers was considered excessive by the gramophone companies, and if that amount were reduced the composers would have nothing to grumble at. Quite apart from the gramophone, the whole tendency to-day was against the sale of sheet music owing to such factors as the dancing habit and the employment of women, which had completely destroyed the peaceable old atmosphere of the drawing-room of the Victorian home.

Great play had been made by the applicants with the alleged prosperity of the gramophone companies, but while the Columbia and the Gramophone companies were prosperous, on the other hand such companies as the Vocalion, the Edison-Bell, and the Crystalate did not share in that prosperity, and any increase in the minimum royalty on the cheaper records produced by those companies would be disastrous, and their sale would be jeopardised if not destroyed. The applicants in their case had suggested that the rates fixed under the Act of 1911 were of an experimental character because the industry was a struggling one and could not pay higher rates, but Mr. Moritz quoted from the trading profits of the Gramophone Company from 1903 to 1911 to show that for that period before the Act the Company was a stable and prosperous concern. Far from being dissatisfied with the minimum, all musical composers had shown an eagerness to have their works on cheap records, and wrote to publishers offering discounts on the statutory minimum.

Richard James Langley, managing director of Atwell Binfield & Co., wholesale and retail music dealers, and also vice-president of the Music Trades Association, called on behalf of the opposers of the application, said that taken in the aggregate the sale of sheet music in his experience had not changed much in the last ten years. The advent of the gramophone and wireless had increased inquiries for sheet music.

Mr. James Van Allen Shields, a director of the Columbia Graphophone Company, said that over a period of eleven and a quarter years his firm had paid to copyright owners

a sum equal to the profits it had made by the sale of copyright records. His firm did not wait until a work was popular before it recorded it. Sometimes it produced records before the sheet music appeared. It had to take the risk of many records being failures.

The inquiry was then adjourned.

# London Concerts

ROYAL PHILHARMONIC SOCIETY

The concert of March 22 is stale news by now, but calls for record on several grounds. Handel *vià* Beecham is one of the fashions of the moment, and there can be no doubt about Sir Thomas's enjoyment of Handel's music for its own sake, though one suspects him to be not unmindful of the chance it presents of epatering the burjoice. 'Solomon' had been considerably pulled about for this revival—long-forgotten solos restored, some fine choruses dropped to make room for them, and a good deal of fresh orchestration added. The changes on the structural side were not all gain. True, it gave us some approach to a coherent love story, but who wants that, with an enamoured Solomon represented by a contralto? It is easy to say that such conventions ought not to dash our enjoyment, but they do. On the whole, despite some charming solo music, the finest part of the work is on the choral side; and as the textual weaknesses are almost confined to the solos, Sir Thomas's reconstruction was not well-judged. Only first-rate work by the soloists could have atoned for the long choral gaps, and we didn't get it. The hated Victorians may have dealt dully with Handel's choruses, but they always had on tap a group of singers able to earn full marks in the solos, with a margin of breath and tone that would suffice many a well-known singer in these less exacting days. The four soloists on this occasion were Lilian Stiles-Allen, Dora Labbette, Clara Serena, and Walter Widdop. The contralto was well worth hearing for her voice alone, with its ample tone and easily managed top notes. The two sopranos made slips, and Miss Labbette, despite some pretty moments, was not at her best.

The chorus—the Philharmonic Choir—rose well to Sir Thomas's excited demands. The delicate singing of 'Let no rash intruder' was, for many of us, the best thing of the evening. The grandly-expressive 'Draw the tear' was perhaps the next best. No choir in the world, however, could have done all that Sir Thomas asked in some of the quick choruses, for the practical reason that there is a speed limit beyond which rapid eight-part florid choral writing simply cannot 'come off,' and the limit was passed in several numbers. Still, there was no mistaking Beecham's extraordinary power of compelling his forces to pull out that little extra bit beyond their normal, which makes a performance effervesce. It is no grudging spirit, however, which makes many of us dubious concerning his new policy of 'brightening' Handel by means of doubling the customary pace. What will happen when fourth-rate conductors begin to try it? If Handel suffered from old-fashioned choralists, it was not entirely—perhaps not much—through their slow pace, but because of their lack of tonal variety and rhythmic life.

If Beecham will set out to show lesser fry (as he certainly could—no man better) how to vitalise choral singing without changing *Allegro* into *Presto*, he will do much for a real Handel revival, and for choir work generally. Having now heard his 'Messiah' and 'Solomon' I feel that the superimposed brilliance of the conductor does not compensate us for the loss of the pomp and poundage of the composer. After all, style matters. There is a strong ceremonial flavour about Handel's choruses—though they smack of the Temple, Jewish or Masonic, rather than of the Church. There is characterisation, too. Under the Beecham baton Handel's Hebrews tend to become either Dervishes or Watteau Shepherds. Moreover, Handel was a heavyweight, and he gets his effects less by quickness of footwork than by hard-hitting and good timing—which is rhythm. Perhaps some first-rate choir will soon come along, sing him at a moderate pace, and prove that the tempi of the past generation were, after all, not far out.

It should be added that the presence of The King and Queen delighted a packed audience. But many of us wondered why the Royal party were given the worst seats in the hall—at the platform end of the circle, where the hearer gets too much of one half of the choir and too little of the other.

H. G.

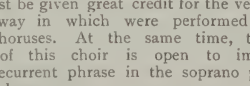
'Solomon,' with the same performers, was sung again at the Albert Hall on April 15, in aid of Sir Thomas Beecham's Opera League. Unfortunately the attendance was small—owing, no doubt, to a sudden return of winter.

BACH CHOIR

Bach's 'St. John' Passion was sung by the Bach Choir on March 24, at Westminster Central Hall. The work has been rather neglected in London, at least so far as concert performances go. The hall was well filled—proof that a good many felt it a privilege to renew acquaintance with such noble numbers. It is curious that the 'St. John' Passion is not more often sung in place of the truncated versions of the 'St. Matthew'; for, while much of the music is equally sublime and intense, the whole work can be sung within two and a half hours.

The Bach Choir's performance was characterised by a deeply earnest spirit. Dr. Vaughan Williams set his face against any suggestion of a mere concert. One had the impression of a new approach both to the actual music and to its ineffable subject—on no point did we feel the weight of any idle convention. There were shortcomings, but these were not due in any instance to anything unsympathetic in Dr. Vaughan Williams or his forces that afternoon. Troutbeck's excellent translation was in the main used; but an editor (Dr. Vaughan Williams, we presume) had modified Bach's recitative to fit the text of the Authorised Version, following the example of the Elgar edition of the 'St. Matthew' Passion. We are not clear that that is really justifiable. Sir George Henschel's protest, a few years ago, against that edition of the 'St. Matthew' must be confessed to have had much weight. English Bachians owe thanks to Troutbeck for his 'St. John,' which is thoroughly adequate and singable, and has worn well.

On one or two points Dr. Vaughan Williams did not persuade us to see eye to eye with him. He had gone to great trouble to make the choir sing the interpolated hymns with delicately shaded expression; and one of the hymns was actually sung (not with any great certainty of intonation) by a solo quartet. The suggestion was that these noble pieces of music required the addition of some element of interest not natural to them. But do they? Are not they most telling when sung in a massive and, indeed, stolid style, with congregational effect? Choir and conductor must be given great credit for the vehement and yet precise way in which were performed the short ejaculatory choruses. At the same time, the general tone-quality of this choir is open to improvement. There is a recurrent phrase in the soprano part of the sublime final chorus:




which cannot be properly sung in an utterly raw and untutored way. We are afraid we must say that the Bach Choir sopranos uttered entirely unmusical sounds on their A flats. Dr. Vaughan Williams proved himself to have small sympathy with the nature of the bass voice, by the excessively rapid tempo at which he took the G minor aria, 'Haste, ye deeply wounded spirits.' No singer could have given due weight to the sense of this number at such a pace; and anyone could have guessed that the conductor had never himself sung this aria.

If we criticise the solo singing on some technical points, we would still make it clear that in spirit the whole bore the stamp of true devotion. The Narrator, Mr. John Adams,

did not please us by the quality of his tone, which was uneasily produced and dry in effect, but alike in intention and in bearing he was dignified and appropriate. It is a pity he cannot adopt a less constrained technical method. 'Tight' tenors are an infliction to the listener. The singer we should one day much like to hear in the Passion recitative is Mr. Heddle Nash. Mr. Roy Henderson deserves great credit for the impressive way in which he sang the words of Jesus. He proved himself a true artist. Mr. Henry Wendon sang the two very difficult tenor arias with a promising style which needed yet more warmth and expansiveness. He sang from bar to bar, so to speak, not commanding a broad enough outlook. Miss Joan Elwes was the soprano. She sang with musical feeling, but her tone rather lacked roundness. Miss Astra Desmond was the contralto, and Mr. Arthur Cranmer the bass. The organist was Mr. Arnold Goldsbrough, and Mr. Thornton Lofthouse played the continuo at the pianoforte. P. W.

GLASGOW ORPHEUS SOCIETY

The Glasgow Orpheus Society (conductor, Mr. Hugh Roberton) paid its annual visit to Queen's Hall on March 31. In the afternoon the choir sang 'The Messiah.' The audience was surprisingly small. If Londoners had realised what an unconventional performance it was to be and, still more, its particular beauties, the public would surely have flocked there.

It was certainly a rather queer performance. The visitor, entering the hall, might easily have thought he had mistaken the address, and, seeing no orchestra or soloists and the choir arrayed in scarlet and purple cassocks, might have fancied that here were Casimiri's Roman Basilican choristers, rather than a body of Glasgow men and women come to sing Handel to us. We have all heard of the rather excessive fears, prevalent among the more rigidly orthodox Scots of a past generation, in regard to the secular nature of instruments of music; but did not know until that Saturday afternoon that Glasgow still frowned on fiddle and flute, and preferred to substitute organ and pianoforte in accompaniments to oratorio. Frankly, it was not an improvement. The fact is, it is less easy to improve Handel than most of those who have tried their hand at the game imagine.

Mr. Roberton succeeded in giving a more ecclesiastical character to 'The Messiah' at the cost of a certain infidelity to the great author of the work. It is well that in strictly liturgical music soloists should not be indulged in the vanity of personal prominence. Bearing this in mind Mr. Roberton had many of the solos sung by massed voices, and in other instances members of the choir performed solo numbers in their places among the other singers. But Handel did not write 'The Messiah' as a liturgy. He did not write the solos for self-effacing and anonymous singers—still less to be sung by a crowd. We have said enough to indicate that this was an eccentric and wilful departure from Handel's intentions.

All the same, the Glasgow Orpheus is a wonderful choir. It may be as heterodox as it likes, but we cannot help listening to it with pleasure, for Mr. Roberton's singers know how to sing. Their quality was truly ingratiating to the ear. This body of choristers is a rich and flexible musical instrument. One heard no spluttering and hissing of consonants. The impression was that every woman and man was singing on the vowels—*i.e.*, that each individual had a right idea of the elements of vocal technics. There was the less reason in the mass singing of certain arias since the choir boasted useful soloists in all sections, notably contraltos and tenors. The singer who was allotted 'Thou shalt break them' gave us a really distinguished performance. We hope the Glasgow Orpheus will keep up its London visits, for in the matter of sheer tone-quality and exactness of enunciation our London choirs are not its equal. P. W.

LONDON SYMPHONY ORCHESTRA

Felix Weingartner conducted the London Symphony Orchestra's ninth concert at Queen's Hall on April 2. The programme made no unusual excursions, unless the choice of Beethoven's second 'Leonora' Overture was one. The Symphony was Mozart's G minor. This concert was a great change from some others we have lately heard, for Weingartner belongs to the old school, and believes in the letter of a composer's writing. No doubt a musician's intentions cannot all be put down in black and white, but there are conductors who go too far in assuming that it is necessary to contradict the letter in order to attain the spirit. Weingartner is not one of these. Probably to a strong adherent of Dr. Abendroth he appears somewhat prim, but the orchestra understands him, and plays its best under him.

This concert began with Brahms's 'Academic Festival' Overture in perfectly delightful fashion. Vivaciousness and ceremonial pomp were admirably balanced, and as the engaging work developed, one had a feeling that the conductor had the whole within his view as though it were a panorama. Then followed Brahms's B flat Pianoforte Concerto, in which the soloist was Mr. F. Goldenberg. A superior performance of this same work had been heard earlier in the season, and comparisons were inevitable. Perhaps this Concerto were better not given more than once in a season. Only the most convinced Brahmsians remain unsated by the end of that nearly interminable first movement, which is like a speech at some distinguished and ceremonious occasion, delivered in a persistently subdued, conversational tone. The performance was reasonably good, if hardly invigorating. The 'cello solo in the slow movement might have been more shapely and decisive.

The Symphony was played alertly. Weingartner is not one to find unexpected springs of poetry in so familiar a work, but what he could do was to render it its normal shape and movement. It was a refreshing performance by reason of its natural, unforced character. P. W.

Weingartner conducted the London Symphony Orchestra's Schubert memorial concert on April 16. The programme consisted of the B minor and C major Symphonies and some of the 'Rosamund' music—the Overture and Interludes in B minor and B flat. Schubert must have been much attached to the melody in this last piece. He used it at least twice elsewhere. The wood-wind played with uncommon delicacy here. Mr. Leon Goossens was the oboist of the evening, and clarinet and flute seemed to vie with his exquisitely musical performances. The B minor Interlude was the one piece in the programme that is not frequently played. A magnificent and intense piece of music is here adumbrated rather than fully achieved. It suggests that Schubert had it in him to make of it one of his finest symphonic movements, but was prevented by sheer haste. The familiar Overture took on pristine colour and charm in Weingartner's hands. Nor was there anything perfunctory about the performance of the immortal B minor Symphony. The second subject was given an unusually serious cast by being very perceptibly slowed down. The Andante was taken rather faster than is ordinary. In the C major Symphony Weingartner seemed to us to exaggerate a little with his military emphasis in the slow movement. Something was lacking in the Finale to keep up and continuously increase the extraordinary, dionysian spirit of the music. But this was a good and satisfying concert. Schubert's century-old music never sounded fresher than to-day. The hall was sold out. It is to be hoped that when the time of the actual Centenary comes an effort will be made to produce some of Schubert's less familiar works, of which there are a number, both choral and orchestral, worth revival. C.

B.B.C. NATIONAL SYMPHONY CONCERT

We have come to look on the visits of the Hallé Orchestra as special treats. On March 23 they gave us their celebrated performance of Berlioz's 'Fantastic' Symphony. Harty got the last ounce of virtuosity from his men, and passion from the work; yet never a phrase was pulled out of its place, never a colour smudged or laid on too heavily. It was a triumph of judgment. At his hands the music's defects retire, and its magnificent flamboyant ardour reveals all the strange, lovable, wayward emotion in the young man who, in writing it, tore out his heart—or thought he did. That qualification provides peculiar pleasure for the listener who likes to ponder on it.

Earlier in the evening we had the fourth 'Brandenburg,' in which the strings were curiously rough. It was interesting to compare this performance of it with Sir Henry Wood's. This had a certain gruff power that made us think rather of Beethoven than of Bach. It was a wholesome and heartening start for the programme. Afterwards Godowsky relaxed the tension considerably in the fourth Concerto of Beethoven. This was clear, neat, and almost colourless—all except that grievous cadenza in the first movement, which had all the effect of brawling in church.

Of the last group of pieces one was Braithwaite's 'Snow Picture,' a Carnegie award work, tuneful and pretty (it brought up early memories of those attractive coloured supplements to Christmas magazines); another, Moeran's 'In the Mountain Country,' gripped the attention for nearly all of its considerable length, and made us want to encourage the composer to keep on developing upon those lines. At the end of the long programme came the authentic scent of turf and Irish hams, in the best performance I remember of Stanford's first 'Rhapsody.'

W. R. A.

### ARNOLD BAX'S SYMPHONY

Sir Henry Wood conducted the Royal Academy of Music Students' Orchestra at Queen's Hall on March 28. The Symphony was no less a work than Arnold Bax's in E flat. The choice was doubly justified in that Mr. Bax is the most distinguished composer of his generation belonging to the R.A.M., and this Symphony of his, first produced in 1922, had been less than fairly dealt with—it had had only two London performances. The enterprise was, for all that, a daring one—for the Symphony is excessively difficult, and might well have been thought unmanageable by a students' orchestra. It speaks well for the R.A.M. that so good an account of it was given. The Symphony has no title, but its contents speak for themselves—it is a war symphony. The first movement is full of grimness, anger, and tumult; the second is an elegy; the third evidently represents the rejoicings and feastings of a victorious army. The whole work is full of original and fascinating colouring. Best of the three movements by far is the most poetic and truly grief-stricken elegy. The work struck us that afternoon as having two weaknesses—one, the almost conventional nature of the second subject of the first movement, and the other, the excessive abruptness with which the merrymaking of the finale follows on the terrible lamentation of the second movement.

Among the students who gave solo performances I was particularly interested by a soprano who sang the air from the first Act of 'Aida,' and a violinist who played the first movement of Beethoven's Violin Concerto.

P. W.

### CIVIL SERVICE ORCHESTRA

One is loath to say anything that might damp the ardour of amateurs, since it is on their efforts and on their understanding, on their energy and initiative, that the future of music must depend. But I should do ill service to the orchestra of the Civil Service if I did not point out that its playing on March 26 was not such as I would expect from a society with so vast a membership as that of the Civil Service is—or ought to be. To give them their due, not a few of the players showed the goodwill and alacrity which go for so much in an amateur performance. But the strings carried far too much 'dead weight' to be effective. Far too many violinists had not taken the trouble to look at their parts and master their difficulties at home, and they neutralised to a very considerable extent the work of the more zealous. This is the sort of weakness against which the most able of conductors will fight in vain. A conductor can deal with the mass—not with the individual. It is for the individual player to attend the rehearsals fully prepared, knowing what he is expected to do and how to do it. Then the work of preparation becomes effective and educative. Orchestral playing is like life in this—that you cannot get out of it more than you are prepared to put in.

F. B.

### *PRO* PALESTINE FUND

A miscellaneous concert was given at the Hippodrome in aid of the Palestine Fund with the co-operation of, amongst others, Miss Daisy Kennedy and Mr. Harold Samuel. These distinguished performers played a number of short pieces and played them very well. But according to an objectionable custom the programme contained an enormous number of performances and resembled in many ways a variety show, with this important reservation—that some of the contributors would never be accepted as part of a good music-hall entertainment. No one could dream of blaming the organizers of this particular concert for failing to give some sort of harmony and homogeneity to the entertainment. It is the custom that must be blamed for this senseless mixture of what is eminently interesting and delectable with what is dull and uninteresting. It seems inevitable that those who take an interest in Mr. Harold Samuel must find, say, a jazz band something of a bore—and vice versa. Both are, no doubt, excellent in their different way. But they do not mix very well.

F. B.

### PIANOFORTE AND VIOLIN

An interesting evening of music was given on March 27 by Miss Dorothy Darlington and Miss Fiona McCleary. These two young players are fairly well equipped technically, but the merit of their performances is not in the dazzling display of virtuosity. It is rather the freshness of their outlook, the obvious pleasure they take in whatever they do, that captivate the listener. The painstaking, plodding work of preparation has not in the least blunted their zest and, in consequence, they are better qualified to give pleasure to an audience than other far more skilled practitioners. We liked the way Miss Darlington tackled the very difficult 'Concerto Accademico' of Vaughan Williams, for it showed good taste and discrimination. And in the pianoforte solos of Miss McCleary there was the same most laudable determination to bring out clearly and effectively those features of the music which appealed most to the performer. Above all we liked their playing of Ravel's Sonata, for the violinist and the pianist are an exceedingly well matched pair.

B. V.

### MISS DOROTHY HESSE

We may assume that Miss Dorothy Hesse is full of confidence, for only a very confident young pianist will challenge public opinion with a Bach programme. Her confidence, however, was justified to a large extent. Miss Hesse's command of style and technique enabled her to play such things as the Toccata in G, the Partita in B flat, and the Chromatic Fantasia, with a very clear understanding of their aim and purpose. Every part stood out clearly and the balance of the parts showed thought and judgment. In one respect only did Miss Hesse leave something to be desired. She attempted not infrequently to give the themes a touch of sentiment, 'expression,' and this is what Bach will never bear. He provides his own expression, and all the interpreter need do to realise it is to allow him to speak for himself.

F. B.

### TWO PIANOFORTES

A recital for two pianofortes was given by Miss Joan Davies and Mr. Dennis Dance with some success. Neither player could be described as master of his instrument. But their earnestness, their determination to 'make good,' their modesty and sincerity, made ample amends for whatever flaws could be noted in the performances. In any case these were neither numerous nor serious, and one felt that experience alone is needed to give finish and maturity to their very promising efforts.

F. B.

### THE WESTMINSTER QUARTET

The Westminster Quartet consists of Miss Dorothy Ewens, Miss Phyllis Newton, Miss Ada Stuart, and Miss D. Fening. They played Purcell's 'Chacony' well—apart from occasional hardness of tone—and a set of Variations by Purcell Warren was also given an adequate

reading. Neither of these pieces, however, tested very severely the abilities of the quartet players, and the other contributions made it abundantly clear that at present these should mark the limit of their ambitions. Their intonation is not by any means faultless, nor can they afford to smile at a difficult piece of left-hand technique. But the material is good, and should show to much better advantage when material difficulties have been more surely overcome. F. B.

MISS MARION MCAFEE

The singing of Miss Marion McAfee at Grotrian Hall left us in no doubt as to the excellence of her style, method, and understanding. Whether she sang Italian, English, or German, her readings were always highly competent. And as the accompaniments were played by Mr. Cyril Scott, with utmost taste and refinement, every item gave great pleasure. Is she one of the singers to command a vast following? The future will show. At present her restraint, admirable in some ways, may hide a lack of quick, generous response. Her programme pointed to very wide sympathies, but although she sang both Verdi and Wolf well, she never gave the impression of one who for the time being is in the grip of an irresistible force. She did not surrender her own personality; she gave nothing that was not scrupulously controlled. In some ways this is an asset; but when constant experience has robbed the singer of the thrill of facing audiences, it may become a source of weakness. At present Miss McAfee's performances are as delightful to the connoisseur as to the mere music-lover who demands nothing more than a good voice and good musicianship.

F. B.

PEOPLE'S PALACE CHORAL AND ORCHESTRAL SOCIETY

This hard-working body gave a performance of the B minor Mass at the People's Palace on March 24. The ensemble inevitably suffered from the fact of a number of the singers being placed in the balconies owing to lack of space on the platform, but good work was done throughout, especially in the 'Sanctus.' The soloists were Miss Caroline Hatchard, Miss Millicent Russell, Mr. Andrew Clayton, and Mr. Topliss Green. Mr. Paul Brunet led the orchestra, and Mr. Herbert Hodge was at the organ. Mr. Frank Idle conducted, and he and his forces are to be congratulated on the measure of success that attended their ambitious flight. X.

RAILWAY CLEARING HOUSE MUSICAL SOCIETY

Clearing house usually raises a dust and makes one husky. With Mr. John E. West's choir it apparently works the other way, for these men's voices are notably clear and true. It is next to impossible in many choirs nowadays to get ideal balance. The next best thing is to make the singers in all the parts listen to each other, and use their intelligence about tone-levels. This choir does so; that, and its good discipline and ready response, surest signs of the experienced conductor's grip on them and the music alike, told all the time—in Holst's arrangements of 'Swansea Town' and 'Matthew, Mark,' in the well-coloured performances of Elgar part-songs, and, most effectively of all, in S. S. Wesley's glee 'When fierce conflicting passions.' There, in the middle section, is some of S. S.'s serenest, most buoyant part-weaving. Why don't choirs let us hear a few more of his pieces, and why don't we have more glee singing? Best of all would be for the fairly large choirs to break up into little groups, and so get valuable experience in singing one-to-a-part, and give us the glee in its purest form. W. R. A.

FLONZALEY QUARTET

The Flonzaley Quartet, which was founded in 1902 and which played at Wigmore Hall on April 14, is reported to be on the point of disbanding. The Quartet still retains three of its original members. Twenty-six years is a big slice from a life-time, and some of the players may have different ambitions incompatible with a whole-time and life-long devotion to string quartets; but their separation is a public loss, as their performance of Mozart's D major (K. 575) Quartet proved. It was beautifully mellow, almost faultless in intonation, and reasonably but not inhumanly unanimous. Erwin Schulhoff's Quartet which followed gave the players opportunities for virtuosity and effects that tickled the audience, but it was ephemeral music. The Flonzaleys bade us good-bye (if this was indeed their good-bye) with an exquisite performance of Brahms in B flat. C.

AMATEUR ORCHESTRAS

The London Shipping Orchestral Society, which is gradually improving under the direction of Mr. Clive Parsons, played the 'Merry Wives of Windsor' Overture and the Largo from the 'New World' Symphony, at Kingsway Hall on March 21.

At the Victoria and Albert Museum, on March 24, the League of Arts had the services of the Audrey Chapman Orchestra, which is well-known for the high standard of its playing and its fine concert-giving work in out-of-the-way parts of London. Under Mr. Frank Bridge the orchestra played the 'Siegfried Idyll,' Bach's Violin Concerto in E, with Mr. William Primrose as soloist, and the G minor Symphony of Mozart.

The Amateur Orchestra of London, conducted by Mr. Wynn Reeves, accompanied Mr. Reginald Paul in Rachmaninov's second Pianoforte Concerto, at Kingsway Hall, on March 26.

The best of the suburban amateur orchestras, Croydon Philharmonic Society, gave an excellent programme under Mr. W. H. Reed on March 27. The Symphony of the occasion was Beethoven's fourth, de Falla's 'El amor brujo' was played, and Mr. Harold Samuel contributed Bach.

Mendelssohn's 'Italian' Symphony was played by the Royal Amateur Orchestral Society, under Mr. Arthur Payne, at Queen's Hall on April 3.

The Stock Exchange Orchestral Society, conducted by Mr. Edric Cundell at Queen's Hall on April 12, played a Hungarian Rhapsody of Liszt's, and accompanied Pouishnov in Rachmaninov's second Pianoforte Concerto.

The programme of Lloyd's Orchestra at Æolian Hall on April 17 included Elgar's 'Froissart' Overture, Debussy's 'Petite Suite,' and Mozart's E flat Symphony. Mr. Clarence Raybould conducted.

LONDON CHORAL CONCERTS

Armed with his new authority as permanent conductor, Dr. Malcolm Sargent inspired the Royal Choral Society to a vigorous performance of 'The Messiah' on Good Friday, partly by the prevailing fashion of taking choruses more quickly than they were taken a decade ago, and partly by attending to particular opportunities for expression. The soloists were Miss Flora Woodman, Miss Muriel Brunskill, Mr. Ben Davies, and Mr. Charles Knowles.

Bach's 'Peasant Cantata' was sung by the L.M.S. Concert Society on March 16, and again on March 19 by the Civil Service Choir, at Kingsway Hall, where, under Mr. Stanford Robinson, a programme of good choice included the closing scene from 'Dido and Æneas' and three secular choruses by Handel.

The Crystal Palace Choral and Orchestral Society gave a Wagner concert on March 24, under Mr. Walter Hedgcock.

Under Mr. Frank E. Creed the London Sunday School Choir, some thousand strong, gave an agreeable concert at the Albert Hall on March 24.

At the concert of the National Provincial Bank Musical Society the choir, under Mr. Herbert J. Baggs, gave Balfour Gardiner's 'Sir Eglamore,' an Elizabethan group by Vaughan Williams, and Elgar's 'Weary wind of the west.' Mr. Stanley Curtis gave an excellent performance (the concert was at Queen's Hall) of Guilmant's D minor Symphony for organ.

Barclay's Bank Choir sang effectively in the course of the Society's concert at Queen's Hall on March 28, the music including Deering's 'Cryes of London' and Grieg's 'Landerkennung.'

A well-rehearsed and enjoyable performance of 'King Olaf' was given by the South-West Choral Society at Battersea Town Hall on March 28, Mr. Frank Odell conducting.

The miscellaneous programme of the Stock Exchange Male-Voice Choir at Cannon Street Hotel, on March 29, included Byrd's 'While that the sun,' Elgar's 'Serenade,' Dunhill's 'Full fathom five,' Julius Harrison's 'Viking Song,' and arrangements by Vaughan Williams and Holst.

The Good Friday programme at the Crystal Palace included Rossini's 'Stabat Mater' by a large choir and the London Symphony Orchestra, under the direction of Mr. Walter Hedgcock.

KENSINGTON MUSIC CLUB

A small orchestra, conducted by Mr. Anthony Bernard, and Miss Orrea Pernel were the performers at the last concert of the Kensington Music Club. Miss Pernel played some Tartini as if she loved it, and won our gratitude, since the immense majority of violinists play Tartini to-day as the last generation played Vieuxtemps—to show the deftness of their fingers or the skill of their bowing. The only fly in this ointment was the length and quality of the cadenzas.

The orchestra played a Concerto of P. E. Bach's at the beginning—a rather unbalanced performance—and later Delius's 'Song before Sunrise' with real gusto. F. B.

## Music in the Provinces

BANBURY.—The performance of the abridged concert edition of 'Carmen' given by the Banbury Madrigal and Glee Union marked the Society's thirty-seventh year of work under the conductorship of Mr. O. Sherwin Marshall. The orchestra was that which is organized and conducted by Miss Dorothy Robeson. A special feature of this Society's concerts is that for many years the solo parts have been sung by members of the choir.

BARNSLEY.—The abridged concert edition of 'Carmen' was sung with good effect by the St. Cecilia Society under Dr. J. Frederic Staton. The part of Carmen was taken by Miss Rispah Goodacre.

BOLTON.—In a well-chosen miscellaneous programme by the Philharmonic Society, the chief items were Parry's 'Blest Pair of Sirens' and 'The Lotos Eaters,' in which the choir sang well under the direction of Mr. C. Risegari. A young Bolton soprano, Miss Margaret Collier, made a success with the soprano part of 'The Lotos Eaters.' ——The Amateur Orchestral Society, under Mr. Archie Camden, played an Air for strings by Cunningham Woods and Coleridge-Taylor's 'Othello' Suite at its final concert on March 31.

BRADFORD.—Dr. Malcolm Sargent conducted an inspiring performance of 'The Dream of Gerontius' by the Bradford Festival Choral Society and the Bradford Permanent Orchestra, on March 23. The soloists were Miss Muriel Brunskill, Mr. Steuart Wilson, and Mr. Harold Williams.

BRIGHTON.—Harold Samuel was the soloist at a concert given by the Symphonic Players under Mr. Herbert Menges. Apart from the music of Bach in which the soloist was concerned, the programme included Elgar's Serenade, Op. 20, and Julius Harrison's 'Prelude Music' for strings and harp.——The Brosa Quartet played at a meeting of the Sussex Women Musicians' Club.

BRISTOL.—The concert of the Bristol Choral Society, on March 17, was arranged as a tribute to the memory of the late conductor, Sir Herbert Brewer. The original programme had consisted of Verdi's 'Requiem' and Ethel Smyth's Mass, but the latter was postponed, and in its place the choir sang Spohr's 'Blest are the departed' and the 'Hallelujah Chorus.' The Bristol Symphony Orchestra played Chopin's Funeral March, and Miss Elsie Suddaby sang 'I know that my Redeemer liveth.' The other soloists were Miss Margaret Balfour, Mr. Parry Jones, and Mr. Arthur Cranmer, and the conductor was Mr. George Riseley.——A performance of 'The Apostles,' under Mr. Arnold Barter, brought the season of the Bristol Philharmonic Society to an end on March 31. The orchestra of sixty included thirty players from the London Symphony Orchestra. The solo parts were sung by Miss Dorothy Silk, Miss Millicent Russell, Mr. Steuart Wilson, Mr. Herbert Heyner, Mr. Roy Henderson, and Mr. Howard Fry.——The Don Cossacks gave a concert on March 28, with a characteristic programme, and were much admired. ——Sir Henry Wood conducted an orchestral concert in Colston Hall on March 27, with a programme that included Beethoven's fifth Symphony and Elgar's second 'Wand of Youth' Suite.

BROADSTAIRS.—'King Olaf' was given by the Broadstairs and St. Peters Choral and Orchestral Society, under the direction of Mr. F. E. Fisher. Both choir and orchestra acquitted themselves creditably.

CHELTENHAM.—The third of the concerts given by the City of Birmingham Orchestra drew a large audience on March 26. The works performed under Dr. Adrian Boult included Bantock's Prelude to 'Sappho,' the Intermezzo and Overture from 'The Boatswain's Mate,' Franck's Symphony, and Chabrier's 'Espana.' Dame Ethel Smyth conducted her own music, and her Overture was repeated.

CHESTER.—Schumann's Trio in D minor was one of the works played at the final concert of its season by the Chester Trio—Mr. A. Hull, Mr. F. W. Hague, and Mr. A. B. Colman.

CHESTERFIELD.—A large audience heard 'The Dream of Gerontius,' performed on March 20 by the Chesterfield Musical Union, assisted by the Sheffield Musical Society. The choir of a hundred and fifty voices and the orchestra of forty were conducted by Dr. J. Frederic Staton.

COLCHESTER.—The Colchester and District Musical Society, which is more faithful to Handel than is the fashion nowadays, gave an excellent performance of 'Judas Maccabæus,' under the direction of Mr. W. F. Kingdon, on March 27. The soloists were Miss Cecilia Farrer, Mr. Frederick Taylor, and Mr. Barrington Hooper.

CROMER.—The capable Orchestral Society conducted by Miss F. Muriel gave a successful concert on March 22, the principal work being Schubert's 'Tragic' Symphony.

DERBY.—Bach's Mass in B minor was performed for the first time at Derby by the Choral Union, on March 27. Sir Henry Coward conducted, and the solo singers were Miss Stiles-Allen, Miss Edith Furmedge, Mr. Steuart Wilson, and Mr. Arthur Cranmer. All who heard the performance say that the choral singing ranked very high in every respect.

DISS.—At its final concert the Diss Choral Society sang Rossini's 'Stabat Mater,' Elgar's 'My love dwelt in a northern land,' and other works, under the direction of Mr. W. H. Aldritch.

GRIMSBY.—Holst's 'The Cloud Messenger' was given by the Grimsby Choral Society under Mr. Percy Wilson, the accompaniment being played at the pianoforte by Miss Gladys Hunter.

GUERNSEY.—The Guille-Allès Festival, held on March 22 and 23, was, as usual, the event of the year, both musically and socially. The chief works performed were 'The Dream of Gerontius' and Parts 1 and 2 of 'Hiawatha.' There were also miscellaneous additions in which the solo singers took a conspicuous part, and everything went off well under the direction of Mr. John David.——At a successful concert given on April 9 by the Jersey Male-Voice Choir of forty-two voices, under Mr. W. Leach, a miscellaneous programme included Bullard's 'The Sword of Ferrara,' Wilfred Shaw's 'An Evening's Pastorale,' and Coleridge-Taylor's 'Viking Song.'

GUILDFORD.—A programme of special interest was provided at the fourth of the Subscription concerts. Mr. Aubrey Brain played Mozart's E major Horn Concerto, Mr. Haydn P. Draper played a Clarinet Concerto by Maurice Blower, and the works conducted by Mr. Claud Powell further included the second Symphony of Beethoven.

HALIFAX.—Handel's rarely-heard 'Passion' was given on March 29 by St. Paul's Choral Society, under Mr. T. Newboult. The choir also sang Bach's 'Jesu, Joy of man's desiring.'——Elland Orchestral Society gave its first performance of a Beethoven Symphony (No. 2) on March 27.

The programme also included three folk-dances arranged for string orchestra by Rutland Boughton. Mr. S. Garsed conducted.

HUDDERSFIELD.—Mr. A. W. Kaye gave a concert with his string orchestra on March 31, the music including Bantock's Suite, 'Scenes from the Scottish Highlands,' Sibelius's Romance in C, Elgar's Serenade in E minor, and other familiar works.

HULL.—The most notable of recent events has been the performance of Vaughan Williams's 'A London Symphony,' under Sir Henry Wood, at the Philharmonic concert, on March 22. Miss Marie Wilson made her first appearance in the Violin Concerto of Max Bruch.

HUNSTANTON.—With an orchestra of ten string players and a pianist the Hunstanton Choral Society sang Bach's 'Peasant Cantata' and Elgar's 'The Banner of St. George' on March 20. Mr. B. Roden Hilder conducted.

IPSWICH.—Beethoven's E flat Quartet, Op. 127, was played by the Budapest Quartet at the final concert of the Ipswich Chamber Music Society.

KENDAL.—At a recent concert of the Choral Society, Mr. J. S. Winder conducted the choir and orchestra of a hundred and forty performers in Coleridge - Taylor's 'Kubla Khan' and Beethoven's Mass in C.

LEEDS.—'The Dream of Gerontius' was performed by the Philharmonic Society with the assistance of the Hallé Orchestra, before a large audience. Dr. E. C. Bairstow conducted, and the soloists were Miss Olga Haley, Mr. Steuart Wilson, and Mr. Walter Whiteway. The choir also sang Schubert's 'To Music,' arranged as a part-song by Dr. Bairstow, and the Orchestra played the 'Tragic' Symphony.——At the last concert of the Leeds Symphony Orchestra, Mr. Julius Harrison conducted the 'Enigma' Variations, Moeran's 'In the Mountain Country,' Holst's 'Marching Song,' and Schubert's 'Fierrabras' Overture. The continuance of these concerts has been rendered doubtful by want of adequate public attendance, and a special appeal was issued for better support in the future. ——On March 24 Mr. Edward Maude's String Orchestra gave two concerts. The first had an all-Bach programme which included a Suite arranged by Dr. Whittaker from the first 'Overture,' the sixth 'Brandenburg' Concerto (that which dispenses with violins), a Suite arranged by Bachrich from the second Violin Sonata, and Arias sung by Miss Elsie Suddaby. The evening programme included a Concerto Grosso in D minor by Geminiani, three movements from Dvorák's Serenade, Op. 22, Rutland Boughton's 'Folk-Dances,' and Bantock's 'Scenes from the Scottish Highlands.'

LEICESTER.—The new Bach Choir, organized and conducted by Dr. Gordon Slater, made its first appearance on April 1 in a performance of the 'St. Matthew' Passion.

LISKEARD.—The Choral Society, which is now greatly improved in numbers and ability, gave a successful concert on March 22, under Mr. Walter B. Weekes. The music included a selection from 'St. Paul,' and Coleridge-Taylor's 'Viking Song.'

LIVERPOOL.—A notice of Vycpálek's new cantata 'The Last Things of Man' will be found on p. 447. The other works performed by the Philharmonic Society at this concert included 'Scheherazade' and Delius's 'Sea Drift.' ——The Welsh Choral Union gave a thoroughly praiseworthy performance of Beethoven's Mass in D on March 24, under Dr. Hopkin Evans. —— The repertory of the B.N.O.C. for an excellent week of opera at the Empire Theatre included 'The Golden Cockerel,' 'Gianni Schicchi,' 'Aida,' 'Rigoletto,' 'Carmen,' 'Manon,' and 'Parsifal.'

MANCHESTER.—On March 28 the Catterall Quartet gave a typically interesting programme—Ernest Walker's Quartet in one movement, Wolf's 'Italian Serenade,' and, with Mr. Redfern and Mr. Fuchs, Schönberg's 'Verklärte Nacht' and the Sextet of Brahms.——Apart from the opera season by the B.N.O.C. the most notable events have been Miss Jo Lamb's performance of Elgar's Violin Concerto at her recital, Barclay's Bank Musical Society in Hubert Bath's 'The Wedding of Shon Maclean,' a Caprice on 18th-century Country Dances of Grétry, composed by Mr. Edward Isaacs and played by him at a Tuesday Midday concert, and the Manchester Orchestral Society under Mr. Archie Camden in a G major Symphony of Haydn.

NEWCASTLE.—The large audience that came to the Town Hall on March 22 was well repaid by a splendid performance of Berlioz's 'Faust,' by the Newcastle and Gateshead Choral Union and the Newcastle Symphony Orchestra. The choir of three hundred voices included fifty young singers from Rutherford College Girls' School. Mr. George Dodds conducted, and Mr. W. Hendry, a local baritone, took the part of Mephistopheles.——A short illustrated lecture on North-Country Folk-Music was given to the Rotary Club recently by Dr. Whittaker and Mr. Ernest Potts whose expert singing of these songs is now happily becoming well known.

NORTHWICH.—The Philharmonic Society recently gave Handel's 'Samson' with full orchestral accompaniment, under the direction of Mr. J. Paterson-Shaw.

NORWICH.—The Philharmonic Society and the Choral Society joined forces for a commemoration service in honour of Schubert, at the Cathedral, on March 29, under the direction of Dr. Bates. The 'Unfinished' Symphony and the Mass in B flat were the Schubert numbers, and the programme further included Bach's cantata, 'My spirit was in heaviness.' The solo singers were Miss Elsie Suddaby, Miss Millicent Russell, Mr. Steuart Wilson, and Mr. Joseph Jones.——Mr. Cyril Pearce's fourth series of chamber concerts came to an end with an interesting programme that included Bach's 'Giant' Fugue, arranged for strings by Vaughan Williams, a Concerto Grosso by Geminiani, Bantock's Serenade 'In the far west,' and a 'Cello Sonata by Vivaldi played by Miss Adeline Carter to string accompaniment arranged by d'Indy. Madrigals were sung by St. Mary's Choir.

NOTTINGHAM.—The Sacred Harmonic Society brought its season to a close with a performance of Bach's Mass in B minor under Mr. Allen Gill. Mr. Bernard Johnson, who assisted at the organ, had prepared the way for the performance by a lecture to members of the Nottingham Music Club.——At a 'Madrigal Evening' given recently by the William Woolley Choral Society, the conductor gave a preliminary lecture on the Elizabethan period, and the choir sang sixteen madrigals. The concert was given at the Church Hall of St. Michael and All Angels, Radford, where Mr. Woolley has been organist and choirmaster for thirty-eight years.

OLDHAM.—'King Olaf' was performed with good effect by the Oldham Musical Society, a choir of seventy voices and a capable orchestra, under Mr. Ernest Craig.

OXFORD.—In connection with the fourth congress of the National Union of Students a concert was given by student performers to a student audience at the Town Hall on April 1. A string orchestra, under Mr. Christopher Mason, gave a Suite of Purcell pieces arranged by Bliss, and Vaughan Williams's 'Charterhouse' Suite. Community singing was conducted by Mr. Reginald Jacques.

PETERBOROUGH.—The Choral Union and the Orchestral Society were conducted by Mr. A. E. Armstrong on March 23 in the concert version of Gounod's 'Faust,' the 'Unfinished' Symphony, and Eric Coates's Suite 'Summer Days.'

PORTSMOUTH.—The Philharmonic Society conducted by Lieut. R. P. O'Donnell brought its season to an end by giving the first performance at Portsmouth of 'The Kingdom.' There was a first-class orchestra and the choir did justice to the music and to the occasion.

RAWMARSH.—The complete 'Song of Hiawatha' was performed on March 22 by the Rawmarsh and Parkgate Choral Society, under Mr. A. G. Steele.

READING.—Mendelssohn's 'Scotch' Symphony was played by the Berkshire Symphony Orchestra, under Mr. Daughtry, on March 28.

REDHILL.—An ambitious programme by the Redhill Society of Instrumentalists (which has now completed its thirty-fourth season) included Franck's Symphony, the Suite from 'Le Coq d'Or,' and Sullivan's 'Macbeth' Overture. The orchestra played with excellent effect under Mr. W. H. Reed.

ROCHESTER.—For the last concert of the season the Choral Society, under Mr. C. Hylton Stewart, gave a performance of Brahms's 'Requiem' in the Cathedral.

ROTHERHAM.—The Choral Society's programme, on March 29, included Handel's 'Acis and Galatea' and Gade's 'Spring's Message.' Mr. Granville Naylor conducted.

RUGBY.—The programme of the Philharmonic Society, under Mr. Kenneth A. Stubbs, on March 29, included Parry's 'Blest Pair of Sirens,' Gounod's 'By Babylon's Wave,' Bach's 'Jesu, Joy of man's desiring,' and Parry's 'My soul, there is a country.'——On the next evening the Orchestral Society, under Mr. F. Yuille-Smith, played Beethoven's eighth Symphony and a selection of the Handel-Harty 'Water Music.'

SHEFFIELD.—The performance of 'The Dream of Gerontius' given by the Sheffield Amateur Musical Society on March 27, was the third that had taken place in the West Riding within a week. Dr. J. Frederic Staton conducted.——Two days later 'The Apostles' was performed by the Music Union, which thus completed its fifty-second season under the direction of Sir Henry Coward.——At its ninth annual concert, Sheffield Glee and Madrigal Society sang madrigals by Gibbons, Wilbye, Bateson, Byrd, and some well-chosen part-songs, under the direction of Miss Bessie Unwin.

SKIPTON.—'Hiawatha' was given on March 22, by the Skipton Choral Society, assisted by Mr. Whitby Norton's orchestra, under the direction of Mr. A. Townsend.

SOUTHPORT.—The Schubert programme given by Ainsdale Musical Society under Mr. Ernest Hillson, on March 29, included the Mass in G, part-songs for ladies' voices, men's voices, and mixed voices, and the Quartet, 'Death and the Maiden.'

STOCKPORT.—The Vocal Union concluded its fifty-fifth season on March 26 with a miscellaneous programme, including Elgar's 'The Banner of St. George,' Coleridge-Taylor's 'The Lee Shore,' and Sibelius's 'Finlandia,' under Dr. Thomas Keighley.

STRATFORD-ON-AVON.—The Choral and Orchestral Society gave a performance of 'King Olaf' on April 5, under Capt. Allen K. Blackall.

SUNDERLAND.—'Caractacus' was performed for the first time at Sunderland on March 28 by the Philharmonic Society with a local orchestra, under the direction of Mr. R. F. Jarman.

TROWBRIDGE.—The Trowbridge Orchestra of forty-eight performers, under Mr. A. E. Howell, which made its debut last November with the 'New World' Symphony and '1812' Overture, played the 'Prince Igor' Dances, the 'Freischütz' Overture, Quilter's 'Children's Overture,' and, with Miss Beatrice Harrison as soloist, Haydn's D major 'Cello Concerto at its second concert, on March 21.

WALLASEY.—The new Wallasey Philharmonic Society made its first appearance recently in a performance of 'A Tale of Old Japan,' under Mr. T. J. O. Jones. Accompaniment was provided at the organ by Mr. Henry Goss-Custard.

WALSALL.—Elgar's 'The Music-Makers' and Cowen's 'John Gilpin' were given on March 22, by the Philharmonic Choir, under Mr. Ambrose Porter. The orchestra, assisted at the organ by Mr. T. W. North, played Holst's two 'Songs without Words.'

WINDSOR.—On March 19, the Windsor and Eton Choral Society, under the Rev. Bernard Everett, gave Bach's Mass in B minor, the 'Credo' being omitted. The audience included eighty children from the elementary and secondary schools of Windsor and Eton. Dr. H. G. Ley assisted at the organ, and also played the 'Dorian' Toccata and Fugue of Bach.

WOKING.—The programme of the Woking Music Club, on March 27, included Bach's 'Coffee Cantata' and Mozart's Quartet in D for flute and strings, the artists being Miss Dorothy Silk, Mr. Bruce Flegg, Mr. Stuart Robertson, Mr. Joseph Slater, the Wood-Smith String Quartet, and Mr. George Reeves at the pianoforte.

WOLVERHAMPTON.—Purcell's 'Dido and Æneas' was performed at the tenth annual concert of the Wolverhampton Girls' High School Choral Society. Mrs. Melbourn conducted, and the solo parts were taken by members of the choir.——Verdi's 'Requiem' and Brahms's 'Song of Destiny' were performed by the Musical Society on April 3, under Dr. Malcolm Sargent.

WORCESTER.—The performance of 'The Dream of Gerontius' by the Festival Choral Society in the Cathedral, under Sir Ivor Atkins, was of the standard associated with the Three Choirs Festival. The composer was present in the audience.——The Orchestral and Ladies' Choral Society gave a successful concert in the public hall under Sir Ivor Atkins, the programme including Elgar's 'The Snow' and 'Lullaby,' Martin Shaw's 'Song of Callicles,' the 'Eroica' Symphony, and a 'Wand of Youth' Suite.

WORTHING.—Under Mr. William Bredt the Orchestral Society played Mozart's G minor Symphony and Bach's Concerto for two violins, with Miss Una Cheverton and Miss Peggy Radmall as soloists, on March 24. The concert was not adequately supported by this apparently unmusical neighbourhood.

## THE BOURNEMOUTH FESTIVAL

The Bournemouth Festival of April 13-16 was similar to its predecessors in all save the programme. This will probably not be true on the next occasion, for it is expected that the new Pavilion or Casino or Palace of Diversion (the name has yet to be announced) will be ready for the Festival of 1929, which will have all the advantages of a stage as well as a platform in the large hall, seating-room for seventeen hundred and fifty, a dancing hall close by, and three restaurants. Sir Dan Godfrey, his orchestra, and the guest-conductors, crowded a great deal of interesting music into their four days. There was nothing performed for the first time, but there was plenty of behind-the-scenes music which is waiting for popularity or the opposite fate, and which is dependent for its present chances on the visits of composer-conductors to such festivals as this. William Walton's 'Sinfonia Concertante' (with Mr. Gordon Bryan as pianoforte soloist) was the most conspicuous example. It bears a second hearing well, and deserves to have a vogue. Audiences like it, and that is a helpful factor. Dr. Rootham's 'Pan' was another case in point. Its chances are less, perhaps, because it does not strike for popularity, but calmly aims at the expression of beauty in sound and thought, appealing more to the higher than to the lower courts of taste.

On this last point F. W. de Massi-Hardman's 'Manx Rhapsody' is undecided, and the impression it made was indefinite. This could not be said of the 'Mock Fugue' by Lord Berners, which appeals directly to the sense of humour, and wins its appeal by deft management. It may be questioned, however, whether there is enough music in the joke for an oft-repeated welcome. The composer-conductors included Sir Hamilton Harty, who, besides honouring his contract with Berlioz, offered his own setting of Keats's 'Ode to a Nightingale'—a work of accomplishment. Mr. John Ansell, Mr. Eric Coates, and Mr. Haydn Wood shared an evening of light music. Mr. Norman O'Neill conducted his 'Festal Prelude' and two 'Shakespearean Sketches' from his incidental music to 'The Merchant of Venice.' Holbrooke's Saxophone Concerto was played to an interested audience. Mr. Norman Demuth conducted a bright little 'Overture to a Comedy' of his own.

Outside the British music the chief event was the performance, under Mr. Pedro Morales, of 'Evocation,' by F. Morreno Torroba, which is the first number in a Suite entitled 'Cuadros Castellanos,' and Turina's 'Sinfonia Sevillana.' The works were alike, and to English ears like all other Spanish orchestral music, in their regard for colour, rhythm, and the Iberian equivalent of a 'hwyl,' and in their nonchalance towards other ways of virtue. Other foreign works of the Festival included Chausson's Symphony in B flat, Ravel's 'Tombeau de Couperin,' Debussy's 'L'après-midi d'un faune,' Dukas's 'L'apprenti sorcier,' Dvořák's 'New World' Symphony, and the final Wagner programme.

The orchestra and the conductor, both a credit to Bournemouth, took the Festival in their stride, and dealt with it competently as they passed from their previous week's work to the next. F. T. C.

# Competition Festival Record

BEDFORD.—The Bedfordshire Musical Competition Festival ('Eisteddfod' for short) began on March 5, and went on with only a Sunday interval until the following Saturday week, when prize-givings and winners' performances and speeches made a popular finale. The Festival had not only length but breadth; that is, it was not spun out by long successions of solo singers and child pianists (although there were cases of seventy or eighty entries), but was largely concerned with genuine festival interests such as choral singing, school choir singing, and folk-dances. The school choir singing was an especially strong feature, for twenty-six competitions brought in an average of over six choirs each. Adult choirs were less numerous—here and there a prize was awarded without a contest—but they showed a steadily advancing support. A number of choral classes were confined to competitors within thirty miles of Bedford. In these the chief prizes were won by Stevington Choral Society (Mr. G. Field), Meppershall Choral Society (Miss M. Ibberson), Bedford Orpheus Choir (Capt. P. Burke), Primrose Hill Male-Voice Choir, Northampton (Mr. F. A. Facer), and, in a class that drew eleven entries, St. Paul's, Bedford, Mothers' Meeting. In the open choral classes the awards were as follows: mixed-voice, Northampton Co-operative Choir (Mr. W. C. J. Grant); madrigal class, Clarendon Singers, Bedford; male-voice, tenor lead, Primrose Hill, Northampton (Mr. F. A. Facer); male-voice, alto lead, Bedford Liberal Club (Mr. A. W. Barker); female-voice, Streatham Singers (Mr. F. C. Haggis).

BOGNOR.—The eleventh annual West Sussex Festival, held for the fourth time at Bognor, on March 22-24, showed all the signs of increasing prosperity in addition to the expansion of the Festival from two days to three. Over eighty choirs entered in the junior and senior classes, and many interesting competitions were held. In the competitions for choirs from large villages, the winners were Warnham Choral Society (mixed voices) and Barnham Choral Society (male voices and female voices). The winning choirs in the town classes were Chichester Apollo (male voices) and Horsham Philharmonic (female voices). In the open classes the prizes were taken by Chichester Apollo in the male-voice section, and Petworth Choral Society in the mixed-voice, Arundel being only one mark behind. The prizes were distributed by the Duchess of Norfolk, President of the Festival. At the end of one of the evening sessions, combined choirs sang a selection from 'Dido and Æneas,' under Dr. Whittaker's direction.

BRIGG.—This Festival is well served by its neighbouring villages, and the two adjudicators who worked on March 27 and 28 were given plenty of surprises in the course of the various choral competitions. The biggest occurred when Stanford's 'The Blue Bird' and Geoffrey Shaw's 'Worship' were sung, with beauty of tone and interpretation, by a combined choir from South Ferriby, Saxby, Bonby, and Worlaby. Brocklesby Choir also sang well in winning the male-voice class.

BRISTOL.—The Eisteddfod, with a hundred and fifty classes and about six thousand competitors, lasted from March 22-30, and provided work for seven judges in the purely musical classes. The greater part of the time was occupied by solo performers of all kinds and ages, elocutionists and dancers, and comparatively little by choirs. Of these the principal winners were Romilly Men's Choir (Mr. W. M. Williams), Barry Male-Voice Choir (Mr. D. J. Thomas), out of six choirs that sang Elgar's 'The Herald' in the chief class; Romilly Male-Voice Choir (Mr. W. M. Williams) in the class for less than forty voices; Miss Mary Wood's Ladies' Choir, Bath, out of six entries; and Bristol Ladies' Choir (Miss F. Bradfield), the only entry for two-part sight-singing.

DERBY.—The Derbyshire and North Staffs Musical Competitions, which have grown out of the old Dove and Churnet Valleys Festival into a four-day event of more than local importance, were held with an increased entry and every sign of growing prosperity on March 14-17. Here the choral work bears a proper proportion to the solo singing and playing, and the doings of school and adult choirs were the main interest. Folk-dancing also flourished among the schools and Girl Guides and like institutions. In the open choral classes the leading choirs were Madame Gell's Ladies' Choir, from Birmingham; Cheadle Choral Society (male voices); and Ilkeston Co-operative Society. In the three classes for village choirs the first prize was taken in each case by Croxden and Hallington Choral Society.

DEVON.—In the Devon Music Competitions held at Exeter, Barnstaple, and Tavistock, the chief awards were made to Broadclyst Choral Society, Tavistock Parish Church Choir, University College Ladies' Choir, Uffculme Women's Institute, and Ottery St. Mary Orchestra. The adjudicator gave special praise to the singing of the Women's Institute Choirs and to the tone of the school choirs.

CAMBRIDGE.—The Borough Competitions, held on March 29, were poorly attended, but the Village Competitions on March 31 were very successful. Seven choirs entered from villages with a population of under a thousand, the winners being Over Choral Society. There were five in the open class for chorus and five in the female-voice class. Winning competitors included Melbourne and Meldreth Choral Society and Village Orchestra. In several classes the test-pieces included a selection from Bach's 'Peasant Cantata,' and at the end of the competitions the whole cantata was performed under the direction of Mr. H. S. Middleton, organist of Ely Cathedral.

HASTINGS.—The twenty-second Festival occupied six days (March 22-28), four halls, and twelve adjudicators; its syllabus contained a hundred and twenty-four classes (including impromptu speaking and one-Act plays); and twenty-six pianoforte-playing classes drew an average entry of fourteen, but choirs were few. Mr. Leslie B. Mackay's Choir came out at the head of five competitions.

HEXHAM.—At the twentieth annual competitions there were good entries in some of the classes—six women's institutes, six female-voice choirs from small villages, and eight male-voice quartets—but important classes were neglected. Wallsend was alone in the chief male-voice class. Haydon Bridge won in both the open mixed-voice and open female-voice classes. The village of Stocksfield won distinction by the singing of its male-voice and female-voice choirs under Mr. E. Kellet.

LONDON MUSICAL FESTIVAL, with its 4,250 entries and a total of twelve to thirteen thousand competitors, concluded on April 2 with four concerts by first prize-winners at Central Hall, Westminster. Notwithstanding this prodigious entry the management may be congratulated that there was no suspicion of unwieldiness. With twenty-seven adjudicators at hand, and four, occasionally six, halls engaged simultaneously, all the competitions were negotiated in thirteen days. In deference to the expressed wish of the Board of Education and the London County Council Educational Authority, morning sessions were practically abandoned, which increased the difficulties of the management, as it necessitated a shorter time-table. As a general rule, heads of elementary and secondary schools applauded the decision, although an unimportant minority, particularly from high schools, stubbornly refused *any* leave of absence and added threats of expulsion. Thus it became necessary to hold many junior classes in the evening, when it should have been a recuperating time for the morrow. The fallacy of this uncompromising policy is exposed, as fitness for the next day's tuition is seriously jeopardized.

Although in a few classes artistic results were disappointing, a very high standard was reached and maintained in others. As a whole the performances were considerably in advance of last year. The scope of the London Musical Festival has assumed new significance. There is an air of nationalisation, and even internationalisation, for not only do competitors enter from all parts of the country, but Canadians, South Africans, French, Irish, Japanese, and Parsees are in the entry list. A glance at the appended results will show that provincial candidates take their share of the spoils.

The most important results were as follow: choral societies, up to eighty voices—Portsmouth Choral Union (Mr. P. Dove); choral societies, up to sixty voices—Coventry Co-operative Festival Choir (Mr. Alexander Edwards); choral societies, up to forty voices—Vocal Students' Choir, Coventry (Miss A. McGowan); new choral societies, formed since September, 1926—Mead Vale Choir, Earlswood (Mr. T. B. Lawrence); ladies' choirs (eighteen entries)—Mr. E. R. Benton's Choir, Grimsby; women's institute choirs—Crowthorne, Berks (Mrs. Whiteley); men's choirs—City of London (Mr. M. R. Mitchell); vocal solos, gold medal classes—Doris Hunn, Sevenoaks (soprano); Bertha Dawson, Leytonstone (mezzo-soprano); Cecilia Marshall, Stroud Green (contralto); Reginald Rulf, Hastings (tenor); Frederick Hard, Letchworth (baritone); Ronald Middleton, Sheffield (bass); pianoforte solo, gold medal class—Margaret Good, Forest Hill; pianoforte solo (prize of Chappell pianoforte)—Miss Gwenyth Misselbrooke, Southend; violin, gold medal class—Blodwen Thomas, Cardiff; organ—Haydn Sail, Kettering; string orchestra—Miss Ethel Loder's Orchestra, Finchley; small orchestra—Sheen School of Music.

LOUGHBOROUGH. — Over five hundred entries were received for this 'Eisteddfod' (which has none of the features that distinguish an eisteddfod from a musical competition festival) organized for the sixth time by the Loughborough Male-Voice Choir on March 22-24. Six pianoforte solo classes had an average of nearly thirty entries. In the classes for pianists under sixteen and under eighteen years of age the prizes were won by a fifteen-year old Nottingham girl, Miss G. M. Woodruff, a highly-gifted and promising musician. Notable competitions were held in the chief choral classes. Coventry Armstrong-Siddeley was best of eleven choirs in the male-voice section, and Leicester Oriana was the best of twelve mixed-voice choirs.

NORTHAMPTON.—The Central Northants Competitions, held this year on March 16 and 17, are a festival of choirs and choral music, and the neighbourhood responds very well to the specialised invitation. Choirs of all kinds, junior and senior, kept the interest alive throughout five busy sessions. Among the juniors, the choirs from Wellingborough All Saints', Irthlingborough Council School, and East Haddon were conspicuous for their ubiquitous and excellent work in many competitions. Classes for Women's Institutes were a feature, the first prizes being taken by Holdenby (Mrs. Schilizzi), Earls Barton (Mrs. S. Robinson), and, in the senior class, West Haddon for the third time. The winning choirs in the open classes were Primrose Hill Male-Voice Choir (Northampton) and Northampton Co-operative Choral Society.

PLYMOUTH.—At this Festival, on March 17, solo playing and singing were in the ascendant—sixty-two juvenile pianists, forty boy sopranos, and in general a high average entry throughout a long list of classes. The standard shown by the best performers was exceptionally good. Choirs were very scarce, only two entering for the chief male-voice class, and only one in each of the classes for church and chapel choirs.

PONTEFRACT.—At the twentieth Festival, on March 20-24, the number of entries had dropped in the solo classes, but choirs and quartets were more numerous than before and represented new districts. In the junior competitions the features were the almost perfect duet-playing of two boy pianists, the award of full marks for sight-singing by a Kippax girl, and the excellent singing of Ardsley Oak Council School, winner in the open class. In the open choral classes the chief awards were won by Monk Fryston Mixed-Voice Choir and Ackworth Female-Voice Choir. At the final concert combined choirs sang 'The Revenge.'

STOUR CHORAL UNION (Chipping Norton, April 17-19). — This twenty-four year old event is an excellent example of the growing number of small rural festivals that make a feature of combined rehearsal and performance. The two adult days ended with surprisingly good singing by small village choirs of Schubert's 'Song of Miriam,' and by somewhat larger choirs of Parry's 'Ode on St. Cecilia's Day.' Valuable help was given by string players from Oxford and Leamington. This column does not usually concern itself with professional soloists, but a word is due to the excellent singing, both in the works and in groups of songs, of Miss Mabel Ritchie and Mr. John Andrews. The chief winning choirs were Hook Norton (Miss B. Dickins), Chipping Norton (Mr. Edgar Smith), Prestbury (Mr. F. H. Philpot), and Cherington (Mrs. Alan Dickins).

SWALEDALE TOURNAMENT OF SONG.—At Northallerton, March 28 and 29. At this Festival, which caters for a large rural district, good work was done by the schools. Church choirs made an entry above the average. Solo classes were small and poor, but some really first-rate chamber music performances were heard, and there was an excellent string orchestra from Richmond.

WINCHESTER.—This Festival of competition and performance, held on March 16-22, was a greater success than ever. Over sixty choirs competed against each other, and afterwards joined in groups to take their part in the fine series of evening concerts. The first of these was given by the children on the Saturday. At Monday's concert the chief event was a performance of 'Dido and Æneas' under Dr. Malcolm Sargent. On the Tuesday, Mr. Harold Samuel played Bach and Debussy, and choirs sang their test-pieces. At the next concert the local orchestra was assisted by London players in Brahms's second Symphony, under Mr. Leslie Heward, and choirs joined in 'The Revenge.' For the conclusion of the Festival Mr. Heward conducted the massed choirs in Parts 1 and 2 of the 'Christmas Oratorio.'

WORKSOP.—The North Notts Competitions, formerly of Retford, were held at Worksop for the second time on March 20-23. The greater part of the first day was passed in recitations and readings and Shakespearean scenes, all for juvenile competitors. This special feature of the Festival was popular, and eagerly supported. Children's choral singing was also a successful and important feature. In the adult choral classes some very creditable singing was given by the prize-winning choirs from Rampton, Retford, and Doncaster, and in general the Festival again proved its value as a local stimulant to musical activities.

YORK.—Some choral singing of a high standard was heard at the Yorkshire Choral Competitions, on March 24 and 31. The best performances were those of Greetland Vocal Union in Hegar's 'The Phantom Host' and Elgar's 'The Herald'; Bradford Philharmonic Society (ladies' voices) in Armstrong Gibbs's 'The Song of the Shadows' and Julius Harrison's 'Come away, death'; and Middlesbrough Cecilian Glee Society in Elgar's 'O wild west wind' and Stanford's 'The Blue Bird.' The public of York showed very little interest in the proceedings. Further competitions in connection with the Festival remain to be held in May.

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The STRATFORD Festival, longer, more complete, and more populous than ever, was held in the middle of March, the most important occurrence being the announcement made by Mr. John Graham that he intends to retire from the honorary secretaryship after forty-two years of service. Other competitions in the London district were held at BECKENHAM, ENFIELD, HENDON, and, for the inner western boroughs, the GUILDHOUSE in Eccleston Square. An elaborate Festival was organized at FOLKESTONE by the Rotary Club. AMERSHAM held its second Festival successfully. At STAFFORD the County Musical Association again opened competitions to Women's Institute Choirs. The Educational Committee of the Stockport Co-operative Society held its annual Festival at STOCKPORT. EAST GRINSTEAD and WOODBRIDGE were among the smaller Festivals. At MORPETH, where the Wansbeck Festival was held as usual, five awards were won by Belsay Choral Union. The preliminary competitions of the Dorset Choral Association Festival were held at SWANAGE, POOLE, DORCHESTER, and WEYMOUTH.

SCOTLAND

AYRSHIRE (March 14-17). — Held at Kilmarnock. Principal awards: mixed-voice choirs, Kilmarnock Lyric; male-voice choirs, Renfrew; female-voice choirs,

Kilwinning Musical; church choirs, Portland U.F. Church, Troon; school choirs, Ayr Academy.

CAMBUSLANG (February 11-25).—Held at Cambuslang. Chiefly evening sessions. Draws most of its competitors from Glasgow. Principal awards: mixed-voice choirs, Lanark Choral Society; male-voice choirs, Kirkintilloch; female-voice choirs, Caledonian House, Glasgow; church choirs, Sherwood U.F. Church, Paisley; junior choirs, Cowlairs Co-operative; Scots folk-dancing, Shields Road Public School, Glasgow, and West Coats H.G. School, Cambuslang; vocal solos—general, Mr. Alex. Hanna, Dumbarton; Scots, Mr. Horace Wilson, Glasgow; operatic, Miss Nellie Allan, Newmilns.

EAST OF SCOTLAND CO-OPERATIVE (March 24).—Held at Bathgate. Principal awards: mixed-voice choirs, St. Cuthbert's, Edinburgh; junior choirs, St. Cuthbert's B, Edinburgh, and Bathgate.

MONKLANDS (March 15-24).—Held at Airdrie. Principal awards: mixed-voice choirs, Glasgow Police; male-voice choirs, Kirkintilloch; female-voice choirs, Caledonian House, Glasgow; school choirs, Drumpark Special School; Scots folk-dancing, Coatbridge Primary School; vocal solos—general, Mr. Broughton Shatford, Clydebank; Scots, Miss Gertrude Bayes, Clydebank; operatic, Miss Gertrude Bayes, Clydebank.

MOTHERWELL AND WISHAW.—Held at Motherwell. Principal awards: mixed-voice choirs, Wishaw and District; male-voice choirs, Dalziel Works, Motherwell; church choirs, Cambusnethan U.P. Church; school choirs, Newmains Public School; Scots folk-dancing, Linnville Dancers, Lanark, and Craigneuk Public School; vocal solos—general, Miss Mary O'Rourke, Newmains; Scots, Mr. H. W. Crichton, Coatbridge.

PERTHSHIRE (March 2-10).—Held at Perth. Ranks next to Glasgow among Scottish Festivals. Competitions were well up to standard both in quality of work and number of entries, but public attendances were less good than last year's. Principal awards: mixed-voice choirs, Auchterarder Institute; male-voice choirs, Clydebank, Glasgow; female-voice choirs, Philomel, Grangemouth; church choirs, Pitlochry Established; junior choirs, Stirling Arion; school choirs, Blackness Public School, Dundee; vocal solos—general, Miss Nellie Morris, Perth; Scots, Miss Mary Robertson, Pitlochry; pianoforte solos, Miss Margaret S. D. Lyell, Perth.

SCOTTISH CO-OPERATIVE (March 17, 24, and 31).—Held at Paisley. Principal awards: mixed-voice choirs, St. George's, Glasgow; male-voice choirs, St. George's, Glasgow; female-voice choirs, Fergusliie Mills, Paisley; junior choirs, Junior Choirs, St. George's.

STIRLINGSHIRE (March 24-29).—Held at Falkirk. Showed a marked improvement in number and quality of entries and in public interest. Principal awards: mixed-voice choirs, Falkirk Select; male-voice choirs, Carron Works, Falkirk; female-voice choirs, Grangemouth Select; church choirs, East Church, Stirling, Anderson U.F. Church, Kilsyth, and Ladywell U.F. Church, Bannockburn; junior choirs, Arion Junior, Stirling; school choirs, Grangemouth High School; Scots folk-dancing, Bonnybridge Co-operative Children's Circle; vocal solos—general, Mr. James Laing, Falkirk; Scots, Mr. H. M'Leod Wilson, Glasgow.

IRELAND

The COLERAINE Festival (March 27-30) is now twenty-one years old. Its influence has been wide and effective, although it has failed to win over the school authorities to a proper appreciation. However, the school singing that did occur won enthusiastic praise from the adjudicator. The general standard of the competitions was very satisfying.——In opening the LARNE Festival (March 19-23), the Earl of Antrim referred to the expansion of the Festival in the course of its three years' existence—from forty-six classes and a thousand three hundred competitors in 1926 to eighty-one classes and two thousand seven hundred competitors in 1928. Here the solo singing was the strongest feature in an elaborate scheme of competitions. A new set of competitions in verse-speaking was well supported, and brought out excellent results. The children's choral competitions were also very successful.——Verse-speaking took a prominent place in the PORTADOWN Festival (March 26-30). Here also solo work flourishes, both in numbers and in artistic quality, and choral competitions in general suffer from a lack of competitors.

## Music in Scotland

BATHGATE.—Bathgate and District Choral Union (Mr. A. G. Peggie) performed Elgar's 'King Olaf,' an orchestra of local players, with some professional stiffening from Glasgow, assisting.

BLAIRGOWRIE.—Blairgowrie and Rattray Choral Society (Mr. E. F. Parker) showed something less than enterprise in choosing so innocuous a work as Gaul's 'Joan of Arc' for its annual concert.

EDINBURGH.—At the sixth Reid Orchestra Symphony concert (Prof. D. F. Tovey), the programme comprised Sibelius's Symphony No. 3, in C major, Mozart's E flat Horn Concerto (soloist, Mr. Walter Worsley), Beethoven's G major Pianoforte Concerto (soloist, Prof. Tovey; conductor, Dr. Mary Grierson), Mozart's 'Figaro' Overture, and Ravel's 'Mother Goose' Suite. At the seventh and last concert, Madame Adila Fachiri played the Brahms Violin Concerto and Spohr's 'Scena Cantante,' and the orchestra, under Prof. Tovey, played Dvorák's 'New World' Symphony, Schumann's 'Manfred' Overture, and an 'Old Netherland Suite' by Julius Roentgen.——At the eighteenth of Prof. Tovey's Sunday Evening concerts, Prof. Tovey and Dr. Mary Grierson gave a recital of works for two pianofortes and for pianoforte duet, by Brahms, Mozart, Schubert, Schumann, and Debussy. At the nineteenth concert, the Edinburgh Royal Choral Union (Mr. Greenhouse Allt) sang Parry's 'Blest Pair of Sirens,' Dr. Mary Grierson and Mr. Stewart M'Manus played Mozart's E flat Concerto for two pianofortes, Miss Gladys Clark and Miss Ruth Waddell played Brahms's Concerto for violin and 'cello, and Prof. Tovey directed the Reid Orchestra. At the twentieth and final concert, Madame Adila Fachiri and Prof. Tovey played Sonatas for violin and pianoforte, Mozart's E minor, Brahms's A major, and Beethoven's 'Kreutzer,' and Madame Fachiri played the Bach Chaconne.——Edinburgh Choral Union (Mr. Greenhouse Allt) concluded its season with a performance of 'Elijah.' The same work was given a few evenings later by Mr. Gavin Godfrey's Choir.——The programme of the Edinburgh Amateur Orchestral Society's third concert, conducted by Mr. Ralph T. Langdon, included a Symphony in E flat by Haydn, Beethoven's 'Prometheus' Overture, and Bach's 'Brandenburg' Concerto No. 3, in G major.——At the third meeting of the Edinburgh Bach Society, the Society's choir and orchestra performed, under Mr. Douglas Dickson, the Cantatas 'Bide with us' and 'Alles nur nach Gottes Willen,' some excerpts from other Church Cantatas, and a Palestrina Mass, 'Æterna Christi Munera.' Mr. Douglas Dickson lectured to the Scottish Ecclesiological Society on 'J. S. Bach and the Reformation.' Illustrations were sung by the Edinburgh Bach Society's choir.——The Scottish String Quartet concluded its season of three chamber concerts with a programme which included Borodin's Quartet No. 2, in D, J. B. McEwen's 'Biscay' Quartet, and Frank Bridge's 'Londonderry Air' quartet arrangement.——A concert performance, announced as the first in Scotland, of Purcell's 'King Arthur' was given by Mr. W. B. Moonie's choir.——The programme of the St. Andrew Amateur Orchestral Society's annual concert included Haydn's 'Surprise' Symphony, Beethoven's 'Prometheus' Overture, and Bizet's 'Carmen' Prelude. Mr. W. Watt Jupp conducted in the absence, through illness, of Mr. J. M. Begbie.——The programme of the forty-first annual concert of the Leith Amateur Orchestral Society (Mr. W. Gilchrist Cochrane) included Beethoven's Symphony No. 2, in D, and Mozart's 'Così fan Tutte' Overture.——Leith Choral Society (Mr. Christie Jupp) selected Coleridge-Taylor's 'Song of Hiawatha' for its eighth annual concert.

——The choir of St. John's Episcopal Church (Mr. Ralph T. Langdon) sang Bach's 'St. Matthew' Passion, dividing the performance of the work over four consecutive evenings. ——The programme of a recital by Mr. John Petrie Dunn, one of Edinburgh's leading pianists, covered a wide range of classical works, including Beethoven's E major Sonata, Op. 109.——Mr. Gavin Gordon Brown, a young baritone new to Edinburgh, gave an interesting recital. Miss Janet S. C. Grierson played pianoforte solos.——At a community singing concert organized by the Women's Rural Institutes, Eastern Division, and held in the Music Hall, Edinburgh, members from seven counties took part in a programme of folk-songs under the direction of Mr. Robert McLeod.

GLASGOW.—The Glasgow Bach Society showed enterprise and discrimination in inviting Sir Walford Davies north to conduct its performance of the 'St. Matthew' Passion in Glasgow Cathedral. This was the ninth performance given in the Cathedral by the Society since the founding of the Glasgow Bach Choir twenty years ago. Sir Walford directed three rehearsals, and, with a responsive double choir of eighty voices, a double orchestra of forty players, and a boys' choir to augment the soprano line in the choral melodies, an impressive performance resulted. Of the soloists Mr. Tom Pickering, Aberystwyth, as the Narrator, calls for special mention. His work would have stood out as distinctive in any company. An audience of over a thousand entirely filled the nave of the Cathedral and overflowed into the choir.——At its annual 'March' concert of three nights, the Glasgow Orpheus Choir, under Mr. Hugh S. Roberton, sang with all its accustomed artistry, technical finish, and poetic insight, but we found the programme hardly so attractive as usual. Mr. Harold Craxton, the solo pianist, was much less effective than we have found him to be under more intimate conditions. ——The Glasgow branch of the British Music Society has but a slender following, and a delightful lecture-recital by Mr. Harold Craxton, entitled 'From Byrd to Arne,' was attended by the merest handful of people.——At the annual orchestral concert of the Glasgow Athenæum School of Music, the programme included Schubert's Symphony No. 7, in C, Rossini's 'Barber of Seville' Overture, and movements from Rachmaninov's second Pianoforte Concerto and the Mendelssohn Violin Concerto. Mr. Horace Fellowes conducted.——At the L.M.S. Railway staff concert, three of the Company's choirs—the L.M.S. Glasgow Mixed-Voice Choir (Mr. Tom Simpson), St. Rollox Railway Workshops Choral Society (Mr. Norman Gordon), and the Railway Male-Voice Choir, Kilmarnock (Mr. Tom Simpson)—sang part-songs.——The Ingram Choir (Mr. William Nisbet), an eight-years-old industrial combination, gave a programme of part-songs and madrigals.——Clydebank Choral and Operatic Society (Mr. A. Broughton Shatford) sang Challoner's choral ode, 'A Song of the Sea,' and some part-songs.——The Scottish Song Society Ladies' Choir (Miss Mary Dixon) gave its annual concert of Scottish part-songs.——Glasgow Arion Choir, a new combination directed by Mr. William Robertson, formerly conductor of the William Morris Choir, gave a first concert of madrigals and part-songs.—— Wellington U.F. Church Choir (Mr. Fred Turner) got well out of the beaten track in choosing Walford Davies's 'Everyman' for its annual recital.——The fifty-year-old Glasgow Select Choir gave a concert of part-songs and madrigals under Mr. Thorpe Davie.——At the annual concert of the Glasgow Caledonian Strathspey and Reel Society, the Society's Orchestra, under Mr. T. Sinclair Rae, played a wide selection of marches, strathspeys, and reels. ——Mr. Alfred Graham gave a pianoforte recital.

JEDBURGH.—Jedburgh Choral Union (Mr. Alex. Dingwall) wound up its season with a performance of Hamish MacCunn's 'Bonnie Kilmeny.'

KELSO.—Kelso Choral Union (Mrs. J. F. Brown) showed considerable enterprise in selecting for performance Bach's 'Christmas Oratorio' (Parts 1 and 2) and Mendelssohn's 'Hymn of Praise.'

OBAN.—Oban Choral Society (Mr. James Cunningham) gave a concert of part-songs.

PAISLEY.—At the concluding concert of the Paisley Choral Union (Dr. William Rigby), Handel's 'Acis and Galatea' and Coleridge-Taylor's 'A Tale of Old Japan' were performed.

PERTH.—The Perth Madrigal Society (Mr. David T. Yacamini), hitherto associated chiefly with madrigal and part-song work, made a notable departure by giving a Bach concert in the City Hall, Perth, before a very large and appreciative audience, and repeating it two days later in the more fitting but acoustically less responsive environment of Dunblane Cathedral. The choral programme comprised three Church Cantatas, 'God so loved the world,' 'God's time is best,' and 'Sleepers, wake,' and the chorus, 'Death, I do not fear thee.' The vocal soloists, drawn from the membership of the choir, varied in effectiveness, but the singing of the choir was uniformly first-rate. A chamber orchestra from Glasgow, organized and finely led by Miss Bessie Spence, and drawn mainly from the orchestra of the Glasgow Bach Society, gave distinguished service, co-operating with the choir in the cantatas and playing also the Suite in D, No. 3, the fifth 'Brandenburg' Concerto in D, for flute, violin, pianoforte, and strings, and the second 'Brandenburg' Concerto in F, for trumpet, flute, oboe, violin, and strings (soloists, Mr. Philip Halstead, pianoforte; Miss Spence, violin; Mr. Alfred Picton, flute; M. Leon Dandoy, oboe; and Mr. James Ellis, trumpet). Altogether, a case of 'hats off to Perth.'

STIRLING.—Stirling Choral Society selected for its annual concert Handel's 'Samson,' an orchestra from Glasgow under Mr. Horace Fellowes assisting. Mr. H. G. Barrett conducted with grip, lucidity, and enthusiasm. Stirling Arion Choir (Mrs. Carruthers Greig) gave a programme of madrigals and part-songs at its second annual concert.

GENERAL.—The Royal Carl Rosa Opera Company made its annual Scottish tour. The most interesting productions were Wagner's 'Valkyrie,' Rossini's 'Barber of Seville,' and Verdi's 'Masked Ball.'

SEBASTIAN.

## Music in Wales

CARDIFF.—On March 15, Mrs. Herbert Jones, secretary of the Welsh Folk-Song Society, gave an interesting lecture-recital on Welsh folk-songs. Her vocal illustrations were much appreciated.——On the same day Sir Walford Davies, addressing a Teachers' Conference, advocated the organization of a Schools Musical Festival. —— On March 17, Sir Thomas Beecham conducted the L.S.O. in a series of operatic selections, using the occasion for the purpose of propaganda in connection with the Imperial League of Opera.——Cardiff musicians are at the present time much concerned by a threatened loss to concert-giving, for the Empire Theatre is not likely to be available after the present season.——On March 31, Mr. Hubert Ware (violin) and Mr. Raymond Taylor (pianoforte) gave a sonata recital, which included Brahms's Sonata in A (Op. 100) and Elgar's Sonata in E minor (Op. 82).—— On Good Friday the Cardiff Musical Society gave a spirited performance of Verdi's 'Requiem' and Part 2 of 'The Messiah.' Mr. Warwick Braithwaite conducted.——By far the most interesting event of Easter week has been the initial concert given by the National Orchestra of Wales, the first part of which was conducted by Sir Henry Wood, when the programme included the Overture to 'Benvenuto Cellini' and Mozart's 'Haffner' Symphony. The second part of the concert, conducted by Mr. Maurice Braithwaite, included a number of Welsh folk-songs and Edward German's 'Welsh Rhapsody.' The concert took place in the City Hall. The Welsh National Orchestra has been formed as the result of co-operation between the B.B.C. with the Welsh National Council of Music, the National Museum of Wales, and the City Corporation of Cardiff. Free concerts will be given in the great hall of the National Museum during lunch-hour on certain days of the week, and a series of Symphony Concerts will be given in the City Hall, for which the charges will range from sixpence to three shillings and sixpence.

DINAS POWIS.—The Dinas Powis Choral Society gave what is reported to have been a fine performance of 'St. Paul' on March 28, conducted by Mr. Arthur Harris.

LLANELLY.—'The Hymn of Praise' and Rossini's 'Stabat Mater' were given on March 24, under the baton of Mr. D. Vernon Davies.——'The Hymn of Praise' was also given at Moriah on March 20.

NEWPORT.—On March 16, the Newport Choral Society, conducted by Mr. A. E. Sims, gave Parry's 'War and Peace.' The soloists were Miss Caroline Hatchard, Miss Dorothy d'Orsay, Mr. Parry Jones, and Mr. Thorpe Bates. As is often the case in these post-war days the male portion of the choir was not numerous enough to balance the higher voices. Purely orchestral items included Mendelssohn's 'Fingal's Cave' Overture and two of Grieg's Norwegian Dances.

SWANSEA.—At a meeting of the Swansea Chamber Music Society, on March 20, the Madrigal Society, under Miss Cameron, sang works by Morley, Weelkes, and Dowland, and Bach's Cantata 'Sing we the Birth.'

## Music in Ireland

BELFAST.—The Philharmonic Society, conducted by Mr. E. Godfrey Brown, sang the Gloria, Credo, Sanctus, and other choruses from the B minor Mass, at Ulster Hall, on March 24, and the fine effect of the performances was worthy of the high reputation of the choir. The selected solo-parts were sung by Miss Margaret Balfour and Mr. Keith Falkner. The Suite in D was also played, the orchestra joined Mr. J. H. McBratney in Handel's tenth Organ Concerto, and the choir sang Holst's 148th Psalm.

DUBLIN.—Under the direction of Mr. Turner Huggard the Philharmonic Society sang with great effect in Stanford's 'Stabat Mater' and Hamilton Harty's 'The Mystic Trumpeter,' on March 31. The orchestra was conducted by Col. Fritz Brase in a 'Parsifal' selection and a Concerto Grosso of Handel's, in which Commandant Sauerzweig was oboe soloist.——A part of Bantock's 'Vanity of Vanities' was sung by the Culwick Choral Society on March 24, under the direction of Miss Culwick.

LONDONDERRY.—The concert edition of 'Carmen' was given by the Philharmonic Society, under Mr. A. J. Cunningham, on March 29. The solo parts were taken by four members of the Carl Rosa Company.

## Musical Notes from Abroad

### GERMANY

#### STRAVINSKY'S 'ŒDIPUS REX' AT THE BERLIN STAATSOPER

Musical circles at Berlin had looked forward with the greatest interest to the first German performance of Stravinsky's most recent work, his 'Œdipus Rex.' For one who (as was the case of the writer of these lines) had attended the Paris première last year, it was an agreeable surprise; for the Paris performance raised doubts as to whether it would be possible to realise Stravinsky's intention to produce 'Œdipus' on the musical stage not as an oratorio (as was done on that occasion) but as an opera-oratorio. How could this be carried through? The production had, of course, to be in keeping with the style. Now we know that Stravinsky, in 'Œdipus' more than in any other work of his last period, concentrated on a musical idiom borrowed from the past, though closely connected with his own rhythmical energy.

Otto Klemperer, when making up his mind to perform 'Œdipus Rex,' was fully conscious of the difficulties in the way of helping the spectator to realise the essence of an opera so far removed from what is usually meant by this term. Happily he could depend upon the skill of his collaborator, Ewald Duelberg, who, in producing an ordinary opera, may be hampered by his dogmatism, but in an unusual work like this finds an opportunity for carrying out his ideas. Klemperer, himself an anti-romantic, is the right conductor for a man like the later Stravinsky. Unfortunately for him the public has still a deeply rooted tendency towards the emotional. Strangely enough, the first public performances of 'Œdipus Rex' took place before a circle of spectators who had expected, and indeed were entitled to expect, ordinary opera. This proved fatal to the success of the work at Berlin. It was certainly the most interesting evening in the Staatsoper, though it failed to fill the house. The second public performance of 'Œdipus' would have taken place before empty seats, if the Kroll Oper had had to count on 'paying' spectators. Obviously, the unemotional, even in its most interesting form, drives the public out of the theatre. This behaviour of the average opera-goer may be unjust, but it is a natural consequence of his conservatism. All that suggests passion was avoided in the movements of the actors, who achieved a very good performance. The chorus, also with limited mask-like movements, was wonderful in accompanying the action. 'Mavra' and 'Petrouchka,' which completed the programme, were not able to change the fate of this Stravinsky performance, which on the whole, however, met with the approval of the press.

When, after a week, Klemperer devoted a whole concert to Schubert, the result was a comment on his 'Œdipus' performance, for he endeavoured to apply his 'non-espressivo' style to a task which demanded the reverse. With all respect to his musicianship, it cannot be denied that Schubert greatly suffered from the lack of warmth of which Klemperer seems to be so proud.

#### SCHÖNBERG'S DRAMA WITH MUSIC AT BRESLAU

The Breslau opera house was known to be little behind the times. Since Prof. Josef Turnau has been appointed intendant of this musical stage, it seems to have become far more enterprising. This may be partly due to the fact that Turnau called Dr. Herbert Graf from Vienna, a young man in the twenties, but full of initiative, with high gifts, musical as well as theatrical. Of this, proof was given by the first German performance of Schönberg's drama with music, 'Die glückliche Hand,' on March 24, which was honoured by the presence of the composer, who even undertook to give a lecture between the two performances of his opera which took place on the same evening. The bitter pill was somewhat sweetened by a so-called 'Ravel Ballet,' which was a mere pasticcio. Everybody knows that Schönberg by his very nature is unable to write for the musical stage, as the public understands and likes it. He is a monologist, and at the time of this composition he was rather a pessimist, on the ground of that romanticism which he has never abjured, as have so many others among his contemporaries. This monodrama (like the other called 'Erwartung') evolves in a very short time —about twenty minutes. But the play is so rich in events, so varied in scene and colour, that the attention of those who are willing to listen is held in the highest degree. The aphoristic musical language of this monodrama, compared with which that of Alban Berg's 'Wozzeck' is loquacious, is hardly interrupted by some verses of the chorus. Kapellmeister Fritz Cortolezis, vigorously supported by the stage management of Dr. Graf, conducted 'Die glückliche Hand,' which inevitably did not arouse the enthusiasm of the Breslau public.

#### FRANZ SCHREKER'S FIFTIETH BIRTHDAY, AT BERLIN

It is always painful to state that a living composer has survived his glory. This, however, seems to be the case of Franz Schreker, who, fifteen years ago, was greeted as the saviour of opera, and as the man who had overcome not only Richard Strauss, but Wagner himself. After having enjoyed an ever increasing reputation in the provinces, Schreker saw his various operas mounted at Berlin, where the first doubts concerning his importance were expressed. Since then he has had to content himself with provincial glory, and with the homage paid to him by the German *bourgeoisie;* neither at Berlin nor abroad have his operatic achievements met with similar enthusiasm. Nevertheless, he is a representative musical personality as director of the Berlin High School of Music, a position which enables him to influence the minds of young composers. It must, however, be said that he does not abuse it.

HARRIET COHEN AS BACH PLAYER

It is long since Harriet Cohen was last heard in a Berlin concert hall. Now she has returned to this town as a more mature artist, scoring considerable success. She played in the Berlin Beethovensaal with a chamber orchestra under the baton of Michael Taube. It will not be very easy to find a woman so fully informed with the Bach spirit. The clarity and purity of her style, and the surety of her technique, made a most favourable impression upon a public of connoisseurs. ADOLF WEISSMANN.

## ITALY

THE PREMIÈRE OF 'DAFNI' AT THE OPERA REALE AT ROME

Giuseppe Mulè's new opera 'Dafni' is representative of the best type of modern operatic composition in Italy, and when produced last month at the new Royal Opera at Rome, it was favourably received by both critics and public.

Franco Lo Giudice sang the rôle of Dafni, and was fairly successful in a part that notwithstanding severe difficulties is quite agreeable. The part of Egle was sung by Sciacciati, and that of Sileno by the baritone Maugeri. The Venus of Bertana and the Cinisca of Gramegna were both efficient. Maestro Marinuzzi conducted, and with the composer shared the warmly expressed approval of the large audience.

AN EXPERIMENTAL THEATRE

Rome is trying to wrest the musical supremacy from Milan, and is showing in numerous directions the results of her efforts. The Experimental Theatre is already deservedly established in public favour. The idea is to present, say, four Acts of different operas in one evening, in order to enable as many young artists and students as possible to appear and take part in the rehearsals. These latter are under the direction of competent and experienced directors, and should go a long way in starting the younger generation in the right path, and so regenerating Italian lyric art.

Milan has already responded with an experimental theatre on a larger scale and under the most capable direction available, and to the time of writing has put on quite a large number of works. This example is one that England might well follow. Possibly it would provide a solution to the various problems of popularising opera, as well as giving opportunities to students and conductors.

SOME OF THE MONTH'S CONCERTS

It will seem strange that the first performance at Florence of Scarlatti's 'Stabat Mater' was as recent as last month. This work returns after two centuries of oblivion, and brings with it a type of beauty that is apparently new to the musical Italy of to-day. There are many such works that, however well known abroad, are seldom if ever performed here. The 'Stabat Mater' was directed by Franchetti, and the entire work was encored. At the same concert the conductor's symphony 'Giovanile' was given its first performance in this city for some twenty years.

At Rome, Renzo Bossi conducted a concert of his father's music. Marcus Enrico Bossi was a prominent composer of the late '90's onward, and also made a name in America, where most of his works were composed, and where he was well known as an organist.

At Milan, the double quintet Italiano, under the direction of Peracchio, gave a concert of music that gained nothing by the inclusion of an excerpt from Verdi's 'Otello.' More interesting was the C major Overture of Bach. This was followed by Malipiero's 'Stornelli e ballata,' a work of very considerable merit.

The Poltronieri Quartet's concert this month included Boccherini in B minor and Beethoven's Op. 59, No. 1. The evening's novelty was a first performance at Milan of Mezio Agostini's Sonata for violoncello and pianoforte, with the composer at the latter instrument. The 'cellist was Valisi, already popular here.

Interesting as a link with the past was the concert of the pianist, Alonso Cor de Las, who played a programme of music by his teacher, Anton Rubinstein. It is singular that Rubinstein should be so neglected by the virtuosi of to-day. This concert demonstrated conclusively that he was a wonderful composer of pianistic music.

San Remo this month saw the successful debut of Miss Inez Wilson, a daughter of the late Dr. Robert H. Wilson, Surgeon-Major of the Prince of Wales's Rifles. Miss Wilson has studied under the celebrated Madame Arkel at Milan for the last five years, and with the gift of a beautiful natural voice has developed an organ of superlative loveliness, controlled by an exceptional intelligence and technique. She is a graduate of McGill University, where she also studied music, and is in private life the wife of Mr. William H. Hirst, a well-known New York barrister.

AT LA SCALA

The last of the operas to be directed by Richard Strauss was 'Le Nozze di Figaro.' It was not too kindly received, and for this the blame is due largely to the inability of the artists selected to perform the music as it should be performed. They all appeared to be unable to discover the restraint that is yet perfectly free, with the result that the performance was stilted. The work of the orchestra was, on the contrary, of a high standard. The baritone, Stabile, was the most praiseworthy of the singers.

After the Strauss operas and 'Le Nozze' came the turn of Puccini with 'La Bohème'; Rosita Pampanini was the Mimì. She made several slips in the first Act, but redeemed herself honourably afterwards. The Rodolfo of Minghetti left something to be desired, and with the smaller parts none too well managed the general standard of the representation was unworthy of the Scala.

'La Tosca' was the next opera, and under Santini found somewhat more favour. Dalla Rizza sang the title-rôle, and Pertile was the Cavaradossi. Stabile was an effective though reserved Scarpia, and the minor parts were efficiently done. CHARLES D'IF.

## HOLLAND

The usual performances of the Bach Passions, those according to St. Matthew and St. John, have this year maintained their high standards without creating any remarkable record. The 'St. Matthew' Passion takes the place here which is generally accorded to Handel's 'Messiah' in England, and the performances range from those on a complete scale and a high rank under Mengelberg, Storm, and other leading conductors to small church choir efforts. A very important and interesting revival this year has been the 'Passion' of the 15th-century Dutch composer, Jacob Obrecht, by the Amsterdam 'Schola Cantorum,' under Rupert Cuypers. The work is short, for *a cappella* chorus and in motet form, and is one of rare beauty of expression. Cuyper's interpretation raised some discussion as to the legitimacy of 'outlining' thematic and melodic points, but though one might differ from the conductor on certain details, there was no question that he had done a great service to the old Netherlands music and to present-day audiences by his revival of the music itself, as well as by the beauty of his interpretation in general.

Propaganda for British music still continues its steady course, and one of the most effective of the smaller efforts has been that of a lecture-recital by Evlyn Howard-Jones. His remarks, although not those of a practised lecturer, won favour with critics and a considerable public, and his playing of works by Farnaby, Bull, Purcell, Ireland, Delius, Dale, and Bax, gave great delight. The severest criticism which the music received was on purely pedantic grounds, nearly all the critics finding fault with the form of Ireland's Sonata, just as the previous week they had done with that of Arnold Bax when Harriet Cohen won golden opinions for her playing. Evert Cornelis, at Utrecht, recently conducted Bantock's 'Pierrot of the Minute,' which met with a real success. Several performances at Amsterdam of a translation of Shakespeare's 'The Tempest,' with Purcell's music, have aroused a great deal of interest in the latter. The performance of this music was due to the initiative of Mr. L. M. G. Arntzenius, one of the ablest of the younger critics, who also conducted.

Other items of interest in recent programmes are a pleasant 'Intermezzo pastorale' by Johan Wagenaar, the director of the Royal Conservatorium at The Hague, and Kódaly's 'Psalmus hungaricus,' which looks like being a regular feature wherever the necessary choral and orchestral resources are available. These were given by the Residentie Orchestra under Dr. van Anrooy, with an admirable 'scratch' choir in the Kódaly work. Mengelberg and Mahler are almost inseparable, and the performance of the first Symphony (D major) was a great delight. Further hearings of the 'Lied von das Erde,' however, only confirm my former unfavourable impression.

HUDDERSFIELD CHORAL SOCIETY

In the wider travels of some of Sir Henry Coward's great choruses Holland has, for one reason or another, been passed over, and it was not until the summer of 1927 that any definite idea of paying a visit here was mooted. The financial and social stability of the Huddersfield Choral Society, as well as its musical excellence, pointed to this being the most likely of the choirs Sir Henry conducts to make the venture, and after preliminary difficulties, overcome by the energy and enthusiasm of both parties, an invitation by the Society Netherland-England to give one concert at Amsterdam and one at The Hague was accepted. These concerts were given respectively on Tuesday and Wednesday in Easter week. The result justified the venture to the fullest extent, and it may safely be said that nothing had previously been done that has born such fruit in the musical understanding of the two nations. Holland is itself a country of choral singing of the finest character, and therefore the visit was in some sort a challenge. 'You who do so well yourselves,' it was said in effect though not in words, 'come and hear what we can do. We think we can do even better than you!' The one drawback was the date of the visit, but it was the only one on which the British amateurs could send a thoroughly representative team. Preparations for the festival in celebration of the forty years' existence of the Amsterdam Concertgebouw prevented the participation of the famous orchestra associated with that building, and also militated against the attraction of a large audience. In both cities, however, the number of people who attended the concerts was considerable, and the enthusiasm of both public and critics was agreeably surprising, for the Dutchman who is not critical is a rare exception.

Some of the things that attracted the most interested comment were, it must be said, small details of a peculiarly English character—*e.g.*, the singing of W. H. Monk's 'Abide with me,' and other hymns, and the uniform white dresses of the women's section. The voices of the choir, particularly of the sopranos, won a degree of admiration that was scarcely short of wonder (the 'inner discipline' of the choir—some critics considered that the discipline in matters of standing and sitting, &c., left something to be desired—was a cause of hearty congratulation), and the balance of the parts, the vigour and the expression of the choral singing, were all regarded as exemplary. In each of these, it was said, the local choirs had something to learn from their guests. 'What a marvel of tone and of discipline,' was the comment of one of the ablest Dutch conductors.

The choice of the programmes, as well as the works themselves, came in for adverse criticism. At Amsterdam Elgar's 'Dream of Gerontius' and a large selection from Handel's 'Israel in Egypt,' the former entirely unknown here and the latter not familiar, made up the programme. At The Hague a demand for something more 'modern' brought the inclusion of Holst's 'The Hymn of Jesus,' with a more varied Handel selection in addition to the Elgar work. The 'Dream' was generally regarded as dating somewhat, and as having a certain monotony. That it is a work of high talent, and containing much that is very expressive and beautiful, was generally admitted. Holst's work was welcomed as one of great power and individuality, not altogether without traces of influence, but a sincere expression of a strong personality. A word of high praise should be given here to the members of the Residentie Orchestra who accompanied the singers both at Amsterdam and The Hague. Sir Henry had been at The Hague since Good Friday, and had had several rehearsals at which it was evident that the players were individually and as a body determined to get a complete understanding of their conductor and the works they had to play. The soloists, Miss Muriel Brunskill, Messrs. Walter Widdop and Horace Stevens, also had very considerable success.

Of the magnificent social reception, of the sight-seeing and gatherings for supper, luncheon, dinner, &c., this is not the place to make more than passing reference. The British Minister and Lady Granville, who since their arrival here not quite two years ago have by their patronage done much for our music, held a reception of the Committees of the two Societies and a number of other guests, and Netherland-England organized a perfect orgy of varied entertainments. At these there was again music, songs by Miss Brunskill, hymns, and part-songs. For the occasion a complimentary verse to the Dutch people had been set to the Dutch national melody, 'Wien Neerlands bloed,' and came into service frequently. It puzzled some of the Dutchmen to hear their own song to words they could scarcely comprehend, until the idea that it was a supplement to their national expression was realised by reading the words:

'Though British blood be in our veins,
We'll not forget to sing
In praise of Holland's gracious Queen
As well as England's King,
To Wilhelmina and her folk
We proffer friendship's hand,
And thus together we can sing
Voor Vorst en Vaderland,
Voor Vaderland en Vorst,'

this last line being the refrain of the original Dutch song. By these social means almost as much as by the actual concerts the cause of British music in this corner of Europe has received a distinct impetus. From the Dutch side the suggestion that their own choirs should study Holst's 'Hymn' and other English works has already ensued.

HERBERT ANTCLIFFE.

[Vienna Notes arrived too late for insertion.—EDITOR.]

## Obituary

LESLIE STUART (Thomas Augustine Barrett), at Richmond, Surrey, on March 27. He was born at Southport, on March 15, 1866, and when only fifteen was appointed organist at the Roman Catholic Cathedral at Salford, a post he retained for seven years. He then spent a further seven years in a similar appointment at the Church of the Holy Name, Manchester. His earliest successes as a composer were won with songs written for Foli, 'The Bandolero' making a great hit. In 1896 he settled in London, and produced a series of highly successful comic operas—'Floradora,' 'The School Girl,' 'The Belle of Mayfair,' &c. Of his many popular songs the best was perhaps 'The Soldiers of the Queen.' A well-trained musician, he was able to give his music the touch of quality that enabled it to live far beyond the brief span enjoyed by the average popular ditty. This was proved by the astonishing success of a recent revival, by himself and his daughter (Miss Mary Leslie-Stuart) of songs written by him thirty years ago.

MADAME MEDORA HENSON (Mrs. Waddington Cooke), in London, April 14, aged sixty-seven. The daughter of Dr. Henson, an American divine, she came to England in her youth. She was a pupil of Henschel and Randegger, and studied also in Italy, France, and Germany. Her debut here was made in Sullivan's 'Ivanhoe,' at the English Opera House (now the Palace Theatre). The soprano part in 'Caractacus' was first sung by her, at Leeds, Gloucester, and Sheffield Festivals. In 1898 she toured England with Grieg, singing his songs. She had latterly been a successful teacher at the Guildhall School of Music and the Royal College of Music.

BURNHAM HORNER. He was born in 1848, and for a time served on the staff of the *Morning Post* as music critic. He had acted also as assistant-organist at the Chapel Royal, Hampton Court.

HARRY SANDIFORD TURNER, at Glasgow. (Blind) organist of Queen's Park West U.F. Church, Glasgow, and for thirty-six years on the teaching staff of the Athenæum School of Music, Glasgow. He composed some attractive organ music.

ERRATA.—Owing to the disappearance of a proof, our Obituary column last month contained several slips. In the note on Sir Herbert Brewer it was stated that 'in 1865 he went to Bristol Cathedral.' He was *elected* to the Bristol Cathedral post, but never actually took up the appointment; and the date was 1885. The third error was in the note concerning the late Henry Mills, the Secretary of the Sunday League; his name was given as Miller.

## Miscellaneous

The City of Capetown Municipal Orchestra held its Fourteenth Anniversary Festival on February 28-March 3. Five concerts were given, the chief items in excellent programmes being a 'Brandenburg' Concerto, Elgar's first Symphony, Delius's 'Dance Rhapsody,' 'Till Eulenspiegel,' Tchaikovsky's Violin Concerto (Mr. Ellie Marx), and W. H. Bell's 'A South African Symphony' (first performance). A chamber concert was devoted to Schubert, Dibdin's opera 'The Quaker' was revived, and the Municipal Choral Society gave a concert version of Gounod's 'Faust.' The conductor-in-chief was Mr. William J. Pickerill, Mr. Walter Swanson and Mr. Alban Hamer directing 'The Quaker' and 'Faust' respectively.

Any of our readers who are subscribers to the British Home and Hospital for Incurables are asked to give their votes on behalf of Mr. Joseph Davies, who is suffering from acute rheumatoid arthritis (largely as a result of war service) and is unable to work. He was lately in the employ of Messrs. Chappell, and Mr. E. Goodman, Director of that firm, will be grateful to receive votes at 50, New Bond Street, W.1; or they may be sent direct to the Secretary of the Home.

Our Milan correspondent, M. Charles d'If, recently gave in that city a lecture-recital on Purcell. According to a press report the event had been 'eagerly awaited,' and was attended by 'a large and cultured audience.' M. d'If was assisted by the American pianist, Carl Kammerer, who played a group of keyboard pieces and also accompanied the lecturer's performance of some songs. 'After insistent recalls, the two artists had to concede several encores, and at the close received an ovation.'

The National Temperance Choral Union announces a Fête at the Crystal Palace on July 7, in celebration of its Diamond Jubilee. There will be vocal solo and choral competitions, organ recitals, a pageant and concert by three thousand junior performers, and another concert by a large adult force, conducted by Mr. W. G. Hedges, of Eastleigh. Full particulars from the hon. secretary, Mr. W. T. Sayers, 20, Knowsley Road, Cosham, Portsmouth.

Purcell's 'King Arthur' will be performed at Chelsea Wesleyan Church School, King's Road (next door to Town Hall), on May 17, at 8, by the augmented choir and orchestra of the Church. The programme will include also madrigals and part-songs, and Bach's B minor Suite for flute and strings. Mr. Arnold Foster will conduct. Tickets (*2s. 4d.* and *1s. 2d.*) are to be had at the door.

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| To Sylvia. Arranged by John E. West (Sol-fa, 1½d.) | 0 | 3 |
| Welcome Spring (Op. 33). A Suite of Vocal Dances: | | |
| 1. Welcome Spring<br>2. How sweet to wander ... ... ... ... | 0 | 4 |
| 3. Come, O come, dearest<br>4. As the watcher longs<br>5. I'm in no hurry to marry ... ... ... | 0 | 4 |
| 6. When gallant lovers<br>7. An end will I bring to doubt ... ... ... | 0 | 4 |
| 8. Her true love she greeteth<br>9. As dew-drops at morn<br>10. Hark! silv'ry bells chiming ... ... ... | 0 | 4 |
| 11. Tender music all inviting ... ... ... | 0 | 4 |

### MALE VOICES.

| | s. | d. |
|---|---|---|
| Far beyond all mortal ken (Chorus of Spirits, from "Rosamunde"). T.T.B.B. (Sol-fa, 1½d.) ... | 0 | 2 |
| Gondolier's serenade. T.T.B.B. (Sol-fa, 2d.) ... | 0 | 6 |
| Hail to the Chief (Boat Song). (T.T.B.B.) (Sol-fa, 1½d.) | 0 | 3 |
| Night is cloudless and serene, The. (T. solo, T.T.B.B.) ... ... ... ... ... ... | 0 | 8 |
| Song of the spirits over the waters. (Double chorus, T.T.B.B.) (Sol-fa, 8d.) ... ... ... ... | 1 | 6 |
| Spectres' Dance, The. T.T.B.B. ... ... ... | 0 | 3 |

### FEMALE VOICES.

| | s. | d. |
|---|---|---|
| Five Choruses ... ... ... ... ... ... | 1 | 6 |
| Or singly:— | | |
| Coronach (Sol-fa, 2d.) ... ... ... ... | 0 | 4 |
| Glory to the Lord Almighty ... ... ... ... | 0 | 4 |
| God in Nature. (A. Solo.) (S.S.A.A.) (Sol-fa, 2d.) | 0 | 6 |
| Lord is my Shepherd, The. (S.S.A.A.) (Sol-fa, 2d.) | 0 | 6 |
| Serenade. (A. Solo and Chorus. S.S.A.A.) (Sol-fa, 3d.) ... ... ... ... ... | 0 | 8 |
| Forth to the Meadows ("Rosamunde") (arranged for Two parts, with three-part Semi-Chorus) (Sol-fa, 1½d.) ... ... ... ... ... | 0 | 3 |
| To Sylvia (arranged for S.S., or C.). Staff and Sol-fa combined ... ... ... ... ... | 0 | 2 |

LONDON: NOVELLO AND COMPANY, LIMITED.

# COMPOSITIONS BY CHARLES VILLIERS STANFORD.

## ORATORIO, CANTATAS, ETC.

| | s. | d. |
|---|---|---|
| **BATTLE OF THE BALTIC, THE.** (Op. 41.) Ballad for Chorus and Orchestra. Words by T. Campbell | 2 | 6 |
| String Parts | 6 | 9 |
| Full Score and Wind Parts, MS. | | |
| Book of Words (per 100) | 9 | 6 |
| **CARMEN SÆCULARE.** (Op. 26.) An Ode. Words by Tennyson | 2 | 6 |
| Full Score and Orchestral Parts, MS. | | |
| **EAST TO WEST.** (Op. 52.) Words by A. C. Swinburne. (For Chorus and Orchestra) | 2 | 6 |
| String Parts | 6 | 0 |
| Full Score and Wind Parts, MS. | | |
| **EDEN.** (Op. 40.) A Dramatic Oratorio in Three Acts. Words by R. Bridges. (For Soli, Chorus, and Orchestra.) | | |
| Paper cover | 7 | 6 |
| Paper boards | 8 | 6 |
| Cloth | 11 | 6 |
| Vocal Parts, each | 2 | 6 |
| Book of Words, with Analytical Notes (per 100) | 66 | 8 |
| Full Score and Orchestral Parts, MS. | | |
| **GOD IS OUR HOPE AND STRENGTH.** (Op. 8) | 3 | 0 |
| Vocal Parts, each | 0 | 8 |
| String Parts | 10 | 3 |
| Full Score and Wind Parts, MS. | | |
| **MASS IN G.** (Op. 46.) (For Soli, Chorus, Orchestra, and Organ) | 4 | 0 |
| String Parts | 10 | 3 |
| Full Score and Wind Parts, MS. | | |
| **REVENGE, THE.** (Op. 24.) A Ballad of the Fleet. Words by Tennyson. (For Chorus and Orchestra) | 2 | 6 |
| German Words Edition | 3 | 0 |
| Tonic Sol-fa | 1 | 0 |
| Full Score | 26 | 6 |
| String Parts | 7 | 6 |
| Wind Parts | 18 | 4 |
| Cornets (Transposed from Trumpet Parts) | 1 | 6 |
| Book of Words, with Analytical Notes (per 100) | 33 | 4 |
| Words only (per 100) | 6 | 6 |
| **VOYAGE OF MAELDUNE, THE.** (Op. 34.) Words by Tennyson. (For Soli, Chorus, and Orchestra.) | | |
| Paper cover | 4 | 0 |
| Paper boards | 5 | 0 |
| Cloth | 6 | 0 |
| Vocal Parts, each | 1 | 0 |
| String Parts | 18 | 6 |
| Wind Parts | 36 | 0 |
| Full Score, MS. | | |
| Book of Words, with Analytical Notes (per 100) | 33 | 4 |

## ORCHESTRA

| | | |
|---|---|---|
| **SUITE for VIOLIN SOLO and ORCHESTRA.** (Op. 32):— | | |
| Full Score | 26 | 6 |
| String Parts | 10 | 3 |
| Wind Parts | 18 | 4 |
| Violin and Pianoforte Arrangement | 11 | 6 |
| **SYMPHONY No. 3, in F minor. (THE IRISH.)** (Op. 28):— | | |
| Full Score | 30 | 0 |
| String Parts | 15 | 6 |
| Wind Parts | 33 | 2 |
| **SYMPHONY No. 4, in F major.** (Op. 31):— | | |
| Full Score | 30 | 0 |
| String Parts | 15 | 6 |
| Wind Parts | 34 | 5 |

## CHAMBER MUSIC, ETC.

| | | |
|---|---|---|
| **QUINTET in D minor** (Op. 25). For two Violins, Viola, Violoncello, and Pianoforte:— Score and Parts | 19 | 0 |
| **SUITE** (Op 32). For Violin and Orchestra. Arranged for Violin and Pianoforte | 11 | 6 |
| **THREE INTERMEZZI** (Op. 13). For Clarinet, Violoncello or Violin, and Pianoforte | 6 | 0 |
| **TRIO** in E flat major (Op. 35). For Violin, Violoncello, and Pianoforte | 16 | 0 |

## PIANOFORTE DUET

| | | |
|---|---|---|
| **SYMPHONY No. 3, in F minor. (THE IRISH.)** (Op. 28.) Arranged by CHARLES WOOD | 11 | 6 |
| **SYMPHONY No. 4, in F.** (Op. 31.) Arranged by CHARLES WOOD | 16 | 0 |

## ORGAN

| | | |
|---|---|---|
| **FOUR INTERMEZZI** (Op. 189) each | 2 | 0 |
| 1. Pastorale. 3. Hush Song. | | |
| 2. Marcia Eroica. 4. Intermezzo. | | |
| **PRELUDE and FUGUE in E minor** | 1 | 6 |
| **THREE PRELUDES and FUGUES** (Op. 193) each | 2 | 0 |
| 1. In C. 3. In B minor. | | |
| 2. In C minor. | | |

## SONGS

| | s. | d. |
|---|---|---|
| **BLARNEY BALLADS** (Baritone). (Arranged) each | 1 | 6 |
| 1. The grand ould man. | | |
| 2. The march of the men of Hawarden. | | |
| 3. The wearing of the blue. | | |
| **BLUE WINGS** (Mezzo-Soprano or Baritone) | 1 | 6 |
| **DAY IS DYING** Ditto | 1 | 6 |
| **FOR EVER MINE** (Tenor) | 2 | 0 |
| **SWEET SPRING-TIME** (Mezzo-Soprano or Soprano) | 1 | 6 |
| **IRISH SONGS AND BALLADS.** (Arr.) Album, complete | 6 | 0 |
| Or, separately from the above:— | | |
| § The March of the Maguire (Baritone) | 2 | 0 |
| § Sweet Isle (Baritone) | 2 | 0 |
| Our Inniskilling Boy (Baritone) | 2 | 0 |
| Chieftain of Tyrconnel (Baritone) | 2 | 0 |
| § Full Score and Orchestral Parts, MS. | | |

## SERVICES

| | | |
|---|---|---|
| **TE DEUM in B flat.** A Unison Part (with some divisions into two parts) for Men's voices Voice part | 0 | 3 |
| **KYRIE ELEISON in B flat** | 0 | 2 |
| **MORNING, COMMUNION, AND EVENING SERVICE in B flat.** (Op. 10) | 3 | 0 |
| Or, separately:— | | |
| TE DEUM (Tonic Sol-fa, 2d.) | 0 | 6 |
| Full Score, 6s.; String Parts, 3s. 4d.; Wind Parts | 7 | 4 |
| JUBILATE (Tonic Sol-fa, 1½d.) | 0 | 4 |
| BENEDICTUS (Tonic Sol-fa, 4d.) | 0 | 6 |
| *Full Score, 6s.; String Parts, 3s. 4d.; Wind Parts | 8 | 2 |
| COMMUNION SERVICE (Kyrie, Creed, Sursum Corda, Sanctus, Gloria.) | 1 | 0 |
| Full Score, 9s.; String Parts, 3s. 4d.; Wind Parts | 12 | 4 |
| MAGNIFICAT AND NUNC DIMITTIS | 0 | 6 |
| Tonic Sol-fa | 0 | 2 |
| Full Score, 7s. 6d.; String Parts, 3s. 4d.; Wind Parts | 6 | 8 |
| **MORNING, COMMUNION, AND EVENING SERVICE in A.** (Op. 12) | 3 | 0 |
| Or, separately: Te Deum, 6d.; Jubilate, 4d.; Benedictus, 6d.; Kyrie, Creed, Sursum Corda, Sanctus, Gloria, 1s.; Magnificat and Nunc dimittis, 8d. | | |
| Full Score and Orchestral Parts of Magnificat and Nunc dimittis from above, MS. | | |
| **MORNING, COMMUNION, AND EVENING SERVICE in F.** (Op. 36) | 3 | 0 |
| Or, separately: Te Deum, 6d.; Jubilate, 4d.; Benedictus, 6d.; Kyrie, Creed, Sursum Corda, Sanctus, Gloria, 1s. 6d.; Magnificat and Nunc dimittis, 6d. | | |
| **COMMUNION SERVICE in G.** (Op. 46.) For Soli, Chorus, Orchestra, and Organ | 4 | 0 |
| String Parts | 10 | 3 |
| Full Score and Wind Parts, MS. | | |

## ANTHEMS, ETC.

| | | |
|---|---|---|
| **AND I SAW ANOTHER ANGEL** (All Saints' Day) | 0 | 3 |
| **AS WITH GLADNESS** (Christmas Carol) | 0 | 2 |
| **BLESSED ARE THE DEAD** (Tonic Sol-fa, 2d.) | 0 | 3 |
| **CAROL OF THE NATIVITY** (Christmas Carol) (Tonic Sol-fa, 3d.) | 0 | 3 |
| (Words only, 3s. per 100.) | | |
| **HOW BEAUTEOUS ARE THEIR FEET** (Saints' Days) (Tonic Sol-fa, 2d.) | 0 | 3 |
| **I HEARD A VOICE FROM HEAVEN** | 0 | 3 |
| **IF THOU SHALT CONFESS** (St. Andrew's Day) | 0 | 3 |
| **JESUS CHRIST IS RISEN TO-DAY** | 0 | 4 |
| **LO! HE COMES** | 0 | 4 |
| **O PRAISE GOD IN HIS HOLINESS** (Psalm cl.) (Chant) | 0 | 2 |
| **THE LORD IS MY SHEPHERD** | 0 | 8 |
| **WHILE SHEPHERDS WATCHED** | 0 | 4 |

## PART-SONGS, ETC.

| | | |
|---|---|---|
| **SIX ELIZABETHAN PASTORALS** (First Set). (Op. 49):— | | |
| To his flocks | 0 | 4 |
| Corydon, arise (Tonic Sol-fa, 2d.) | 0 | 4 |
| Diaphenia (Tonic Sol-fa, 1½d.) | 0 | 3 |
| Sweet love for me (Tonic Sol-fa, 2d.) | 0 | 4 |
| Damon's Passion | 0 | 4 |
| Phœbe (Tonic Sol-fa, 2d.) | 0 | 4 |
| **SIX ELIZABETHAN PASTORALS** (Second Set). (Op. 53):— | | |
| On a hill there grows a flower | 0 | 3 |
| Like desert woods | 0 | 3 |
| Praised be Diana (Tonic Sol-fa, 1½d.) | 0 | 3 |
| Cupid and Rosalind (Tonic Sol-fa, 2d.) | 0 | 4 |
| O shady vales | 0 | 3 |
| The shepherd Doron's jig (Tonic Sol-fa, 2d.) | 0 | 3 |
| DIAPHENIA (A.T.B.B. or T.T.B.B.) | 0 | 3 |
| SOFT, SOFT WIND (Tonic Sol-fa, 1½d.) | 0 | 3 |
| SING HEIGH-HO (Tonic Sol-fa, 1½d.) | 0 | 3 |
| AIRLY BEACON | 0 | 3 |
| THE KNIGHT'S TOMB (Tonic Sol-fa, 1½d.) | 0 | 3 |
| PEACE, COME AWAY | 0 | 3 |
| WHITHER AWAY ("Voyage of Maeldune"). Trio. S.S.A. | 0 | 4 |
| WORSHIP (Unison Song) | 0 | 2 |
| SUMMER'S RAIN AND WINTER'S SNOW (Unison Song) | 0 | 2 |
| Ditto (Two-Part Song) | 0 | 2 |

# COMPOSITIONS BY EDWARD ELGAR

## VOCAL

### PART-SONGS (MIXED VOICES)

Unaccompanied (unless otherwise stated).

| | s. | d. |
|---|---|---|
| AFTER MANY A DUSTY MILE (Sol-fa, 3d.) | 0 | 4 |
| ANGELUS (Tuscany) (Op. 56, No. 1) (Sol-fa, 2d.) | 0 | 6 |
| BIRTHRIGHT, THE (Marching Song) | 0 | 4 |
| DITTO, for Unison-Singing (Bugle and Drum parts, on hire only.) | 0 | 2 |
| §CHRISTMAS GREETING, A (Op. 52). For two Sopranos (Soli or Chorus), Tenor and Bass Chorus, *ad lib.* With accompaniment for two Violins and Pianoforte (Sol-fa, 4d.) Violin Parts, 8d. each. | 0 | 8 |
| DEATH ON THE HILLS (7 parts) (Op. 72) (Sol-fa, 6d.) | 0 | 8 |
| EVENING SCENE (Sol-fa, 3d.) | 0 | 6 |
| FEASTING I WATCH (Sol-fa, 3d.) | 0 | 4 |
| §FLY, SINGING BIRD (Arranged by J. POINTER) (Op. 26, No. 2) (Sol-fa, 4d.) | 0 | 8 |
| FOUNTAIN, THE (5 Parts) (Op. 71, No. 2) (Sol-fa, 6d.) | 0 | 8 |
| FOUR PART-SONGS (Op. 53) (Sol-fa, 1s. 6d.) Complete | 2 | 6 |
| Or, separately— | | |
| 1. There is sweet music (8 parts) (Sol-fa, 6d.) | 0 | 8 |
| 2. Deep in my soul (6 parts) (Sol-fa, 4d.) | 0 | 6 |
| Ditto, German Words | 0 | 6 |
| 3. O wild West wind (8 parts) (Sol-fa, 4d.) | 0 | 6 |
| 4. Owls (an Epitaph) (5 parts) (Sol-fa, 3d.) | 0 | 6 |
| GO, SONG OF MINE (6 parts) (Op. 57) (Sol-fa, 4d.) | 0 | 8 |
| §GOD SAVE THE KING (Arranged) (Sol-fa, 1½d.) (Full Score, 4s.) | 0 | 4 |
| HOW CALMLY THE EVENING (Sol-fa, 2d.) | 0 | 3 |
| IT 'S OH! TO BE A WILD WIND (Sol-fa, 2d) | 0 | 3 |
| LOVE (Op. 18, No. 2) (Sol-fa, 3d.) | 0 | 6 |
| LOVE'S TEMPEST (5 parts) (Op. 73, No. 1) (Sol-fa, 6d.) | 0 | 8 |
| MY LOVE DWELT IN A NORTHERN LAND (Sol-fa, 2d.) | 0 | 4 |
| DITTO, German words | 0 | 6 |
| O HAPPY EYES (Op. 18) (Sol-fa, 2d.) | 0 | 3 |
| REVEILLE, THE (Sol-fa, 6d.) | 0 | 8 |
| SERENADE (Op. 73, No. 2) (Sol-fa, 4d.) | 0 | 6 |
| SHOWER, THE (Op. 71, No. 1) (Sol-fa, 4d.) | 0 | 6 |
| §SNOW, THE. (Arranged by J. POINTER) (Op. 26, No. 1) (Sol-fa, 4d.) | 0 | 8 |
| §SPANISH SERENADE (Stars of the Summer Night) (Op. 23) (Sol-fa, 3d.) (Full Score, 7s. 6d.) | 0 | 4 |
| WEARY WIND OF THE WEST (Sol-fa, 2d.) | 0 | 4 |
| WHETHER I FIND THEE (Sol-fa, 2d.) | 0 | 3 |
| §WITH PROUD THANKSGIVING (Chorus). Words by LAURENCE BINYON. Arranged from "For the Fallen," for S.A.T.B., with accompaniment for Military or Brass Band, or Organ, or Pianoforte (Sol-fa, 6d.) Military Band Accompaniment, 9s.; Brass Band Accompaniment, 6s. | 0 | 8 |
| YEA, CAST ME FROM HEIGHTS OF THE MOUNTAINS (Sol-fa, 2d.) | 0 | 3 |

§ Orchestral Parts may be had.

### PART-SONGS (MALE VOICES)

T.T.B.B. (unless otherwise stated).

(Unaccompanied.)

| | s. | d. |
|---|---|---|
| AS TORRENTS IN SUMMER ("King Olaf") (Op. 30). Arranged for A.T.B.B. | 0 | 3 |
| FIVE PART-SONGS (Op. 45, Nos. 1—5) (The words from the Greek Anthology.) | 2 | 6 |
| Or, separately, English words only— | | |
| After many a dusty mile (Sol-fa, 3d.) | 0 | 6 |
| Feasting I watch (Sol-fa, 3d.) | 0 | 6 |
| It 's oh! to be a wild wind (Sol-fa, 1½d.) | 0 | 3 |
| Whether I find thee (Sol-fa, 1½d.) | 0 | 3 |
| Yea, cast me from heights of the mountains (Sol-fa, 3d.) | 0 | 4 |

Vocal Parts (German words only), 8d. each.

| | | |
|---|---|---|
| HERALD, THE (Sol-fa, 3d.) | 0 | 4 |
| REVEILLE, THE (Sol-fa, 6d.) | 0 | 8 |

### PART-SONGS (MALE VOICES)—*continued.*

| | s. | d. |
|---|---|---|
| WANDERER, THE (Sol-fa, 3d.) | 0 | 4 |
| ZUT! ZUT! ZUT! (Remember) (Sol-fa, 3d.) | 0 | 4 |
| BIRTHRIGHT, THE (Unison School Song) Staff and Sol-fa Notations together | 0 | 2 |
| §FOLLOW THE COLOURS (Unison). Marching song for soldiers (Voice Parts, 3d.) (Sol-fa, 3d.) | 0 | 6 |

§ Orchestral Parts may be had.

| | | |
|---|---|---|
| IT COMES FROM THE MISTY AGES (Unison) ("The Banner of St. George"). (Staff and Sol-fa Notations together) (Sol-fa only, 2d.) | 0 | 4 |

### PART-SONGS (FEMALE VOICES)

(Accompanied.)

| | s. | d. |
|---|---|---|
| AS TORRENTS IN SUMMER ("King Olaf") (Sol-fa, 2d.) | 0 | 3 |
| §CHRISTMAS GREETING, A (Op. 52). With accompaniment for two Violins and Pianoforte. (Sol-fa, 4d.) Violin Parts, 8d. each. | 0 | 8 |
| §DOUBT NOT THY FATHER'S CARE (Op. 29) ("The Light of Life"). (Sol-fa, 1½d.) | 0 | 3 |
| †§FLY, SINGING BIRD (Op. 26, No. 2). With accompaniment for two Violins and Pianoforte. (Sol-fa, 4d.) Violin Parts, 8d. each. (Full Score, 7s. 6d.) | 0 | 8 |
| HOW CALMLY THE EVENING (Sol-fa, 3d.) | 0 | 4 |
| MY LOVE DWELT IN A NORTHERN LAND (Sol-fa, 3d.) | 0 | 4 |
| §PRAISE TO THE HOLIEST ("Dream of Gerontius") (Op. 38). Chorus and Semi-Chorus, S.S.A.A. (Sol-fa, 3d.) | 0 | 6 |
| †§SNOW, THE (Op. 26, No. 1). With accompaniment for two Violins and Pianoforte. (Sol-fa, 4d.) Violin Parts, 8d. each. (Full Score, 7s. 6d.) | 0 | 8 |
| §SPANISH SERENADE (Stars of the summer night). With Accompaniment for two Violins and Pianoforte (Op. 23) (Sol-fa, 4d.) | 0 | 8 |

Violin Parts, 8d. each.

† Editions with German Words may also be had.

§ Orchestral Parts may be had.

## SEPARATE NUMBERS FROM THE CHORAL WORKS

| | s. | d. |
|---|---|---|
| APOSTLES, THE (Op. 49). | | |
| Prologue. The Spirit of the Lord is upon me | 0 | 8 |
| BANNER OF ST. GEORGE, THE (Op. 33). | | |
| It comes from the misty ages. Epilogue (March) (Sol-fa, 3d.) | 0 | 6 |
| Ditto (Unison Song) (arranged) (Sol-fa, 2d.) | 0 | 4 |
| CARACTACUS (Op. 35). | | |
| Britons, alert (Sol-fa, 2d.) | 0 | 4 |
| Lament—(O, my warriors) (Sol-fa, 2d.) | 0 | 4 |
| The March triumphal thunders (Sol-fa, 3d.) | 0 | 8 |
| DREAM OF GERONTIUS (Op. 38). | | |
| Softly and gently, dearly ransomed soul (Full Score, 9s.) | 0 | 8 |
| Litany | 0 | 3 |
| Be merciful | 0 | 4 |
| Go forth upon thy journey | 0 | 6 |
| Praise to the Holiest (Sol-fa, 3d.) | 0 | 6 |
| KING OLAF (Op. 30). | | |
| A little bird in the air (Sol-fa, 4d.) | 0 | 8 |
| As torrents in summer (Sol-fa, 1½d.) | 0 | 3 |
| Ditto (arranged for male voices) | 0 | 3 |
| Ditto (arranged for female voices) (Sol-fa, 2d.) | 0 | 3 |
| The challenge of Thor (Sol-fa, 3d.) | 0 | 6 |
| The Wraith of Odin (Sol-fa, 3d.) | 0 | 6 |
| LIGHT OF LIFE, THE (Op. 29). | | |
| Doubt not thy Father's care (Sol-fa, 1½d.) | 0 | 3 |
| Light of the World, we know Thy praise (Sol-fa, 3d.) | 0 | 4 |
| Seek Him that maketh the seven stars (Male Voices) | 0 | 8 |

Orchestral Parts may be had of the above Choruses.

# COMPOSITIONS BY EDWARD ELGAR

## VOCAL

### ORATORIOS

THE APOSTLES. For Soprano, Contralto, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 49.) (Tonic Sol-fa, Choruses and Words of Solos only, 4s.) .. .. .. 7 6
(Vocal Parts, 2s. 6d. each.)

Full Score, £5 5s. Book of Words, with Analysis, 1s. 4d., or 7s. net per 100. Words only, 8d., or 4s. 8d. net per 100. An Interpretation of the Libretto by C. V. GORTON, M.A., 1s. 6d. Vocal Score, with German words (Deutsche Übersetzung von JULIUS BUTHS), 12s. Chorstimmen, 3s. each. Textbuch, 8d. Erläuterung von Max Hehemann, 1s. 4d. String Parts, 34s.; Wind Parts on hire only.

THE DREAM OF GERONTIUS. For Mezzo-Soprano, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 38.) (Tonic Sol-fa, Choruses only, 2s. 6d.) .. .. .. .. 5 6
(Vocal Parts, 2s. 6d. each.)

Full Score, £3 3s. Miniature Full Score, paper, 11s. 6d.; cloth, 16s. Book of Words, with Analysis, 1s. 4d., or 6s. 8d. net per 100. Words only, 8d., or 3s. 4d. net per 100. Vocal Score, with German and English words (Deutsche Übersetzung von JULIUS BUTHS), 9s. Chorstimmen, each, 3s. Textbuch, 3s. 4d. per 100. Vocal score, with French words (Traduction française de J. d'Offoël), 9s. Parties de Chœur, 3s. each. Livret, 3s. 4d. per 100. String Parts, 29s. 6d.; Wind Parts on hire only.

Sanctus Fortis. Tenor Solo from above. Transposed to A flat, 6d. Full score, 5s. 6d. String Parts, 3s. 4d.; Wind Parts on hire only.

THE KINGDOM. For Soprano, Contralto, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 51.) (Tonic Sol-fa, Choruses and Words of Solos only, 4s.) .. .. .. 7 6
(Vocal Parts, 2s. 6d. each.)

Full Score, £5 5s. Book of Words, with Analysis, 1s. 4d., or 7s. net per 100. Words only, 8d., or 4s. 8d. net per 100. An Interpretation of the Libretto by C. V. GORTON, M.A., 1s. 6d. Vocal Score, with German words (Deutsche Übersetzung von JULIUS BUTHS), 7s. 6d. Chorstimmen, 3s. each. Textbuch, 8d. each. String Parts, 37s. 6d; Wind Parts on hire only.

THE LIGHT OF LIFE ("Lux Christi"). A Short Oratorio. For Soprano, Contralto, Tenor, and Baritone Soli, Chorus, and Orchestra. (Op. 29) .. .. 4 0
Tonic Sol-fa, 1s. 6d. Full Score, £2 2s.; Words only, 12s. 6d. per 100. String Parts, 20s.; Wind Parts on hire only.

### CANTATAS

BANNER OF ST. GEORGE, THE. For Chorus (Soprano Solo *ad lib.*) and Orchestra. (Op. 33) .. .. .. 2 6
Full Score, 25s. Tonic Sol-fa, 1s. 6d. Words only, 9s. 6d. per 100. String Parts, 12s. 6d.; Wind Parts, 28s. 11d.

BLACK KNIGHT, THE. For Chorus and Orchestra. (Op. 25) .. .. .. .. .. 3 0
Full Score, 31s. 6d. Tonic Sol-fa, 1s. 6d. Words only, 6s. 6d. per 100. String Parts, 13s. 6d.; Wind Parts on hire only.
(Vocal Parts, 1s. 6d. each.)

CARACTACUS. For Soprano, Tenor, Baritone, and Bass Soli, Chorus, and Orchestra. (Op. 35) .. .. 5 6
Full Score, £3 3s. Tonic Sol-fa (Choruses and Words of Solos only), 2s. 6d. Book of Words, with Analysis, 1s. 4d., or 6s. 8d net per 100; Words only, 8d., or 3s. 4d. net per 100. String Parts, 36s. 6d.; Wind Parts on hire only.
(Vocal Parts, 2s. 6d. each.)

KING OLAF. For Soprano, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 30) .. .. .. .. 4 6
Full Score, £3 3s.; Tonic Sol-fa (Choruses only), 2s. 6d. Book of Words, with Analysis, 1s. 4d. or 6s. 8d. net per 100. Words only, 8d., or 3s. 4d. net per 100. String Parts, 34s. 6d.; Wind Parts on hire only.
(Vocal Parts, 2s. 6d. each.)

MUSIC-MAKERS, THE (Op. 69). Ode by Arthur O'Shaughnessy. For Contralto Solo, Chorus, and Orchestra.. 4 0
Tonic Sol-fa, 2s. 6d.; Vocal Parts, 1s. 6d. each; Words only, 9s. 6d. per 100. String Parts, 13s. 6d. Wind Parts on hire only.

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2. TO WOMEN .. .. .. .. .. .. .. 1 0
Tonic Sol-fa, 8d.; Full Score, 7s. 6d.; String Parts, 3s. 4d.; Wind Parts on hire only.
3. FOR THE FALLEN .. .. .. .. .. .. 1 6
Tonic Sol-fa, 1s.; Full Score, 16s.; String Parts, 3s. 4d.; Wind Parts on hire only. Words only, 6s. 6d. per 100.

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§CORONATION OFFERTORIUM (Op. 64) .. 0 3
DOUBT NOT THY FATHER'S CARE ("The Light of Life") (Op. 29). Duet, S. and C. (Tonic Sol-fa, 1½d.) .. .. .. .. .. .. .. .. .. 0 3
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§GIVE UNTO THE LORD (Psalm xxix.) (Op. 74) .. .. .. .. .. .. .. .. .. 1 0
§GREAT IS THE LORD (Psalm xlviii.) (Op. 67) 1 0
(Tonic Sol-fa, 8d.)
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JESU, MEEK AND LOWLY. Anthem. Adapted from Op. 2, No. 3 (Tonic Sol-fa, 2d.) .. .. .. .. 0 4
JESU, WORD OF GOD INCARNATE (Ave Verum) (Op. 2, No. 1). Motet. English and Latin Words (Tonic Sol-fa, 1½d.) .. .. .. .. .. .. 0 3
DITTO. English Words only (Tonic Sol-fa, 1½d.) .. 0 3
§LIGHT OF THE WORLD ("The Light of Life") (Op. 29). S.A.T.B. (Tonic Sol-fa, 3d.) .. .. 0 4
LO! CHRIST THE LORD IS BORN. Carol .. .. 0 1½
O HEARKEN THOU (Arranged from the Coronation Offertorium) (Op. 64) .. .. .. .. .. 0 4
O MIGHTIEST OF THE MIGHTY (Coronation Hymn) .. .. .. .. .. .. .. .. .. 0 1½
SEEK HIM THAT MAKETH THE SEVEN STARS ("The Light of Life") (Op. 29). Tenor Solo and Chorus for T.T.B.B. .. .. .. .. .. .. 0 3
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§INTENDE VOCI ORATIONIS MEÆ (Coronation Offertorium) (Op. 64) .. .. .. .. .. .. .. 0 3

### SONGS

§ANGEL'S SONG, THE: "My work is done" ("Gerontius") (Op. 38). For Mezzo-Soprano .. .. .. 1 6
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CHILD ASLEEP, A (Contralto) .. .. .. 2 0
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SWORD SONG, THE ("Caractacus," Op. 35). In E flat and F (Orchestral Parts in F *only*) .. .. .. 2 0
§THERE ARE SEVEN THAT PULL THE THREAD ("Grania and Diarmid") (Op. 42). Mezzo-Soprano or Baritone .. .. .. .. .. .. .. .. 2 0
TORCH, THE (Op. 60, No. 1). In F, G, and A (Orchestral Parts in G *only*) .. .. .. .. .. .. 2 0
§TWILIGHT (Op. 59, No. 6). Contralto .. .. 2 0
§WAS IT SOME GOLDEN STAR (Op. 59, No. 5). Contralto .. .. .. .. .. .. .. 2 0

§ Orchestral Parts may be had.

LONDON: NOVELLO AND COMPANY, LIMITED

# COMPOSITIONS BY
# C. HUBERT H. PARRY

## ORATORIOS, CANTATAS, ETC.

BEYOND THESE VOICES THERE IS PEACE. MOTET. (S.B. SOLI.)

| | s. | d. |
|---|---|---|
| Full Score and Wind Parts, MS. | | |
| String Parts (5) ... ... ... ... ... ... ... ... ... | 15 | 0 |
| Vocal Score ... ... ... ... ... ... ... ... ... | 4 | 0 |

BLEST PAIR OF SIRENS ("At a Solemn Music"). (CHORUS ONLY.) ODE BY MILTON.

| | | |
|---|---|---|
| Full Score ... ... ... ... ... ... ... ... ... | 11 | 6 |
| String Parts (4) ... ... ... ... ... ... ... ... | 3 | 6 |
| Wind Parts... ... ... ... ... ... ... ... ... | 13 | 6 |
| Vocal Score ... ... ... ... ... ... ... ... ... | 1 | 6 |
| Ditto. Tonic Sol-fa ... ... ... ... ... ... | 1 | 0 |
| Ditto. German Words by Walter Josephson ... ... | 4 | 0 |
| Ditto. Italian Words by A. Visetti ... ... ... | 4 | 0 |
| Vocal Parts. German Words by Walter Josephson ... ... | 4 | 0 |
| Book of Words (per 100) ... ... ... ... ... ... | 6 | 6 |

CHIVALRY OF THE SEA, THE. (NAVAL ODE.) WORDS BY ROBERT BRIDGES. SET TO MUSIC FOR FIVE-PART CHORUS AND ORCHESTRA.

| | | |
|---|---|---|
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score ... ... ... ... ... ... ... ... ... | 1 | 6 |
| Ditto. Tonic Sol-fa ... ... ... ... ... ... | 1 | 0 |

DE PROFUNDIS. 130TH PSALM. (S. SOLO.)

| | | |
|---|---|---|
| Full Score and Wind Parts, MS. | | |
| String Parts (4) ... ... ... ... ... ... ... ... | 6 | 9 |
| Vocal Score ... ... ... ... ... ... ... ... | 3 | 0 |
| Vocal Parts... ... ... ... ... ... ... ... each | 1 | 6 |

ETON. AN ODE BY ALGERNON CHARLES SWINBURNE. SET TO MUSIC FOR THE 450TH ANNIVERSARY OF THE FOUNDATION OF THE COLLEGE.

| | | |
|---|---|---|
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score ... ... ... ... ... ... ... ... ... | 2 | 0 |

ETON MEMORIAL ODE. NOVEMBER 18TH, 1908. WORDS BY ROBERT BRIDGES.

| | | |
|---|---|---|
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score ... ... ... ... ... ... ... ... ... | 1 | 6 |

GLORIES OF OUR BLOOD AND STATE, THE. (CHORUS ONLY.) A FUNERAL ODE, BY JAMES SHIRLEY.

| | | |
|---|---|---|
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score ... ... ... ... ... ... ... ... ... | 1 | 6 |

GOD IS OUR HOPE. 46TH PSALM. ANTHEM. (B. SOLO.) COMPOSED FOR THE 250TH ANNIVERSARY OF THE FESTIVAL OF THE SONS OF THE CLERGY.

| | | |
|---|---|---|
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score ... ... ... ... ... ... ... ... ... | 2 | 6 |

I WAS GLAD WHEN THEY SAID UNTO ME. ANTHEM.

| | | |
|---|---|---|
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score ... ... ... ... ... ... ... ... ... | 0 | 6 |

INVOCATION TO MUSIC. AN ODE (IN HONOUR OF PURCELL). BY ROBERT BRIDGES. (S.T.B. SOLI.)

| | | |
|---|---|---|
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score ... ... ... ... ... ... ... ... ... | 4 | 0 |

JOB. AN ORATORIO. (S.T. BAR. B. SOLI.)

| | | |
|---|---|---|
| Full Score ... ... ... ... ... ... ... ... ... | 42 | 0 |
| String Parts (4) ... ... ... ... ... ... ... ... | 17 | 6 |
| Wind Parts... ... ... ... ... ... ... ... ... | 33 | 10 |
| Vocal Score ... ... ... ... ... ... ... ... ... | 4 | 0 |
| Ditto. Tonic Sol-fa, Choruses only ... ... ... ... | 1 | 6 |
| Vocal Parts... ... ... ... ... ... ... ... each | 1 | 6 |
| Book of Words (per 100) ... ... ... ... ... ... | 33 | 4 |

JUDITH; OR, THE REGENERATION OF MANASSEH. AN ORATORIO. (S.S.A.T.B. SOLI.)

| | | |
|---|---|---|
| Full Score, MS. | | |
| String Parts (4) ... ... ... ... ... ... ... ... | 42 | 0 |
| Wind Parts... ... ... ... ... ... ... ... ... | 76 | 9 |
| Vocal Score ... ... ... ... ... ... ... ... ... | 7 | 6 |
| Ditto ... ... ... ... ... ... paper boards | 8 | 6 |
| Ditto ... ... ... ... ... ... ... cloth | 11 | 6 |
| Ditto. Tonic Sol-fa, Choruses only ... ... ... ... | 3 | 0 |
| Vocal Parts... ... ... ... ... ... ... ... each | 2 | 6 |
| Book of Words, with Analysis, by F. HUEFFER (per 100) ... | 66 | 8 |
| Ditto without Analysis (per 100) ... ... ... | 33 | 4 |
| GOD BREAKETH THE BATTLE (Tenor Solo from the above) | 2 | 0 |
| String Parts ... ... ... ... ... ... ... | 2 | 8 |
| Wind Parts ... ... ... ... ... ... ... | 3 | 4 |

## ORATORIOS, CANTATAS, ETC.—(*contd.*).

KING SAUL. AN ORATORIO. (S.A.T. BAR. B. SOLI.)

| | s. | d. |
|---|---|---|
| Full Score and Wind Parts, MS. | | |
| String Parts (4) ... ... ... ... ... ... ... ... ... | 41 | 0 |
| Vocal Score ... ... ... ... ... ... ... ... ... | 7 | 6 |
| Ditto ... ... ... ... ... ... paper boards | 8 | 6 |
| Ditto ... ... ... ... ... ... ... cloth | 11 | 6 |
| Ditto. Tonic Sol-fa, Choruses only... ... ... ... | 2 | 6 |
| Vocal Parts ... ... ... ... ... ... ... each | 2 | 6 |
| Book of Words, with Analysis by JOSEPH BENNETT (per 100) ... | 66 | 8 |
| Ditto without Analysis (per 100) ... ... ... | 33 | 4 |

L'ALLEGRO ED IL PENSIEROSO. (S.B. SOLI.) POEM BY MILTON.

| | | |
|---|---|---|
| Full Score and Wind Parts, MS. | | |
| String Parts (4) ... ... ... ... ... ... ... ... | 16 | 0 |
| Vocal Score ... ... ... ... ... ... ... ... | 4 | 0 |
| Ditto. Tonic Sol-fa ... ... ... ... ... ... | 2 | 6 |

LOTOS EATERS, THE CHORIC SONG FROM THE. BY TENNYSON. (S. SOLO AND RECITER.)

| | | |
|---|---|---|
| Full Score and Wind Parts, MS. | | |
| String Parts (4) ... ... ... ... ... ... ... ... | 8 | 3 |
| Vocal Score ... ... ... ... ... ... ... ... | 3 | 0 |

LOVE THAT CASTETH OUT FEAR, THE. SINFONIA SACRA. (A.B. SOLI.)

| | | |
|---|---|---|
| Full Score and Wind Parts, MS. | | |
| String Parts (5) ... ... ... ... ... ... ... ... | 16 | 0 |
| Vocal Score ... ... ... ... ... ... ... ... | 4 | 0 |
| Vocal Parts ... ... ... ... ... ... ... each | 1 | 6 |

MAGNIFICAT. LATIN WORDS ONLY. (S. SOLO.)

| | | |
|---|---|---|
| Full Score and Wind Parts, MS. | | |
| String Parts (4) ... ... ... ... ... ... ... ... | 7 | 6 |
| Vocal Score ... ... ... ... ... ... ... ... | 2 | 6 |

ODE ON ST. CECILIA'S DAY. (S. BAR. SOLI.) (POEM BY POPE.)

| | | |
|---|---|---|
| Full Score, MS. | | |
| String Parts (4) ... ... ... ... ... ... ... ... | 12 | 6 |
| Wind Parts ... ... ... ... ... ... ... ... | 28 | 1 |
| Vocal Score ... ... ... ... ... ... ... ... | 3 | 0 |
| Ditto. Tonic Sol-fa ... ... ... ... ... ... | 1 | 6 |
| Vocal Parts ... ... ... ... ... ... ... each | 1 | 0 |
| Book of Words, with Analytical Notes, by J. BENNETT (per 100) | 19 | 0 |
| Ditto. Without Analysis (per 100) ... ... ... | 9 | 6 |

ODE ON THE NATIVITY. (S. SOLO.) THE WORDS BY WILLIAM DUNBAR.

| | | |
|---|---|---|
| Full Score and Orchestral Parts, hire only. | | |
| Vocal Score ... ... ... ... ... ... ... ... | 3 | 0 |
| Ditto. Paper Boards ... ... ... ... ... ... | 4 | 0 |
| Ditto. Cloth ... ... ... ... ... ... ... | 6 | 0 |

ODE TO MUSIC. (S.S.A.T.B. SOLI.) POEM BY ARTHUR C. BENSON.

| | | |
|---|---|---|
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score ... ... ... ... ... ... ... ... | 1 | 6 |
| Ditto. Tonic Sol-fa ... ... ... ... ... ... | 0 | 6 |

PIED PIPER OF HAMELIN, THE. (T.B. SOLI.) POEM BY ROBERT BROWNING.

| | | |
|---|---|---|
| Full Score ... ... ... ... ... ... ... ... | 42 | 0 |
| String Parts (5) ... ... ... ... ... ... ... ... | 11 | 3 |
| Wind Parts, MS. | | |
| Vocal Score... ... ... ... ... ... ... ... | 3 | 0 |
| Ditto ... ... ... ... ... ... paper boards | 4 | 0 |
| Ditto. Tonic Sol-fa ... ... ... ... ... ... | 1 | 6 |
| Vocal Parts... ... ... ... ... ... ... each | 1 | 6 |
| Book of Words (per 100) ... ... ... ... ... | 6 | 6 |

PROMETHEUS UNBOUND. (S.A.T. BAR. B. SOLI.) SCENES FROM SHELLEY'S POEM.

| | | |
|---|---|---|
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score ... ... ... ... ... ... ... ... | 4 | 6 |

SOLDIER'S TENT, THE. SONG FOR BARITONE. THE WORDS FROM THE BARD OF DIMBOVITZA. ENGLISH VERSION BY ALMA STRETTELL.

| | | |
|---|---|---|
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score ... ... ... ... ... ... folio | 2 | 0 |

SONG OF DARKNESS AND LIGHT, A. (S. SOLO.) AN ODE. BY ROBERT BRIDGES.

| | | |
|---|---|---|
| Full Score and Wind Parts, MS. | | |
| String Parts (4) ... ... ... ... ... ... ... ... | 12 | 6 |
| Vocal Score ... ... ... ... ... ... ... ... | 3 | 0 |
| Ditto. Tonic Sol-fa ... ... ... ... ... ... | 1 | 0 |

# COMPOSITIONS BY
# C. HUBERT H. PARRY

## ORATORIOS, CANTATAS, ETC.—(*contd.*)

SOUL'S RANSOM, THE. (S.B. SOLI.) A PSALM FOR THE POOR. SINFONIA SACRA.

| | s. | d. |
|---|---|---|
| Full Score and Orchestral Parts, MS. | | |
| Vocal Score ... ... ... ... ... ... ... ... | 3 | 0 |

TE DEUM IN D. COMPOSED FOR THE CORONATION, 1911.

| | | |
|---|---|---|
| Full Score and Wind Parts, MS. | | |
| String Parts (5) ... ... ... ... ... ... ... ... | 6 | 8 |
| Vocal Score ... ... ... ... ... ... ... ... | 1 | 6 |

TE DEUM. GLOUCESTER FESTIVAL, 1913. (S.B. SOLI.)

| | | |
|---|---|---|
| Full Score and Wind Parts, MS. | | |
| String Parts (5) ... ... ... ... ... ... ... ... | 14 | 3 |
| Vocal Score. English Words... ... ... ... ... ... | 4 | 0 |

VISION OF LIFE, THE. A SYMPHONIC POEM. (S.B. SOLI.)

| | | |
|---|---|---|
| Full Score and Wind Parts, MS. | | |
| String Parts (5) ... ... ... ... ... ... ... ... | 18 | 0 |
| Vocal Score ... ... ... ... ... ... ... ... | 4 | 0 |
| Ditto. Tonic Sol-fa ... ... ... ... ... ... | 1 | 6 |
| Words only (per 100) ... ... ... ... ... ... | 10 | 0 |

VOCES CLAMANTIUM (THE VOICES OF THEM THAT CRY). MOTET. (S.B. SOLI.)

| | | |
|---|---|---|
| Full Score and Wind Parts, MS. | | |
| String Parts (5) ... ... ... ... ... ... ... ... | 7 | 6 |
| Vocal Score ... ... ... ... ... ... ... ... | 3 | 0 |

WAR AND PEACE. A SYMPHONIC ODE. (S.A.T.B. SOLI.)

| | | |
|---|---|---|
| Full Score and Wind Parts, MS. | | |
| String Parts (5) ... ... ... ... ... ... ... ... | 21 | 6 |
| Vocal Score ... ... ... ... ... ... ... ... | 4 | 6 |
| Ditto. Tonic Sol-fa (Choruses and Words of Solos only) | 2 | 6 |
| Vocal Parts... ... ... ... ... ... ... each | 1 | 6 |
| Book of Words, with Analytical Notes ... ... ... ... | 0 | 8 |
| Ditto, without Analysis (per 100) ... ... ... ... | 12 | 6 |

## ORGAN

| | | |
|---|---|---|
| Bridal March and Finale from the music to "The Birds" ... | 2 | 0 |
| Elegy ... ... ... ... ... ... ... ... ... | 1 | 6 |
| Fantasia and Fugue ... ... ... ... ... ... | 3 | 6 |
| Finale, "Blest Pair of Sirens" ... ... ... ... ... | 1 | 6 |
| In the Lord put I my trust ("King Saul") ... ... ... ... | 1 | 6 |
| Interlude (Allegro), in E (*see* Village Organist, Book 30) ... | 1 | 6 |
| Intermezzo from the music to "The Birds" ... ... ... | 1 | 6 |
| Introduction to "Judith," Act I., Scene 2 ... ... ... ... | 1 | 6 |

Seven Chorale Preludes. (1st Set) ... ... ... ... ... 5 6

On the following tunes:

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"Rockingham." "Christe, Redemptor omnium."
"Hampton." "St. Ann's."
"Old 104th."

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"Martyrdom." "St. Cross."
"St. Thomas." "Hanover."
"St. Mary."

Three Chorale Fantasias ... ... ... ... ... ... 3 0
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Toccata and Fugue ("The Wanderer") ... ... ... ... 3 6

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| | | |
|---|---|---|
| Quartet in A flat, for Violin, Viola, Violoncello, and Pianoforte | 15 | 0 |
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| Sonata in A, for Violoncello and Pianoforte ... ... ... | 7 | 6 |
| Trio in B minor, for Violin, Violoncello, and Pianoforte ... | 10 | 6 |

## VIOLIN AND PIANOFORTE

| | | |
|---|---|---|
| Capriccio in C (from Twelve Short Pieces) (3rd Set) ... ... | 2 | 0 |
| Land to the leeward, ho! (*See* "Junior Violinist," Book 2) ... | 2 | 0 |
| Suite No. 1, in D ... ... ... ... ... ... ... | 5 | 6 |

1 Prelude
2 *Capriccioso
3 Scherzo
4 Dialogue
5 Finale

## VIOLIN AND PIANOFORTE—(*contd.*)

| | s. | d. |
|---|---|---|
| Suite No. 2, in F ... ... ... ... ... ... ... ... | 5 | 6 |

1 Prelude
2 Intermezzo
3 Capriccioso
4 Retrospective
5 Finale

| | | |
|---|---|---|
| Suite in F (Lady Radnor's Suite) ... ... ... ... ... | 5 | 6 |

1 Prelude
2 Allemande
3 Sarabande
*4 Bourrée
*5 Slow Minuet
*6 Gigue

* Separately, 2s. each.

| | | |
|---|---|---|
| TWELVE SHORT PIECES, in Three Sets. Each Set ... ... | 4 | 0 |

| FIRST SET. | SECOND SET. | THIRD SET. |
|---|---|---|
| 1 Idyll | 1 Prelude | 1 Preamble |
| 2 Romance | 2 Romance | 2 Romance |
| 3 Capriccio | 3 Capriccio | 3 Capriccio |
| 4 Lullaby | 4 Envoi | 4 Envoi |

## PART-SONGS

| | | |
|---|---|---|
| SIX LYRICS, FROM ELIZABETHAN SONG BOOKS ... complete | 1 | 6 |

Or, separately:—

| | | |
|---|---|---|
| 1 Follow your saint (Tonic Sol-fa, 1½d.) ... ... ... | 0 | 3 |
| 2 Love is a sickness (Tonic Sol-fa, 1½d.) ... ... ... | 0 | 3 |
| 3 Turn all thy thoughts to eyes (Tonic Sol-fa, 1½d.) ... | 0 | 3 |
| 4 Whether men do laugh or weep ... ... ... ... | 0 | 4 |
| 5 The sea hath many a thousand sands (Tonic Sol-fa, 2d.) | 0 | 3 |
| 6 Tell me, O love (S.S.A.T.B.B.) (Tonic Sol-fa, 2d.) ... | 0 | 4 |
| SIX MODERN LYRICS ... ... ... ... complete | 1 | 6 |

Or, separately:—

| | | |
|---|---|---|
| 1 How sweet the answer ... ... ... ... ... ... | 0 | 3 |
| 2 Since thou, O fondest (Tonic Sol-fa, 1½d.) ... ... | 0 | 3 |
| 3 If I had but two little wings (Tonic Sol-fa, 2d.) ... ... | 0 | 3 |
| 4 There rolls the deep (Tonic Sol-fa, 1½d.) ... ... ... | 0 | 3 |
| 5 What voice of gladness ... ... ... ... ... | 0 | 4 |
| 6 Music, when soft voices die (Tonic Sol-fa, 1½d.)... ... | 0 | 3 |
| SIX FOUR-PART SONGS ... ... ... ... ... complete | 1 | 6 |

Or, separately:—

| | | |
|---|---|---|
| 1 In a harbour grene ... ... ... ... ... ... | 0 | 3 |
| 2 My delight and thy delight (Tonic Sol-fa, 2d.) ... ... | 0 | 4 |
| 3 Prithee, why ... ... ... ... ... ... ... | 0 | 3 |
| 4 Sorrow and pain ... ... ... ... ... ... ... | 0 | 4 |
| 5 Sweet day, so cool (Tonic Sol-fa, 1½d.) ... ... ... | 0 | 3 |
| 6 Wrong not, sweet Empress (Tonic Sol-fa, 2d.) ... ... | 0 | 3 |
| EIGHT FOUR-PART SONGS ... ... ... ... complete | 1 | 6 |

Or, separately:—

| | | |
|---|---|---|
| 1 Phillis ... ... ... ... ... ... ... ... | 0 | 3 |
| 2 O love, they wrong thee much (Tonic Sol-fa, 2d.) ... | 0 | 3 |
| 3 At her fair hands ... ... ... ... ... ... | 0 | 4 |
| 4 Home of my heart ... ... ... ... ... ... | 0 | 4 |
| 5 You gentle nymphs ... ... ... ... ... ... | 0 | 3 |
| 6 Come, pretty wag, and sing (Tonic Sol-fa, 2d.) ... ... | 0 | 3 |
| 7 Ye thrilled me once (Tonic Sol-fa, 2d.) ... ... ... | 0 | 3 |
| 8 Better music ne'er was known (Tonic Sol-fa, 3d.) ... | 0 | 4 |
| An Analogy (A.T.B.B.) ... ... ... ... ... ... | 0 | 3 |
| Ditto (S.A.T.B.) ... ... ... ... ... ... | 0 | 3 |
| †Descend, ye nine ("Ode on St. Cecilia's Day") (Tonic Sol-fa, 3d.) | 0 | 6 |
| †Forward through the glimmering darkness (War and Peace) | 0 | 6 |
| Hang fear, cast away care (humorous) (A.T.B.B.) ... ... | 0 | 3 |
| Ditto ditto (S.A.T.B.) ... ... | 0 | 3 |
| In praise of Song (Tonic Sol-fa, 3d.) ... ... ... ... | 0 | 6 |
| Love wakes (A.T.B.B.) ... ... ... ... ... ... | 0 | 3 |
| Ditto (S.A.T.B.) ... ... ... ... ... ... | 0 | 3 |
| Orpheus (humorous) (A.T.B.B.) ... ... ... ... ... | 0 | 4 |
| Out upon it (Tonic Sol-fa, 1½d.) ... ... ... ... ... | 0 | 3 |
| That very wise man (humorous) (A.T.B.B.) ... ... ... ... | 0 | 4 |
| Ditto ditto (S.A.T.B.) (Tonic Sol-fa, 2d.) | 0 | 3 |
| The mad dog (humorous) (A.T.B.B.) (Tonic Sol-fa, 4d.) ... | 0 | 6 |

## PART-SONGS FOR FEMALE OR BOYS' VOICES

| | | |
|---|---|---|
| If I had but two little wings (Two-part song) ... ... ... | 0 | 4 |
| Land to leeward, ho! (Unison) (Staff and Tonic Sol-fa) ... | 0 | 2 |
| (Tonic Sol-fa only) | 0 | 1½ |
| Rock-a-bye (Cradle Song) (Unison) (Staff and Tonic Sol-fa) | 0 | 2 |
| (Tonic Sol-fa only) | 0 | 1½ |
| Ditto (Two-Part Song) ... ... ... ... ... | 0 | 2 |

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NEW EDITION

# POCKET SING-SONG BOOK

## FOR SCHOOLS, HOMES

AND

# COMMUNITY SINGING

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John Brown's body
John Peel
Keel row, The
Land of my Fathers
Lass of Richmond Hill, The
Last Rose of Summer, The
Let the hills resound
Londonderry Air
March of the Men of Harlech
Marching thro' Georgia
Marseillaise, The
Meeting of the Waters, The
Mermaid, The
Minstrel Boy, The
My Lady Greensleeves
Now thank we all our God
O no, John !
Oak and the Ash, The
Oh, dear ! what can the matter be
Oh ! we can play
Old Folks at Home
Old King Cole
One man went to mow
Onward, Christian Soldiers
Poacher, The
Polly Oliver
Polly-wolly-doodle
Rio Grand
Rounds: Come, follow me
'Tis humdrum
Chairs to mend
Rule, Britannia
So early in the morning
Summer is a-coming in
There was a simple maiden
This great world is a trouble
Tight little Island, The
Twelve days of Christmas
Vicar of Bray, The
Wanderer, The
We be Three Poor Mariners
When I was a Tailor
When Johnny comes marching home
Wi' a Hundred Pipers
Widdicombe Fair
Will ye no come back again
Young May Moon, The

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| | Range of Lowest Key. |
|---|---|
| **IVOR ATKINS** | |
| Elleen. E flat (Bar.); F (T) ... ... ... ... | ... B♭—E♭ |
| My true love hath my heart. E flat (C or M-S) ... | ... B♭—F |
| Thou art come. D (M-S or B) ... ... ... ... | ... B—G |
| Too late. C (C or Bar.); E flat (M-S); F (S or T) | ... G—E |
| *Virgin's Lullaby, The. G minor (M-S) ... ... | ... D—F |
| Year's at the Spring, The. C (M-S)... ... ... | ... D—F |
| **GRANVILLE BANTOCK** | |
| *In a myrtle shade. D flat (S or T) ... ... ... | ... D♭—A♭ |
| Love's Secret. E (T) ... ... ... ... ... | ... E—G |
| Wild Flower's Song, The. C (S or T) ... ... | ... D—G |
| **HERBERT E. CRIMP** | |
| Sonny. B flat (B); C (Bar.) ... ... ... ... | ... B♭—D |
| Vine, The. F (T) ... ... ... ... ... ... | ... C—A |
| **BENJAMIN J. DALE** | |
| Two Songs from Shakespeare: | |
| 1. O mistress mine. D (Bar.); F (T) ... ... | ... B—E |
| 2. Come away, death. D flat (Bar.); E (T) ... | ... D♭—E♭ |
| **EDGAR F. DAY.** | |
| Night in the desert. D (Bar. or C); G (S or T) ... | ... B—E |
| **THOMAS F. DUNHILL** | |
| Four Songs from Vagabondia. (Bar.) | |
| 1. Sea Gipsy, The. D minor ... ... ... ... | ... B—E |
| 2. Rover's Song, A. F ... ... ... ... ... | ... C—D |
| 3. Daisies, The. C ... ... ... ... ... | ... C—F |
| 4. Hill Song, A. D ... ... ... ... ... | ... B—E♭ |
| **ERNEST B. FARRAR** | |
| *Brittany. E flat (Bar. or B); F (M-S); G (S or T) | ... B♭—E♭ |
| O mistress mine. F (Bar.); A flat (T) ... ... | ... C—F |
| Two Pastorals: | |
| *a.* Come you, Mary. B flat (Bar.); C (T) ... | ... D—F |
| *b.* Who would shepherd pipes forsake. E flat (Bar.); G (T)... ... ... ... | ... B♭—F |
| Two Songs: | |
| *a* Diaphenia. G (Bar. or B); B flat (T) ... | ... B—E |
| *b.* Lover's Appeal, The. D minor (Bar. or B); F minor (T) ... | ... B♭—D |
| **BASIL GRAHAM** | |
| Dreamland and you. D flat (C or Bar.) ... ... | ... B♭—D♭ |
| Within your eyes. E flat (B); F (C or Bar.); G (S or T)... ... | ... B♭—E♭ |
| **HAMILTON HARTY** | |
| Across the door. C (C or M-S) ... ... ... ... | ... B—F |
| Cradle Song, A. A minor (C) ... ... ... ... | ... D—E |
| Drover, A. C minor (Bar.) ... ... ... ... | ... C—F♯ |
| Homeward. C minor (Bar. or B) ... ... ... | ... C—E |
| Rachray Man, The. D minor (M-S) ... ... ... | ... C—F |
| Rann of Wandering, A. B flat (S or T) ... ... | ... D—F♯ |
| Stranger's Grave, The. G minor (Bar.) ... ... | ... C—F |
| Wake Feast, The. D minor (Bar.) ... ... ... | ... C♯—E |
| **JOSEPH HOLBROOKE** | |
| Come, let us make love deathless. B flat minor (S or T) ... ... ... ... ... ... | ... F—A♭ |
| I heard a soldier. A (B or Bar.) ... ... ... | ... D—F |
| My own sad love. B (Bar. or B) ... ... ... | ... D♯—E |
| O dreamy, gloomy, friendly trees. B flat (S or T)... | ... C—A |
| Requital, The. A (T) ... ... ... ... ... | ... E—F♯ |
| **J. ST. A. JOHNSON** | |
| Fiddler, The. A minor (Bar.) ... ... ... ... | ... C—F |
| Sandy the Piper. E (Bar.) ... ... ... ... | ... C♯—F♯ |
| **WILLIAM McNAUGHT** | |
| Dancing at the Lurgan. D (C); E (M-S); G (S) ... | ... B—E |
| *In Derry Vale (The Londonderry Air) (arranged). E flat (S or T) ... ... ... ... ... | ... B♭—G |
| Piper, The. D (B); E flat (C or Bar.); F (M-S) ... | ... D—D |

| | Range of Lowest Key |
|---|---|
| **JOHN POINTER** | |
| Come to me, gentle sleep. A (S or T) ... ... | ... E—G |
| Farewell. C (C or Bar.) ... ... ... ... ... | ... G♯—F |
| How shall I sing that Majesty (with Chorus for S.A.T.B. *ad lib.*). C (Bar. or M-S); D (S or T) ... | ... C—G |
| I love thee. F (T) ... ... ... ... ... ... | ... E—A |
| I loved a lass, a fair one. E flat (Bar.); F (T) ... | ... C—F |
| I sigh for night's sweet coming. G (C or Bar.); B flat (S or T) ... ... ... ... | ... G—F |
| Lordly Gallants. E (Bar.) ... ... ... ... | ... C♯—F♯ |
| Love's Philosophy. E (Bar.); A flat (T) ... ... | ... B—E |
| Lullaby, A. E flat (C) ... ... ... ... ... | ... B♭—E♭ |
| Rosamond. D minor (Bar.); F minor (T) ... ... | ... B—F♯ |
| Shall I wasting in despair. F (T) ... ... ... | ... D—A |
| Two Little Songs: | |
| *a.* Lark, The. F (M-S) ... ... ... ... | ... D—F |
| *b.* Bumble-Bee, The. B flat (M-S) ... ... ... | ... F—G |
| When all the world is young. G (S or T) ... ... | ... D—G |
| **HAROLD RHODES** | |
| Evening Confession, An. B♭ minor (B) ... ... ... | F D♯ |
| Woman's Love, A. C (T) ... ... ... ... | ... E♭—G |
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| Four Dramatic Songs: | |
| 1. Imagination. B flat (S or T) ... ... ... ... | ... E♭—B♭ |
| 2. Unwelcome. A (S or T)... ... ... ... ... | ... D♯—G♯ |
| 3. St. Andrews. G minor (S or T) ... ... ... | ... D—G |
| 4. Over the Hills. E minor (T) ... ... ... ... | ... D—A |
| Vignette, A. D flat (C) ... ... ... ... ... | ... C—E♭ |
| **ETHEL M. SMYTH** | |
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| 1. Odellette. C minor ... ... ... ... ... | ... C—A♭ |
| 2. Dance, The. E minor ... ... ... ... ... | ... B—E |
| 3. Chrysilla. E flat ... ... ... ... ... ... | ... B♭—F |
| 4. Anacreontic Ode. F minor ... ... ... ... | ... C—G |
| **ERIC H. THIMAN** | |
| *Birds, The. C (M-S or Bar.); D (S or T) ... ... ... | ... D—F |
| God of Love my Shepherd is. F (C or B); A flat (M-S or Bar.) ... ... ... ... | ... A—D |
| In the bleak mid-winter. D (C or Bar.); F (S or T) ... ... ... ... ... | ... A—E |
| Jesus the very thought of Thee. B flat (C or B); D (M-S or Bar.) ... ... ... ... | ... E♭—D |
| *My Master hath a garden. F (M-S or Bar.); G (S or T) ... ... ... ... ... | ... C—F |
| The Silver Swan. B flat minor (M-S or Bar.); C minor (S or T) ... | ... D♭—F |
| **LEONARD J. WALKER** | |
| My life is like a garden. B flat (C or B); C (M-S or Bar.); D (S or T) ... ... | ... E♭—E♭ |
| Summertime of Love, The. B flat (C or B); C (M-S or Bar.); D (S or T) ... ... | ... B♭—E♭ |
| There 's a pathway through the heather. D flat (C or Bar.); E flat (M-S); F (S or T) ... ... | ... D♭—F |
| **FELIX WHITE** | |
| Golden Slumbers. F (M-S); G (T) ... ... ... ... | ... C—F |
| Sing care away. E flat (Bar.); F (T) ... ... ... ... | ... B♭—F |
| Thou hast left me ever, Jamie. D minor (M-S); E minor (S) ... ... ... ... | ... C♯—F |
| **GERRARD WILLIAMS** | |
| Bailiff's daughter of Islington, The. (Arranged.) E flat (B or Bar.) ... ... ... ... | ... D—E♭ |
| *Despair. F♯ minor (C or Bar.); A minor (S or T) ... | ... B—E |
| Love outwitted (Duet for Voice and Pf.). C (T) ... ... | ... C♯—A |
| March Morning. C (C); E flat (M-S) ... ... ... | ... C—D |
| Time. A minor (C or Bar.); C minor (S or T) ... ... | ... A—E |
| Two Songs: | |
| 1. Absence. Low, Medium, High ... ... ... | ... B♭—E♭ |
| 2. Serenade. ,, ,, ,, ... ... ... | ... B—D |

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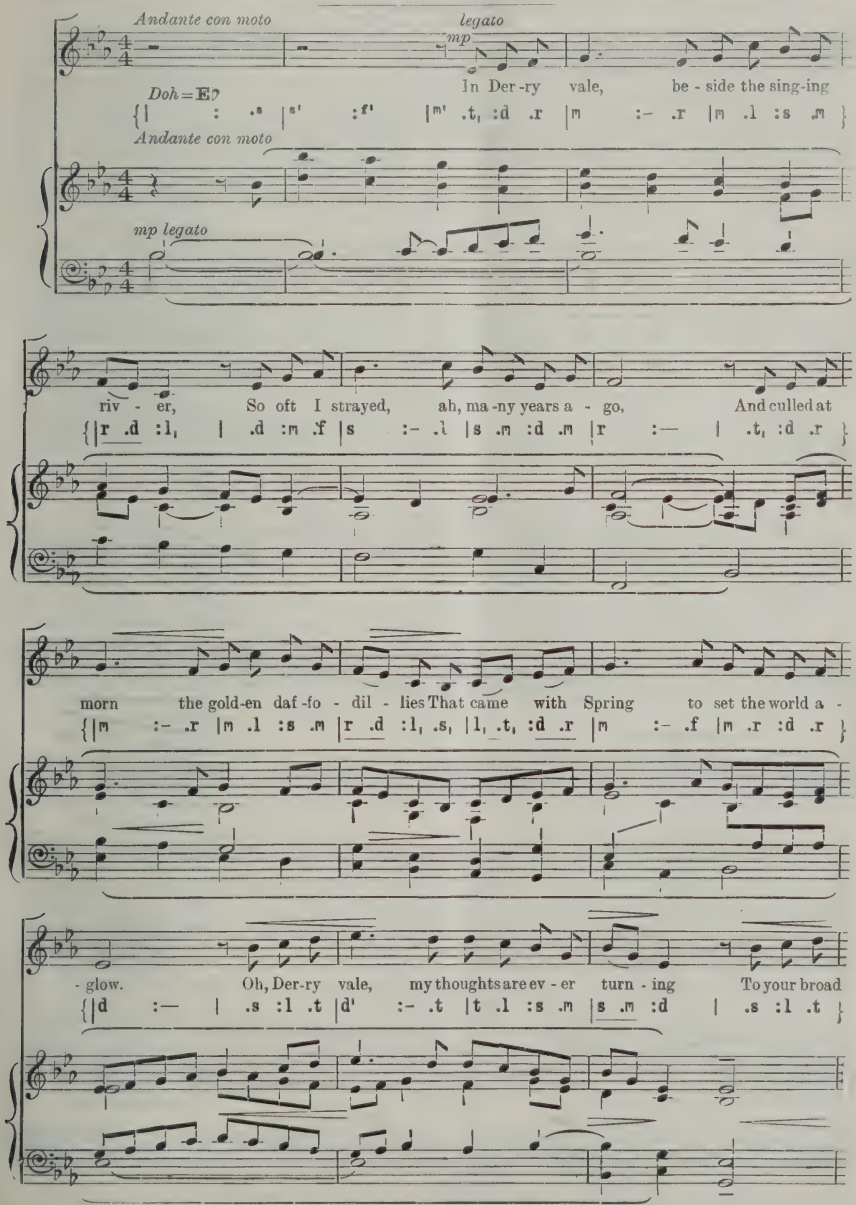
Andante con moto
legato
mp
In Der-ry vale, be-side the sing-ing
Doh = E♭
Andante con moto
mp legato
riv-er, So oft I strayed, ah, ma-ny years a-go, And culled at
morn the gold-en daf-fo-dil-lies That came with Spring to set the world a-
-glow. Oh, Der-ry vale, my thoughts are ev-er turn-ing To your broad


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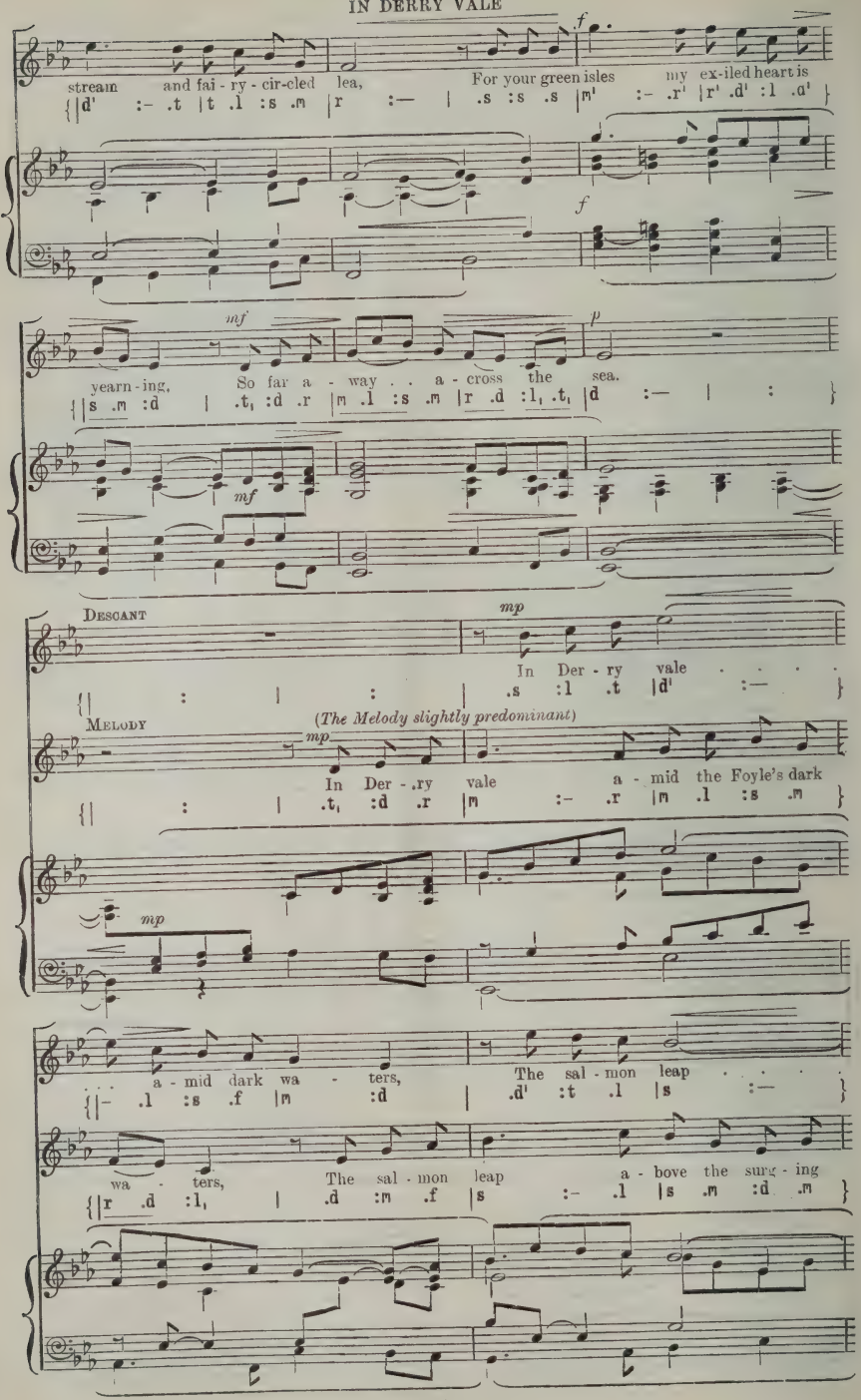
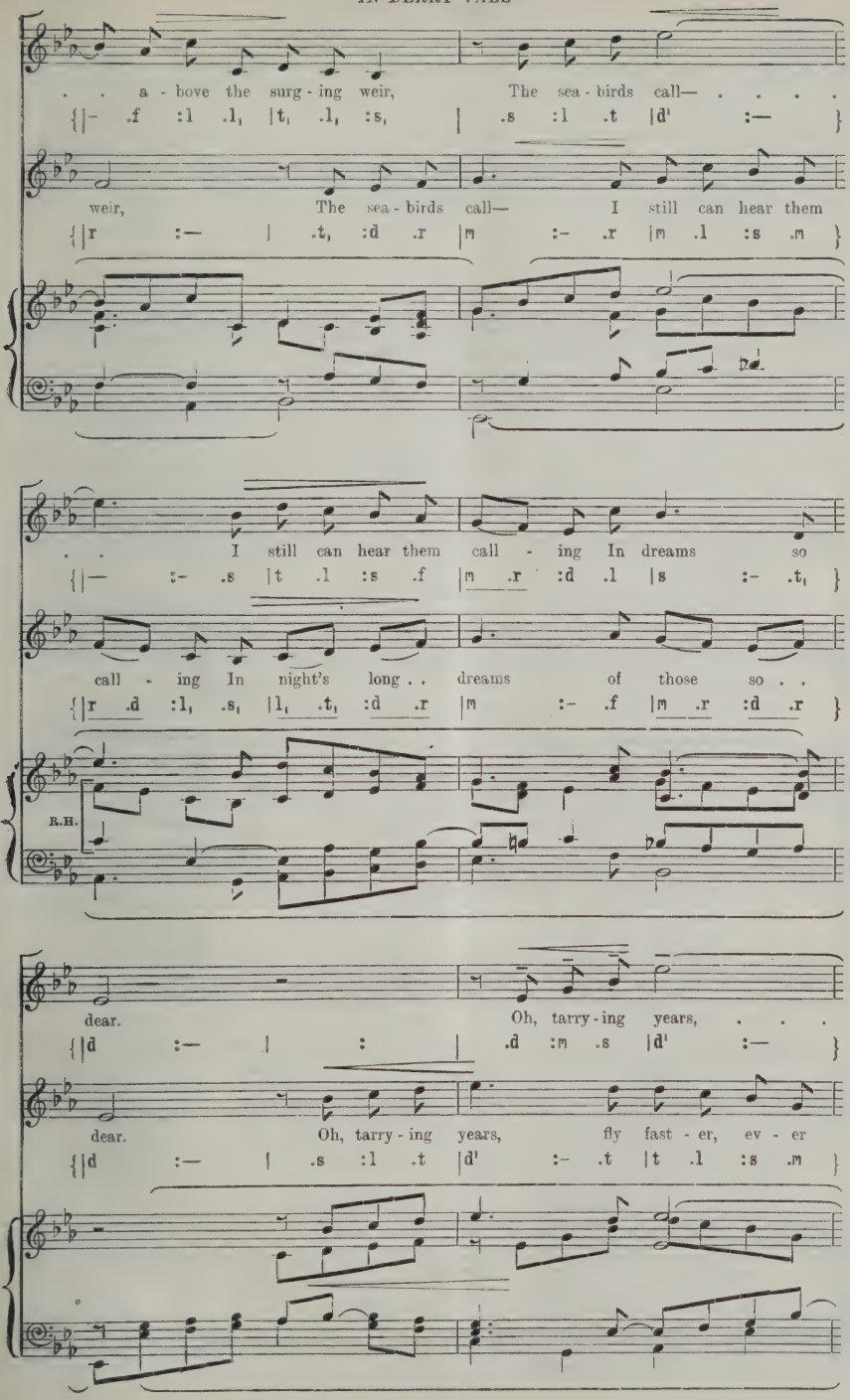
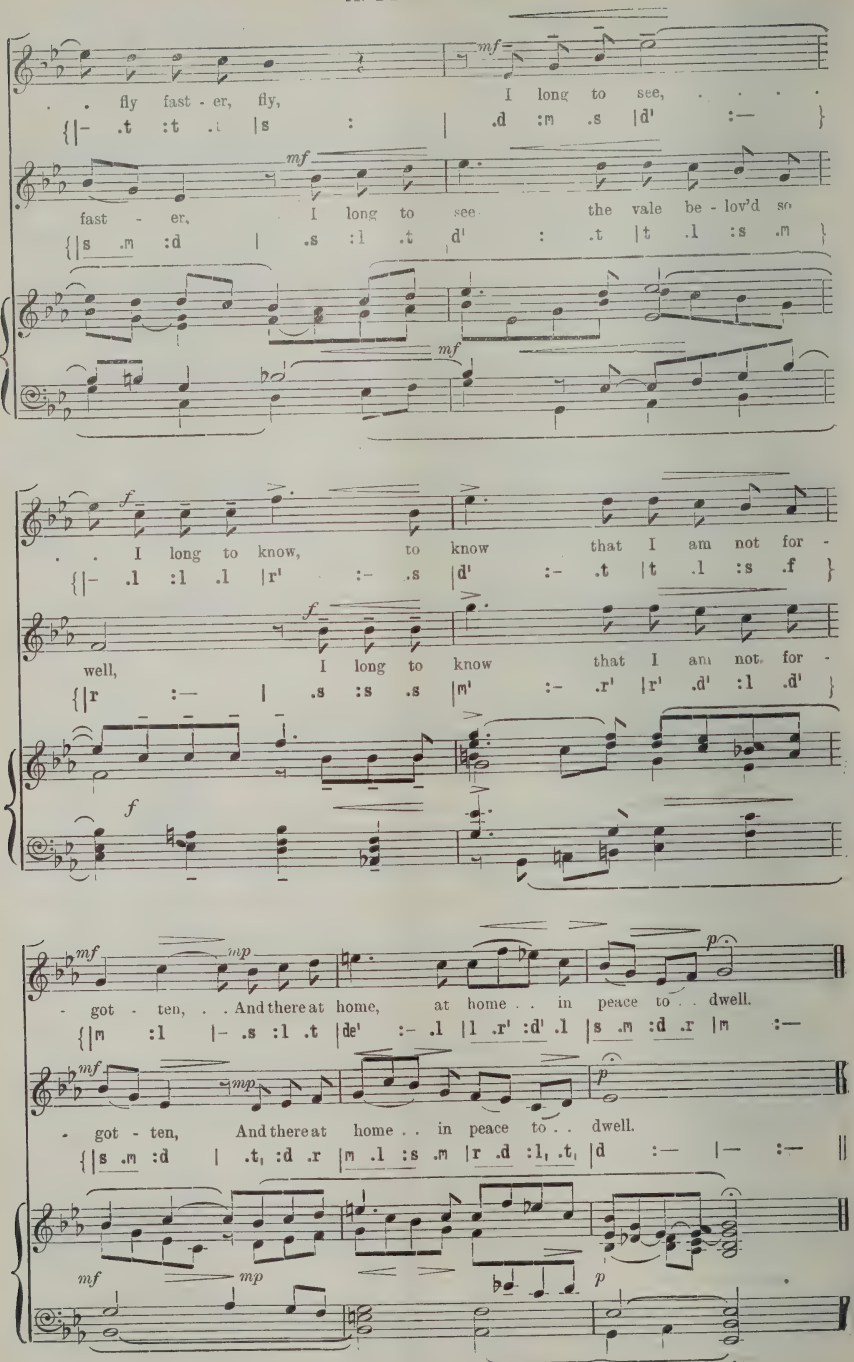

stream and fai - ry - cir-cled lea,
For your green isles my ex-iled heart is
yearn-ing, So far a - way . . a - cross the sea.
DESCANT
In Der - ry vale . . . .
MELODY
(The Melody slightly predominant)
In Der - ry vale a - mid the Foyle's dark
. . . a - mid dark wa - ters, The sal - mon leap . . . .
wa - ters, The sal - mon leap a - bove the surg - ing


. . a - bove the surg - ing weir, The sea - birds call— . . . .
weir, The sea - birds call— I still can hear them
. . I still can hear them call - ing In dreams so
call - ing In night's long . . dreams of those so . .
R.H.
dear. Oh, tarry - ing years, . . .
dear. Oh, tarry - ing years, fly fast - er, ev - er


mf
. . fly fast - er, fly, I long to see, . . . .
{|- .t :t .t |s : | .d :m .s |d' :— }
mf
fast - er, I long to see the vale be - lov'd so
{|s .m :d | .s :l .t d' : .t |t .l :s .m }
mf
f
. . I long to know, to know that I am not for -
{|- .l :l .l |r' :- .s |d' :- .t |t .l :s .f }
f
well, I long to know that I am not for -
{|r :— | .s :s .s |m' :- .r' |r' .d' :l .d' }
f
mf mp p
- got - ten, . . And there at home, at home . . in peace to . . dwell.
{|m :l |- .s :l .t |de' :- .l |l .r' :d' .l |s .m :d .r |m :—
mf mp p
- got - ten, And there at home . . in peace to . . dwell.
{|s .m :d | .t, :d .r |m .l :s .m |r .d :l, .t, |d :— |— :— ||
mf mp p

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| 97 | Arise, the sunbeams hail | ,, | 4d. |
| 98 | Night winds that ... | J. B. Calkin | 2d. |
| 99 | Breathe soft, ye Winds ... | ,, | 2d. |
| 100 | My lady is so wondrous fair | ,, | 2d. |
| 101 | Chivalry of Labour (S.S.A.T.B.) | ,, | 6d. |
| 102 | Come, fill, my boys (A.T.T.B.) | ,, | 4d. |
| 103 | Echoes ... ... ... ... | ,, | 2d. |
| 104 | Phœbus ... ... ... | J. Barnby | 2d. |
| 105 | Luna ... ... ... ... | ,, | 2d. |
| 106 | A Wife's Song ... ... | ,, | 2d. |
| 107 | Home they brought... | ,, | 2d. |
| 108 | Annie Lee ... ... ... | ,, | 2d. |
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| 111 | The Skylark ... ... ... | ,, | 2d. |
| 112 | The Sand's of Dee | G.A. Macfarren | 2d. |
| 113 | Alton Locke's Song... | ,, | 2d. |
| 114 | The Starlings ... ... | ,, | 2d. |
| 115 | The Three Fishers ... | ,, | 2d. |
| 116 | The World's Age ... | ,, | 2d. |
| 117 | Sing heigh ho! ... ... | ,, | 2d. |
| 118 | Fairy Song... | ...A. Zimmermann | 2d. |
| 119 | Good-Night ... ... | ,, | 2d. |
| 120 | Gone for ever ... ... | ,, | 4d. |
| 121 | Flowers ... ... ... | ,, | 4d. |
| 122 | To Daffodils ... ... | ,, | 2d. |
| 123 | Good Morrow ... ... | ,, | 4d. |
| 124 | Sigh no more, ladies | Macfarren | 2d. |
| 125 | You spotted snakes (S.S.A.A.) | ,, | 4d. |
| 126 | Take, oh take those lips away | ,, | 2d. |
| 127 | It was a lover and his lass | ,, | 6d. |
| 128 | O mistress mine ... | ,, | 2d. |
| 129 | Under the greenwood tree | ,, | 2d. |
| 130 | Hark, hark the ... ... | ,, | 4d. |
| 131 | Tell me where is fancy bred | ,, | 2d. |
| 132 | The Violet ... ... ... | H. Leslie | 4d. |
| 133 | One morning sweet in May | ,, | 4d. |
| 134 | Daylight is fading ... | ,, | 2d. |
| 135 | Down in a pretty valley | ,, | 2d. |
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| 137 | Arise, sweet love ... | ,, | 2d. |
| 138 | 'Tis break of day ... | H. Smart | 3d. |
| 139 | My true love hath my heart | ,, | 3d. |
| 140 | Doth not my lady come | ,, | 2d. |
| 141 | Spring Song ... ... | ,, | 2d. |
| 142 | The Curfew ... ... | ,, | 2d. |
| 143 | Hear, sweet spirit ... | ,, | 2d. |
| 144 | Spring Voices ... ... | S. Reay | 4d. |
| 145 | Waken, lords and ladies gay | ,, | 4d. |
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| 159 | Winter ... ... ... | ,, | 4d. |
| 160 | You stole my love ... | ,, | 2d. |
| 161 | Dainty love... ... ... | ,, | 2d. |
| 162 | Drops of Rain ... | ...J. Lemmens | 2d. |
| 163 | The Fairy King... | ,, | 4d. |
| 164 | The Light of Life ... | ,, | 4d. |
| 165 | Oh, welcome him ... | ,, | 4d. |
| 166 | Sunshine through the | ,, | 4d. |
| 167 | The Corn Field... ... | ,, | 4d. |
| 168 | Wake! to the hunting | H. Smart | 2d. |
| 169 | Dost thou idly ask ... | ,, | 4d. |
| 170 | A Psalm of Life ... | ,, | 2d. |
| 171 | Only Thou ... ... | ,, | 2d. |
| 172 | I prithee send me back | ,, | 2d. |

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|---|---|---|---|
| 173 | The Moon ... ... ... | H. Smart | 4d. |
| 174 | A Spring Song ... | ...Ciro Pinsuti | 4d. |
| 175 | An Autumn Song ... | ,, | 4d. |
| 176 | The Two Spirits ... | ,, | 4d. |
| 177 | The Crusaders... ... | ,, | 2d. |
| 178 | The Caravan ... ... | ,, | 2d. |
| 179 | Stradella ... ... ... | ,, | 4d. |
| 180 | When evening's twilight | Hatton | 2d. |
| 181 | Absence ... ... ... | ,, | 2d. |
| 182 | April showers ... ... | ,, | 2d. |
| 183 | The red, red rose ... | ,, | 2d. |
| 184 | Beware, beware ... | ,, | 2d. |
| 185 | The Sailor's Song ... | ,, | 2d. |
| 186 | Good-Night ... ... | ,, | 2d. |
| 187 | Blythe is the bird ... | ,, | 3d. |
| 188 | Stars of the summer night | ,, | 2d. |
| 189 | The hemlock-tree ... | ,, | 6d. |
| 190 | Jack Frost ... ... ... | ,, | 2d. |
| 191 | I loved her ... ... ... | ,, | 4d. |
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| 193 | Bait, The (Come live with me) | ,, | 2d. |
| 194 | Softly fall the shades of | ,, | 4d. |
| 195 | Auburn (Sweet village) | ,, | 4d. |
| 196 | Bird of the wilderness | ,, | 4d. |
| 197 | The Summer gale ... | ,, | 3d. |
| 198 | I met her in the quiet lane | ,, | 3d. |
| 199 | If thou art sleeping ... | ,, | 4d. |
| 200 | Spring Song ... ... | ,, | 4d. |
| 201 | Good wishes ... ... | ,, | 4d. |
| 202 | Parting and Meeting ... | ,, | 3d. |
| 203 | Whether kissed by sunbeams | ,, | 4d. |
| 204 | The roses are blushing | ,, | 2d. |
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| 206 | The village dance ... ... | ,, | 4d. |
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| 209 | Over hill, over dale ... | ,, | 4d. |
| 210 | Love me little, love me long | ,, | 4d. |
| 211 | Going a-maying ... ... | ,, | 4d. |
| 212 | See, the rooks are homeward | ,, | 4d. |
| 213 | Sweet Lady Moon ... | ,, | 4d. |
| 214 | Hark, the Convent bells are | ,, | 4d. |
| 215 | When evening's (male voices) | ,, | 2d. |
| 216 | Warrior's Song ... | ,, | 4d. |
| 217 | Absence ... ... ... | ,, | 3d. |
| 218 | April showers ... ... | ,, | 2d. |
| 219 | The red, red rose ... | ,, | 4d. |
| 220 | Beware, beware ... | ,, | 2d. |
| 221 | The happiest land ... | ,, | 2d. |
| 222 | The Sailor's Song ... | ,, | 4d. |
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| 224 | Good-night, beloved ... | ,, | 3d. |
| 225 | Bacchanalian Song ... | ,, | 4d. |
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| 227 | King Witlaf's Song ... | ,, | 4d. |
| 228 | Tars' Song ... ... ... | ,, | 4d. |
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| 232 | I loved her ... ... ... | ,, | 4d. |
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| 234 | The Letter ... ... ... | ,, | 4d. |
| 235 | Shall I wasting in ... | ,, | 4d. |
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| 237 | I loved a lass ... ... | ,, | 6d. |
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| 244 | Hymn to Cynthia ... | ,, | 2d. |
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| 246 | The joys of Spring ... | ,, | 4d. |
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| 254 | Wind thy horn... ... | ,, | 4d. |
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| 256 | Ye little birds that sit and sing | ,, | 3d. |
| 257 | How soft the shades of | ,, | 2d. |
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| 1042 | The river floweth strong ... | ,, | 6d. |
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| 1102 | Death, the Reaper ... ... | ,, | 4d. |
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# THERE IS A LADY SWEET AND KIND

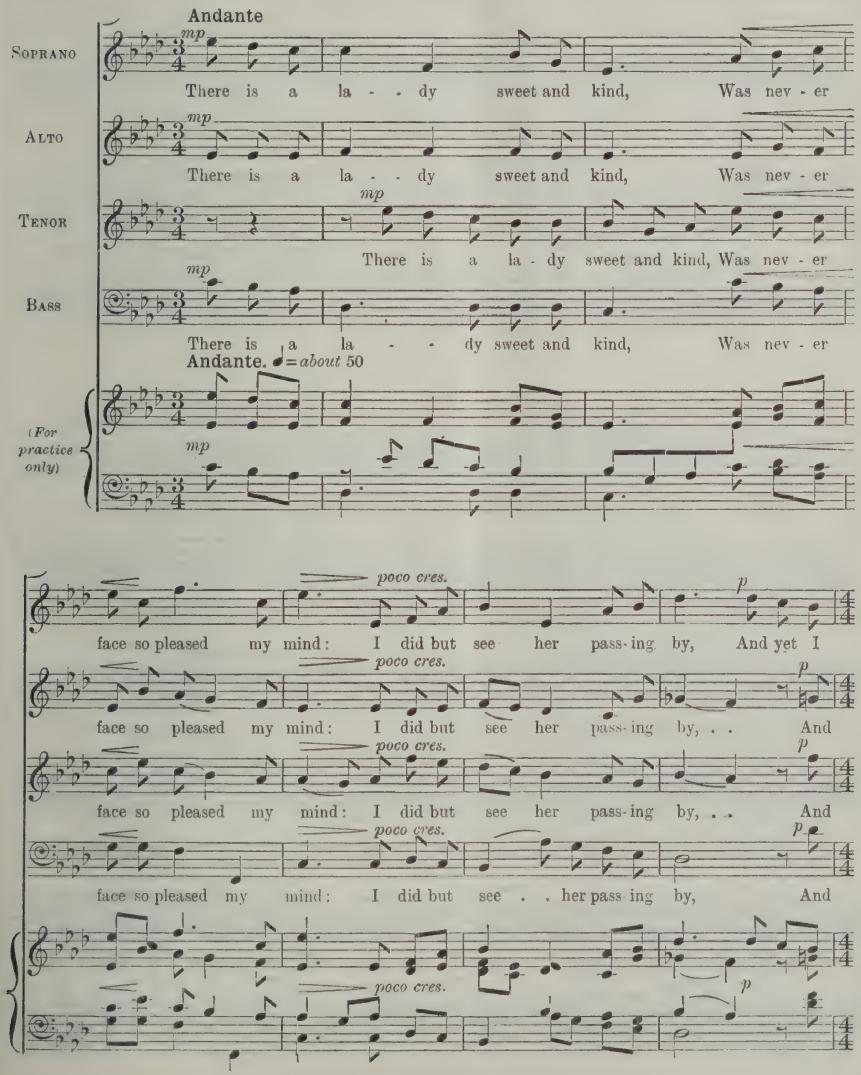
FOUR-PART SONG

WORDS BY THOMAS FORD

MUSIC BY

## ERIC H. THIMAN

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Andante
mp
SOPRANO
There is a la - - dy sweet and kind, Was nev - er
ALTO
There is a la - - dy sweet and kind, Was nev - er
TENOR
There is a la - dy sweet and kind, Was nev - er
BASS
There is a la - - dy sweet and kind, Was nev - er
Andante. ♩ = about 50
(For practice only)
poco cres.
p
face so pleased my mind: I did but see her pass-ing by, And yet I
face so pleased my mind: I did but see her pass-ing by, . . And
face so pleased my mind: I did but see her pass-ing by, . . And
face so pleased my mind: I did but see . . her pass-ing by, And

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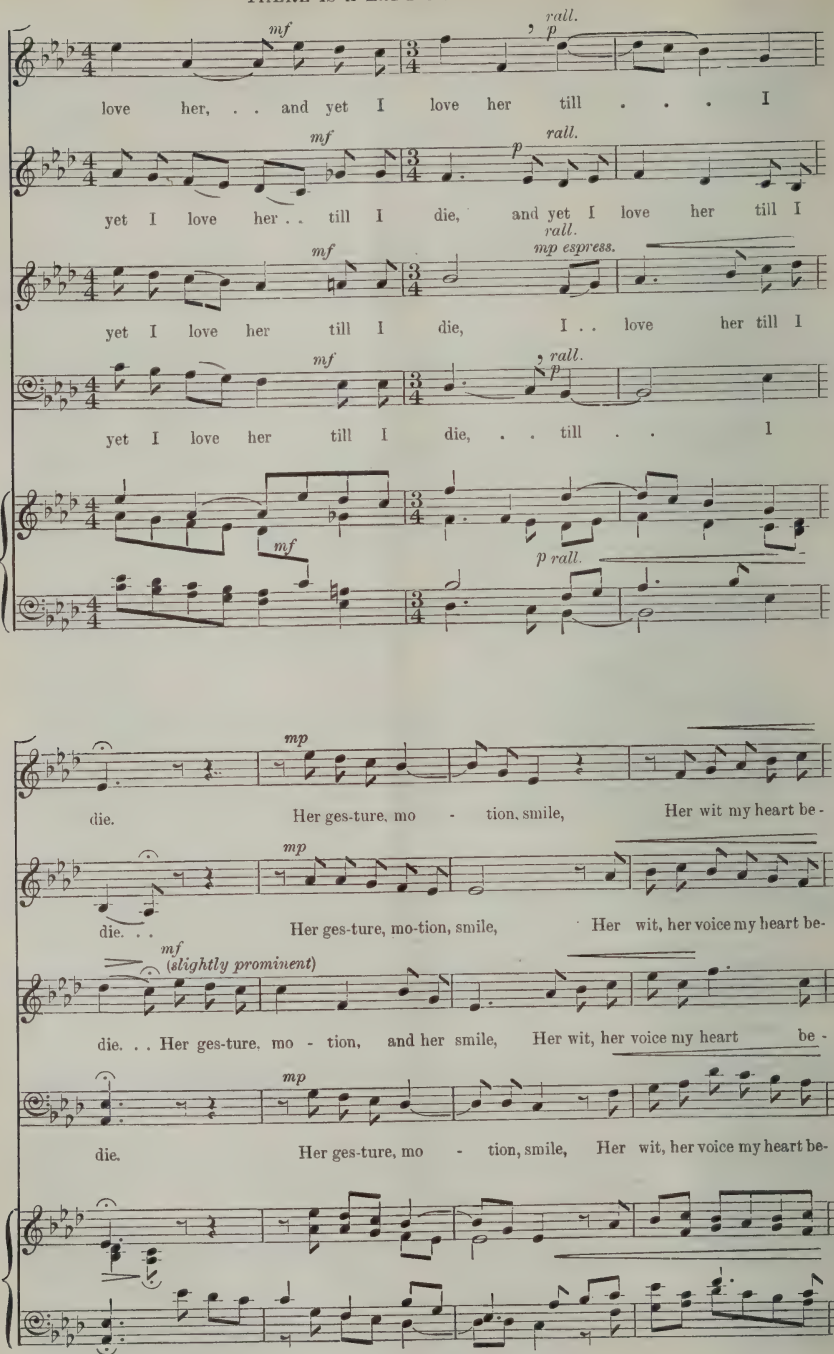
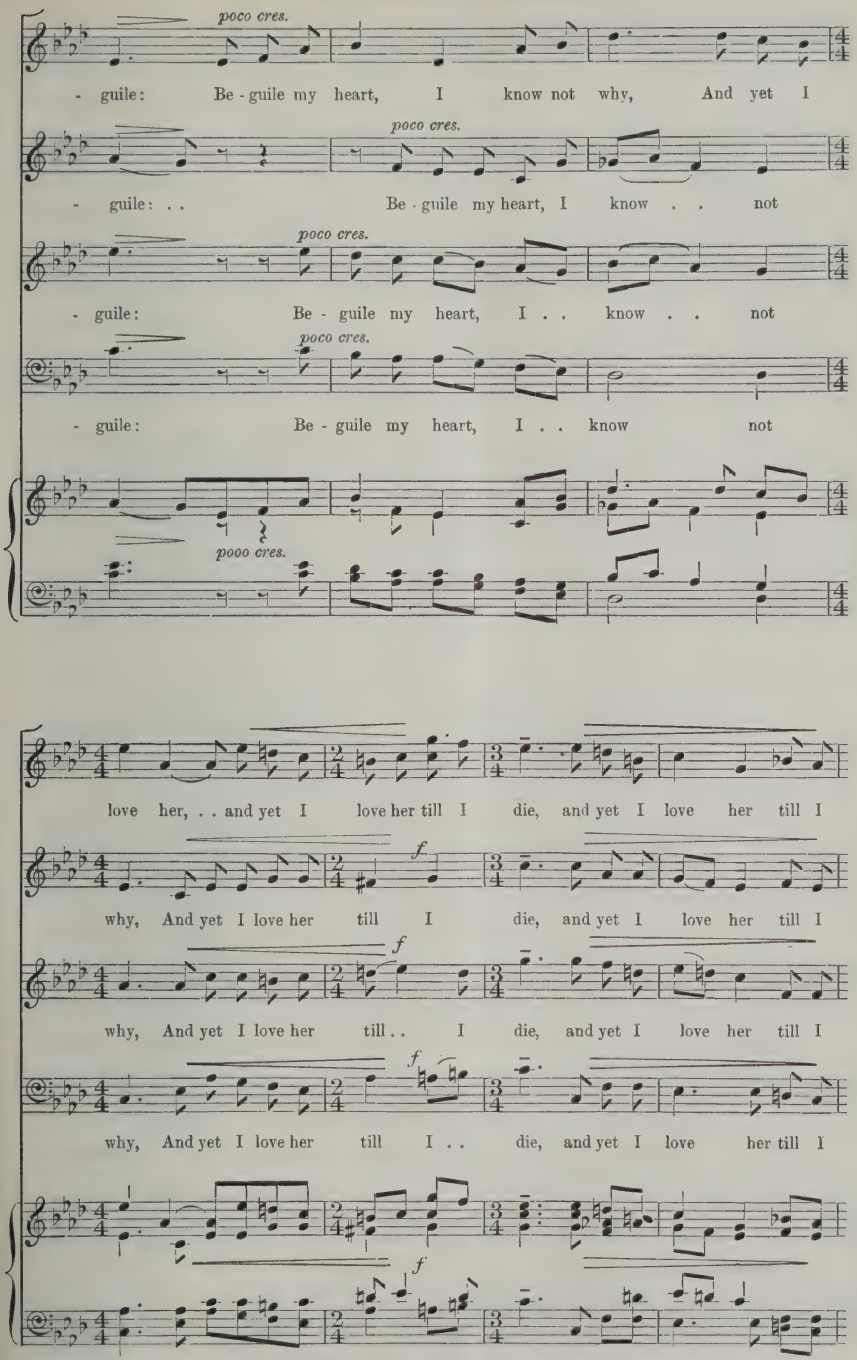
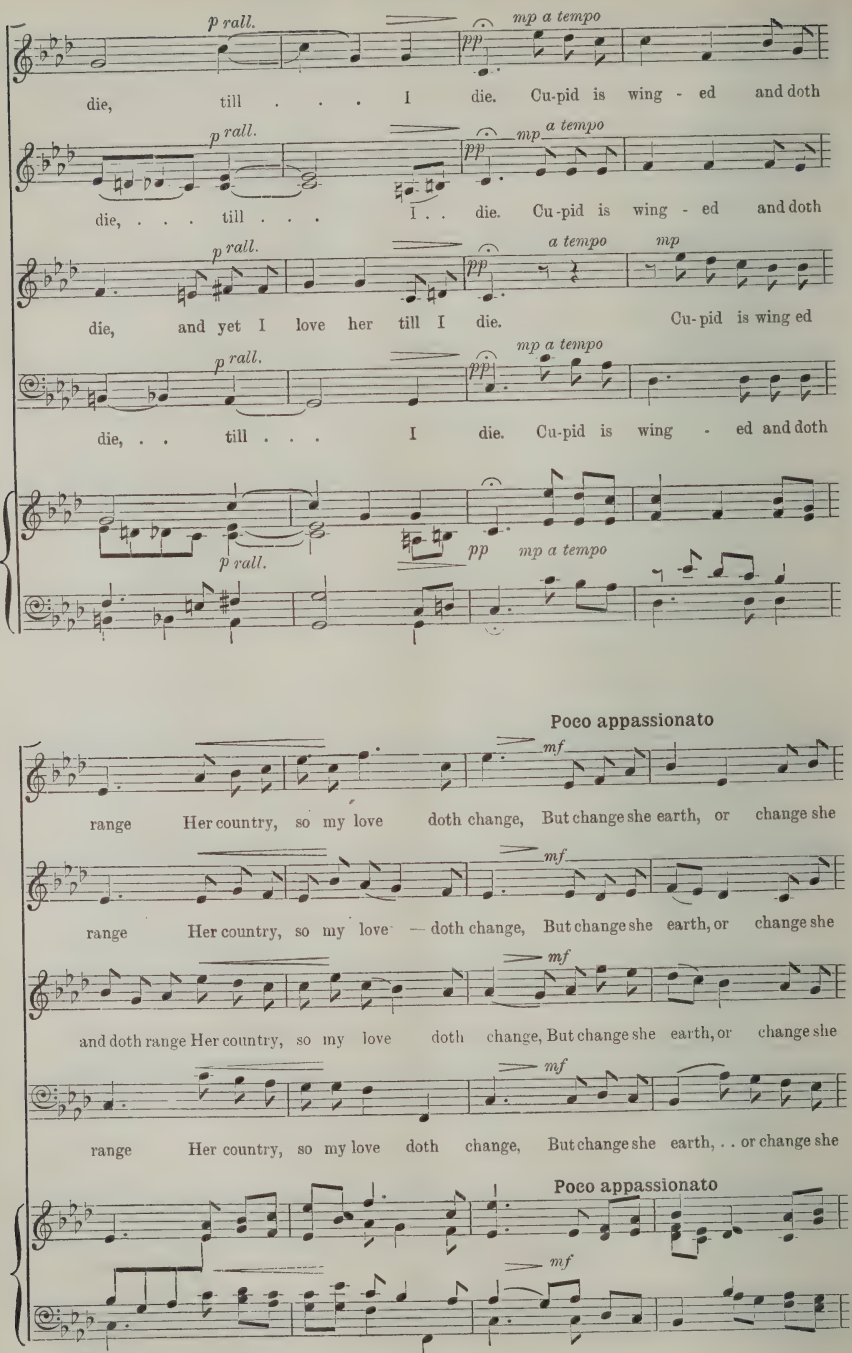
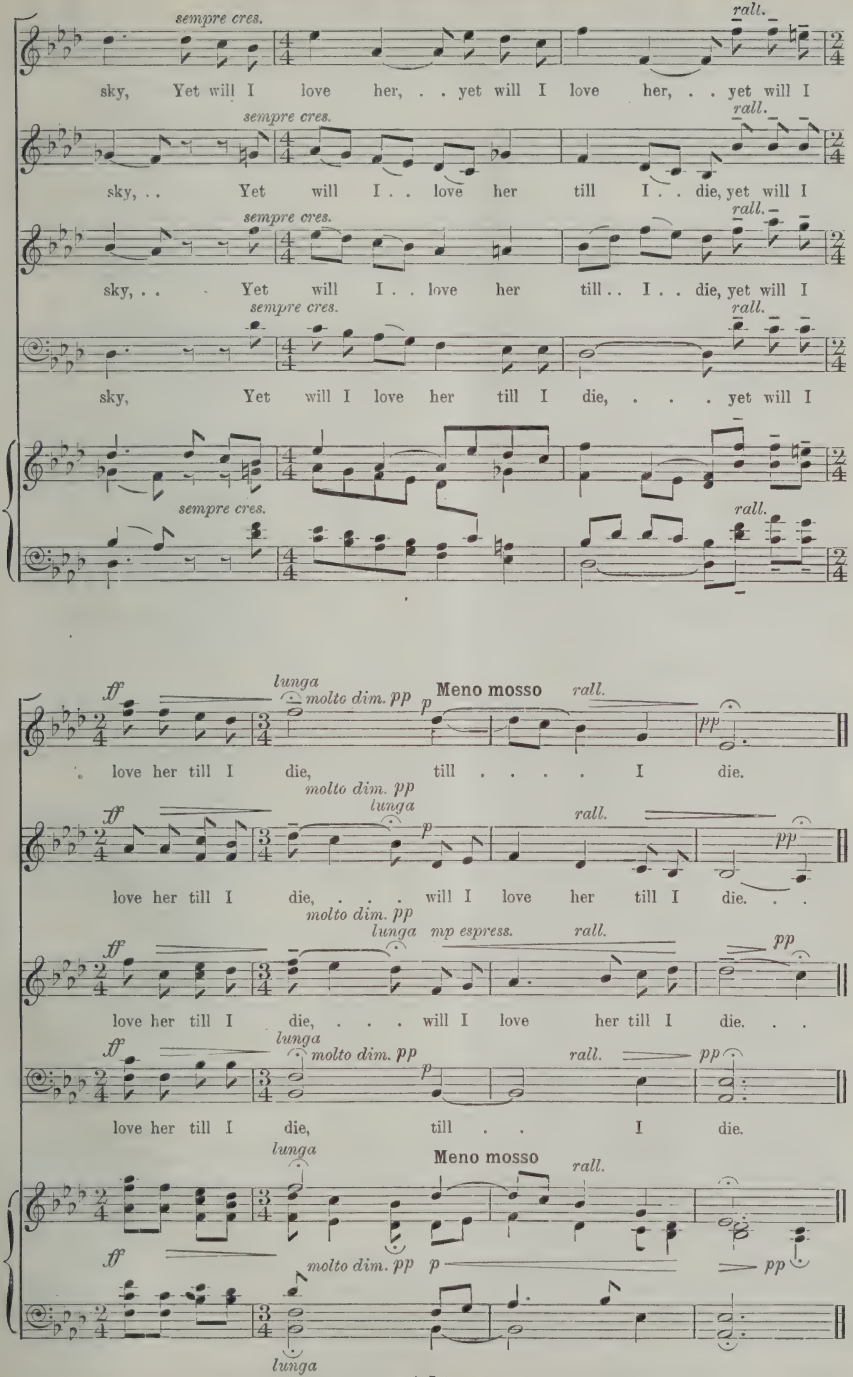

mf
rall.
p
love her, . . and yet I love her till . . . I
mf
rall.
p
yet I love her . . till I die, and yet I love her till I
rall.
mf
mp espress.
yet I love her till I die, I . . love her till I
mf
rall.
p
yet I love her till I die, . . till . . I
mf
p rall.
mp
die. Her ges-ture, mo - tion, smile, Her wit my heart be -
mp
die. . . Her ges-ture, mo-tion, smile, Her wit, her voice my heart be-
mf
(slightly prominent)
die. . . Her ges-ture, mo - tion, and her smile, Her wit, her voice my heart be -
mp
die. Her ges-ture, mo - tion, smile, Her wit, her voice my heart be-


poco cres.
- guile: Be - guile my heart, I know not why, And yet I
poco cres.
- guile: . . Be - guile my heart, I know . . not
poco cres.
- guile: Be - guile my heart, I . . know . . not
poco cres.
- guile: Be - guile my heart, I . . know not
poco cres.
love her, . . and yet I love her till I die, and yet I love her till I
f
why, And yet I love her till I die, and yet I love her till I
f
why, And yet I love her till . . I die, and yet I love her till I
f
why, And yet I love her till I . . die, and yet I love her till I
f


p rall.
mp a tempo
pp
die, till . . . I die. Cu-pid is wing - ed and doth
p rall.
mp a tempo
pp
die, . . . till . . . I . . die. Cu-pid is wing - ed and doth
p rall.
a tempo
mp
pp
die, and yet I love her till I die. Cu-pid is wing ed
p rall.
mp a tempo
pp
die, . . till . . . I die. Cu-pid is wing - ed and doth
p rall.
pp
mp a tempo
Poco appassionato
mf
range Her country, so my love doth change, But change she earth, or change she
mf
range Her country, so my love — doth change, But change she earth, or change she
mf
and doth range Her country, so my love doth change, But change she earth, or change she
mf
range Her country, so my love doth change, But change she earth, . . or change she
Poco appassionato
mf


sempre cres.
rall.
sky, Yet will I love her, . . yet will I love her, . . yet will I
sempre cres.
rall.
sky, . . Yet will I . . love her till I . . die, yet will I
sempre cres.
rall.
sky, . . Yet will I . . love her till . . I . . die, yet will I
sempre cres.
rall.
sky, Yet will I love her till I die, . . . yet will I
sempre cres.
rall.
ff
lunga
molto dim. pp
p
Meno mosso
rall.
pp
love her till I die, till . . . . I die.
molto dim. pp
lunga
p
rall.
pp
love her till I die, . . . will I love her till I die. . .
molto dim. pp
lunga
mp espress.
rall.
pp
love her till I die, . . . will I love her till I die. . .
lunga
molto dim. pp
p
rall.
pp
love her till I die, till . . I die.
lunga
Meno mosso
rall.
molto dim. pp
p
pp
lunga

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(*To be continued.*)

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*No.* 1,024—*Vol.* 69.
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The SOLO-PLAYING TESTS for the next F.R.C.O. EXAMINATION are:

Toccata in D minor (Dorian), *J. S. Bach.* (Novello, Book 10, p. 196; Augener, p. 360; Peters, Vol. 3, No. 3.)

Prelude (in form of a Chaconne), Op. 88, No. 2, *Stanford.* (Stainer & Bell.)

Romanza, "La Reine de France," *Haydn.* (Best's arrangements, Vol. 1, p. 199.)

The selected pieces for the July, 1928, A.R.C.O. Examination, differ from those set for January, 1928.

All candidates for the next examinations must send in their names for FELLOWSHIP by JUNE 7TH, for ASSOCIATESHIP by JUNE 14TH. In the case of NEW MEMBERS, proposal forms, duly filled up, must be sent in before MAY 31ST. No names will be entered after the above dates.

For the convenience of members, past examination papers have been bound in one volume: Fellowship and Associateship Organ Work, January, 1913, to July, 1927; Paper Work, July, 1924, to July, 1927. Price 4s., to be obtained by members only.

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Examples indicating the character and approximate difficulty of the NEW TESTS, set for the first time at the July, 1924, Examinations, may be obtained at the College. Associateship or Fellowship, 6d. each (post free).

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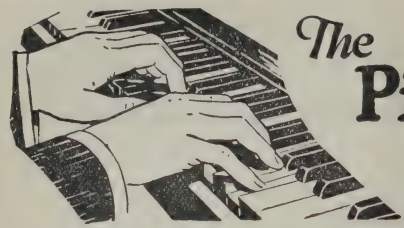

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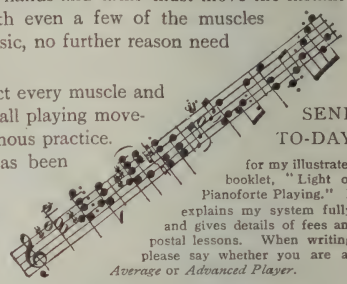

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The Musical Times

*AND SINGING-CLASS CIRCULAR*

JUNE 1 1928

(FOR LIST OF CONTENTS SEE PAGE 558.)

## MR. W. ARUNDEL ORCHARD

Among the visitors to whom London is now giving welcome, there is a musician from overseas to whom we gladly extend a greeting. Mr. W. Arundel Orchard is the Director of the State Conservatorium of Music at Sydney, an institution of great and growing importance that amply serves the populous city of which it is the musical centre. In figures the strength of the Conservatorium is soon told; the teaching staff numbers over fifty, and last year there were sixteen hundred pupils. Moreover we gather, from particulars modestly granted to our questioning by Mr. Orchard himself, that the work of the institution is as alert as its numbers are flourishing.

The Conservatorium, which occupies a prominent position on one of the best sites at Sydney, was founded in 1915, and Mr. Henri Verbrugghen was the first Director. When he resigned, in 1921, the Government called far and wide for applications, and ultimately Mr. Orchard was appointed. A Londoner born, the new Director had made Australia his home for many years, and had worked his way to a prominent position among the musicians of Sydney. His claim to the appointment asserted itself against the usual preference for a directing mind unaffected by local associations. It says much for Mr. Orchard's character and abilities that the customary principle was overruled. Under his guidance the Conservatorium has steadily grown in prestige and popularity, and has now won its way to a high academic standing. Knowing that many of our readers would be interested in these matters, we asked Mr. Orchard for a sketch of the work carried on at the Conservatorium, and the following is what he told us.

One of the root principles of the teaching is that proficiency in any single subject should be founded on a broad knowledge of the whole art. To this end all pupils are given free instruction in theory and harmony, and are required to attend a three years' course of lectures in musical history. The majority of the pupils, it is hardly necessary to state, are singers, pianists, and violinists. As a definite objective for their studies they are offered an examination test with the diploma of the Conservatorium as a warrant of merit. An advanced examination on their first period of study admits them to the diploma class, which they attend for two years as a qualification for the final test. This is in four sections. The first consists of two paper examinations on their general knowledge of the art of music. The second is a public recital with a programme that lasts about an hour and a half. At the third the candidate plays a concerto or sings an aria with orchestral accompaniment. The fourth is a test of ensemble performance in a chamber work or, in the case of a singer, a concerted scene from opera. It is evident that the Conservatorium does not scatter its awards lightly. We wonder how many of our West-End recital-givers would succeed in satisfying a Sydney board of examiners. For students of the composer class who do not specialise in performance there is an equivalent examination that puts their diploma on the same level of difficulty as a Mus. Bac. degree.

The orchestra, which takes a prominent part in the Conservatorium activities, is made up of the professors and of advanced students selected from the most proficient of the sixty holders of orchestral scholarships. The orchestra is conducted by the Director, and, in addition to its regular concerts, frequently co-operates with visiting artists such as Dame Nellie Melba, Kreisler, Heifetz, Backhaus, and others who have visited Australia during the past three years. As a feeding ground for the larger orchestra, there is another, known as the Students' Orchestra, which meets every week for rehearsals and has a thorough grounding in orchestral technique under the conductorship of Mr. Alfred Hill, who is an enthusiast in this sphere of work. There are also two junior orchestras for strings only. Thus every care is taken to ensure that the young players have had at least two or three years' orchestral experience before joining the Director's orchestra.

This orchestra might well stand as a source of pride to the institution, for it is the principal orchestra not only of the Conservatorium, but of Sydney itself. For its acquaintance with the greater symphonic works the city is entirely dependent upon the Conservatorium concerts. The repertory is, of course, founded on the classics, both for the good of the students and for the good of the audiences, and also as a condition of material success. Mr. Orchard has discovered, as so many others have discovered, that missionary work cannot stand alone in programme-making. In the long run, Sydney audiences, like London audiences, need to be offered works of known value as an inducement to encounter the unknown. With such safeguarding,

Mr. Orchard has been able to venture beyond the common repertory and introduce to Sydney such works as—to name those of British origin—Holst's 'The Planets' and 'St. Paul's Suite,' Elgar's Violin Concerto, Vaughan Williams's 'Pastoral Symphony' and 'The Lark Ascending.'

About fifteen symphony concerts are given during the year, six of them to large audiences of children, who are duly helped in their listening by Mr. Orchard's 'tales out of school.'

The orchestra also works in conjunction with the Conservatorium choir. Avoiding the standard choral works such as 'The Messiah' and 'Elijah,' which are performed by the exterior choral bodies, the Conservatorium choir is able to indulge in a freer choice and perform works like the B minor Mass and Beethoven's Mass in D. It has also given the first performance in Australia of Bantock's 'Sea Wanderers' and 'The Time Spirit,' and of two sets of Holst's 'Hymns from the Rig Veda.' The advantage of having a choir and orchestra of students is that the conductor may rehearse them as often and as long as he likes, and a performance may be put off until he is satisfied that all has been done to bring it up to standard. Mr. Orchard says that the greater part of a year's work went to the preparation of the B minor Mass.

Some years ago Mr. Orchard gave a performance of Bantock's 'Omar Khayyám,' the work causing a profound impression. This was prior to his advent to the Conservatorium.

Chamber music is diligently cultivated at the Conservatorium. There are first-year, second-year, and third-year classes, each of which meets twice a week, and concerts are given by a quartet of professors. The leader is Mr. Gerald Walenn, a violinist formerly well known in London (his brother is Mr. Herbert Walenn, the Principal of the London School of Violoncello Playing). As a result of the many public performances of this quartet, there has grown up at Sydney a school of chamber music listeners. Mr. Orchard declares that if a first-class Quartet like the London or the Léner came to Sydney it could be confident of filling the Conservatorium Hall (which seats eleven hundred) for at least two or three concerts.

There is, of course, an operatic class, and every year one grand opera is studied, the works hitherto undertaken being 'Figaro,' 'The Immortal Hour,' and 'Euryanthe.' The performances are given for a week during the last term of the year, with a double cast of principals.

The Conservatorium does not always put a closure on its work at the end of term. Twice a year during vacation it sends out a touring party consisting of a pianist, a violinist, a 'cellist, and two singers, to give concerts in remote places where very little, if any, good music penetrates in the ordinary course. Usually about six towns are visited, and the concert-halls are always crowded. The artists give their services, retaining only travelling expenses, and the net proceeds (often over a hundred pounds) are given to local charities. These concerts are extremely popular and so much in demand that Mr. Orchard thinks that he could safely send out six parties a year, instead of two, were it possible to do so.

How the Conservatorium rises to a big occasion is shown by the programme of its Beethoven Centenary celebration of last year. During the week's festival, three concerts were given, the programmes of which included the first 'Rasoumovsky' Quartet, the Trio in B flat (Op. 97), and the Septet; the second 'Leonora' Overture, 'Abscheulicher' from 'Fidelio,' and the Violin Concerto; the third 'Leonora' Overture, the C minor Pianoforte Concerto, and the Choral Symphony. There can be few schools of music able to make so imposing a display as this.

Such in brief are the activities of the Sydney Conservatorium. It will be seen that far more than any kindred institution in London it is the centre of a city's musical life. Without it the musical people among Sydney's million and a quarter would be in a poor way. They could import famous artists now and then, as they occasionally do. But famous artists do not favour so widespread a touring ground as Australia, where hundreds of miles separate one concert platform from the next. They come but seldom, and the sum total of their efforts—with, perhaps, a fortuitous visit by a touring opera company—would make a meagre programme for the musically inclined. An organization, therefore, that keeps up a regular supply of choral, orchestral, and chamber concerts is a great asset to the city, and one, we gather, that is well appreciated. The public responds with good audiences. Appreciation of another kind is shown by the private citizens who have supplied the funds for about twenty open scholarships. Unofficially, Sydney is indeed a musical city. We have to qualify the statement because officially the city holds aloof from musical matters. The only substantial request made of the Municipality, that it should lower the pitch of the Town Hall organ to that of Mr. Orchard's orchestra, has hitherto been refused.

Mr. Orchard is now enjoying a short *Wanderjahr* which has brought him to London for the first time in twenty-five years. As it is no part of his plan to spend a purposeless holiday, he has occupied his time in exploring the Continent of Europe for music schools, seeking instruction and example, and no doubt discovering here and there that he had more to teach than he had to learn. His tour of inspection has taken him to Naples, Florence, Milan, Vienna, Salzburg, Prague, Munich, Nuremberg, Dresden, Berlin, Leipsic, Frankfort, and Cologne. He says that he has been delighted with the cordiality and helpfulness with which his visits have been received everywhere. Asked for his impressions, Mr. Orchard talked chiefly of Vienna, where the intensity of the musical life struck him as being phenomenal. He found that two first-class opera-houses were running simultaneously, usually both full, and that if a symphony concert occurred on the same

evening as two operas, it would nevertheless gather a crowded audience. If at the same time a chamber concert or recital were proceeding, that, too, would contrive to fill its hall. Under these conditions, for instance, Mr. Orchard witnessed a scene of great enthusiasm at a Schubert recital given, not by a European celebrity, but by a local singer. At the opera Mr. Orchard attended the first performance of Stravinsky's 'Œdipus Rex' and on the same evening Alfano's 'La Madonna Imperia.' He was also able to compare the productions of 'Turandot' at Naples and at Vienna, much to the advantage of the latter. At Vienna, he says, there was more art in the stage setting and action, and more truth in the whole atmosphere of the production. At Prague, Mr. Orchard found that people were just as keen in musical matters as they were at Vienna, and showed the same attachment for their own composers and works.

We would have liked to discover what impression our own state of musical affairs made upon Mr. Orchard after his experience of these highly musical nations on the Continent. We might have heard some flattering things, or some pertinent remarks that would have tried Mr. Orchard's powers of diplomacy. The situation was eased by the fact that he had scarcely been long enough in this country to form any impression at all, except of the beautiful unconcern with which late-comers disturbed him at Covent Garden. At Vienna, he said, this would be considered neither clever nor polite.

As we write, Mr. Orchard is somewhere in Britain, an alert watcher for signs and symbols, unable to distinguish perhaps whether he is a home-comer from exile or a visitor to a strange land. Certain ready writers are fond of informing us that in the last twenty-five years we have converted ourselves into an entirely new nation, and on the whole are rather pleased about it. It needs one who has not been a spectator of the change to draw a sudden contrast between memory and actuality and to tell us whether we have suffered a re-birth or whether we are the same miscellany slightly re-sorted. We hope at least that Mr. Orchard will not find that we have grown deficient in habits of cordiality and hospitality to the friend from overseas, and that his afterthoughts of the visit will be stirred by many pleasant memories. Our readers, we are sure, will join us in wishing him continued success and honour in his work.

M.

*Photo by*] [*A. J. Kent*

THE STATE CONSERVATORIUM, SYDNEY, NEW SOUTH WALES

## SCHUBERT'S STYLE

By Richard Capell

### III.—Accentuation

Schubert's song-writing represents a special agreement between music and verse not quite like any known before or since. Classical music never attained to his close terms with poetry. The later romantic music was to become more intimate with the poets even than Schubert's was—and, indeed, to the point of subserviency. Schubert's song-writing was in general a rendering of the mood of his enthusiastic reading. It was not a style of point-by-point illustration. But Schubert had eyes, he glanced rapidly, and he took in the main features of a poet's scene as no musician before him had done. The metre or the shape of some key-phrase in the text engendered the cell of a melody; and a hint of landscape, of atmosphere, or of an accompanying movement or gesture, struck his fancy and started in him picturesque musical figures of a unique vividness.

The action of literary influence had existed from all time in music; what was new was the degree of Schubert's free naturalism. Bach's music, of course, and Handel's, is full of derivations from the authors they set. The outcome was highly formalised in the stately manner of the time. Neither of those great men possessed literary taste, but again and again their melodies and recitatives make the impression of being a kind of sublime extension of the sound of poetic speech. The sound of words, and hence, too, the sense, are indeed to be reckoned as the more or less distant kinsmen of musical tones, and not alien allies. How would great poetry have fared in Bach's and Handel's hands? The problem did not arise, since their country was devoid of poets; and Handel, in all his years in London, cultivated no feeling for English letters, and consequently never approached the sensitiveness and subtlety of Purcell's arioso style.

Goethe came, and made all the difference to music. Mozart and Beethoven occasionally set his poems (*e.g.*, 'Das Veilchen' and 'Wonne der Wehmut'), but Schubert was almost Goethe's offspring. Of a boy with a genius for music and a bent for poetry, Goethe, one day in 1814, suddenly made a man—the day (October 14) when the seventeen years old Schubert composed 'Gretchen am Spinnrade,' and so composed it that we cannot believe he could have done it better in 1828. Let us remember how modest and tentative was all Schubert's instrumental music at that time and for long after. Dozens of the most admired songs came before he was fully himself in symphony, quartet, and sonata, in which his first memorable attainments were the unfinished C minor Quartet of 1820 and the unfinished B minor Symphony of 1822. There are abundant records to show how Schubert was accustomed to be seized and transported by the chance reading of a poem—Spaun's account, for instance, of the inspired creation of 'Erlkönig,' and Randhartinger's of 'Die schöne Müllerin.' We know how he lived among versifiers, and himself attempted once at least to put one of his deepest experiences into rhyme. It is our advantage that this passion of Schubert's should have rendered to the language of music, as he had learned it, such new, living forms and glowing colours; and also that it was not, for all his transports, a disintegrating passion—that music, after all, came first.

Admirable works were built on different bases before and after. The beauty of the agreement which he reached does not invalidate the grandeur of 18th-century formalism, any more than Schubert's art was impaired by the engaging subtleties of the song-writing of a later generation for whose taste his style was not nearly literary enough. The time came before the end of the century when such a practice of Schubert's as his repetition of every one of Goethe's lines in the course of a song (*e.g.*, 'Wer nie sein Brod') seemed intolerable. Well, Wolf's concentration and exquisiteness are good; and so also the freedom and eager stride of Schubert's musical movement. Later still, certain broken songs from which the literary conscience has worked to expel songfulness have made Schubert's style often look simply reckless—recklessly musical. Music after all was the channel of Schubert's mind, a broad main stream which took in swelling tributaries but remained master of them all. For his time he was singularly susceptible to the extra-musical influences; but we at the distance of a few generations see how far he formalized these influences. He, *le plus poète*, was too much the musician to be diverted into any not recognisably musical way. His ordinary working methods were thoroughly traditional—and traditional even, in some of the early pieces written during pauses of his inflamed fancy, to the point of quaintness and primness. Witness the setting of Goethe's 'Sehnsucht' of December, 1814, in which a swift, anapæstic lyric has all the wind taken out of its sails by Schubert's succession of demure little recitatives and coy warblings. At the other end of his career, there is the astonishing 'Doppelgänger,' in which the word is closely hugged from line to line, giving the casual listener the impression of the loosest sort of dramatic arioso, but in which there is an underlying plan of four-bar phrases, of the utmost terseness, that calls to mind the classical passacaglia.

The tune in Schubert springs from the poet's tune. Sometimes the suggestion is to be traced to the contour of a striking phrase, at other times to the general swing of a metre. A bold lilt with plenty of trisyllables and double or triple rhymes caught his ear and awakened tunes in his head. His romantic poets revelled in such a movement (to give an English equivalent) as 'Bird of the Wilderness, blithesome and cumberless!' In many of Schubert's songs we can imagine him as having hummed over some such verbal tune until it grew into a full-fledged melody. His ear was unsophisticated. Experiments in classic metres,

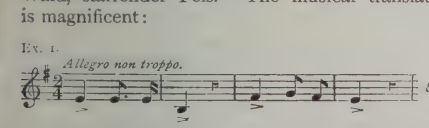
dear to several of the German poets, meant nothing much to him. He could set the asclepiads of Hölty's 'Wann der silberne Mond durch die Gesträuche blinkt,' like Brahms after him, without a suspicion of their form. (Observe, by way of comparison, Wolf's scrupulousness towards Goethe's elegiacs in 'Anakreons Grab.') But Schubert, given a simple ripple of rhymes, was off like a bird. This sort of thing was the delight of his easier hours:

Herze, das sehnende,
Auge, das thränende,
Sehnsucht nie endende,
Heimwärts sich wendende
Busen, der wallende
Klage verhallende,
Abendstern blinkender,
Hoffnungslos sinkender!

If Schubert's melody was suggested by the poet's phrases or metre, what of his lapses into false accentuation? Well, when these occur, Schubert has, we shall find, just seized, or is about to seize, on a point in the text which has appeared to him of superior importance. His susceptibility to the tune of words is proved somewhere or other in nearly every song he wrote. But when he had hold of the heart of the matter it was enough. He fitted music insurpassably well to the text at the crucial points, and was apt to leave a certain looseness elsewhere. This was not only because he often worked in too debonair a mood and with strokes too broad and rapid for such perfected attentiveness to the verbal stresses as is found in Hugo Wolf's style; it was also because musical form as he knew it had claims of its own to which it was only proper that a text, no matter how august, should make allowance. Here was the traditionalist in Schubert, the Schubert who was too deep in music to abandon it by an eccentric leap: who moved, indeed, but in a way which he made sure did not lose him the element that was his breath. Wolf was similarly a traditionalist, whose later art was to ripen in the light of Schubert's, Schumann's, and Wagner's examples.

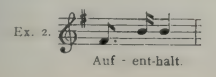
'Aufenthalt' shows us Schubert's method typically. The melody is dictated by the force of the stresses in 'Rauschender Strom, brausender Wald, starrender Fels.' The musical translation is magnificent:

Ex. 1.



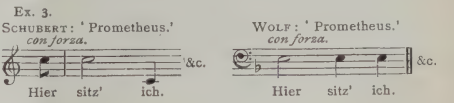

Let us call these feet choriambi. In the poet's fourth line the stress is shifted. 'Aufenthalt' is a dactyl. But Schubert must have a final heavy syllable to set off against 'Strom,' 'Wald,' and 'Fels.' For the sake of musical symmetry he brings 'halt' in on a down-beat. Wolf can better be imagined writing something like:

Ex. 2.

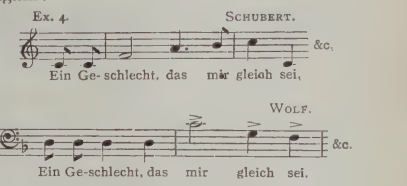



We are not for a moment deploring Schubert's practice, while sensible to Wolf's delicate pains. The generations of men lose here to gain there. The careless rapture of song which came in with Schubert went out with him. Even the positive negligences here and there discerned in his accentuation are an insignificant charge on a music so swift and joyous and untrammelled. Here is one in 'Prometheus' which is noticeable if we are comparing Wolf's setting of the poem:

Ex. 3.



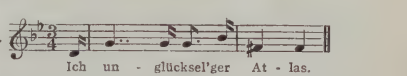

and again:

Ex. 4.

where the point of the hero's boast is, as Wolf has made plain, that he will found a race of freemen 'like unto *Me*.'

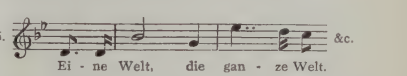
However, arbitrariness in Schubert is casual, and rare at that. In principle he was all against such high-handedness as is found in Brahms, who can hardly have had an ear for prosody, and who in some of his supremely fine songs seems to have fitted verses to an existing melody (*e.g.*, 'WIE *bist du* MEINE *Königin*').

Wolf would not have set the first phrase of Heine's 'Atlas' with Schubert's disregard for just emphasis:

Ex. 5.




But passing to the very next words, we observe that for 'Eine Welt, die ganze Welt' Schubert has found the perfect match. That, then, is what has struck his fancy—'a world, the whole world of woe, is my burden.' For that key-phrase he devised a finely adequate motif. It formed the musical cell from which the rest grew. In this phrase 'Eine Welt,' the 'eine' has suggested the strongly marked 'anacrusis' or up-beat by which the musician conveys a gathering of forces for the uplifting of the burdensome 'Welt':

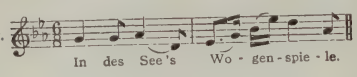
Ex. 6.

By an extension of the idea, all his exordium must, he feels, be a preparation for that rising minor sixth and weighty minim. Working back, then, he sets the opening words twice over to a motive which, while it does not, as we have seen, fit 'Ich, unglücksel'ge,' serves to assure his principal

stroke by minor attacks at the same spot (anacrusis of semiquaver instead of dotted quaver and semiquaver, interval of fourth instead of minor sixth).

Working further back still, he sets the bass of the pianoforte prophesying with a fragment, likewise anacrusic, of the 'Atlas' motive. In a word, 'I' is nothing and the intolerable world everything. The whole theme (to which the double striking of the tonic is preliminary) is now one of symphonic grandeur.

Those familiar with Wolf's vocal writing may feel that Schubert's practice of placing prepositions and conjunctions on an important beat needs excusing. The apparent stressing of 'in,' 'auf,' 'wenn,' and so on, is frequent; as, for example:

Ex. 7.

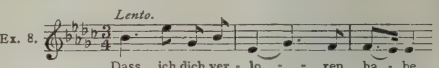



Wolf's inclination was to make his writing foolproof by lifting the weight from such an 'in'; but that is not enough reason for wishing for anything in Schubert's music that would be detrimental to the breadth and ease of its periods and their natural songfulness. There is to be prized in Schubert an overflowing spirit, care-free and irresponsible almost, whose like is not to be met with in music. The lines just quoted would not, as a matter of fact, have been set otherwise by Wolf—simply because he, with his acute and searching mind, would not have condescended to touch Bruchmann's trifling barcarolle, or any other of a hundred such texts of Schubert's, whose words were in themselves idle, not worth a significant style of declamation, and yet served well enough to release in Schubert the spirit of the burgeoning May morning, and song in a kind of natural, wild state.

But we have also said that the stressing of the prepositions is apparent. It is actual only to the literal-minded singer who has not got beyond counting beats and bars to a feeling of rhythm. Schubert did not reckon on an interpreter to whom words would be meaningless. Thought for the words formed part of his general charge to the singer: without which thought the actual musical effect of the songs is impoverished. There is a rhythmical impoverishment if the singer considers nothing but note-values, and sings his part as a clarinettist would play it. The voice is rare that can match the purity of the clarinet's tone, but the singer has another means of interest, and that is the accent which is dictated by the verbal interest. In the first bar from 'Am See,' quoted just above, the singer will not give the usual down-beat accent to the first note, for the word 'See's' claims a special stress. In the next bar the first beat is strong and the second exceptionally weak. The metre is indicated by the note-values, the rhythm by the words; and due observance of the latter, which often results in the effect of a cross-rhythm against the pianoforte, makes one of the charms and subtleties of Schubert's song-music.

The opening of 'Am Grabe Anselmo's' is an example of the sort of phrase that is often spoilt by being sung metrically and not rhythmically:

Ex. 8.




It is not one of the great melodies which can survive almost any rough treatment. It is modest, and begs for a little sympathy. The phrase quoted, taken without words or harmony, is not very significant. It is enriched on the one hand by pathetic harmonies, and on the other by the moving cry in the text. 'Verloren' is, of course, the heart of the phrase. 'Dass' is hardly anything, and 'habe' is not much, compared with that inconsolable word, which should appear written in fire before the singer. The only accent worth mentioning, then, falls on the first beat in the second bar; and the singer has no other for some time until he comes to the word 'Grabe.' But observe how Schubert was at pains, even in this youthful and quite secondary song of his, in which pianoforte and voice keep very much to the same theme, to distribute the interest. For while the voice throughout the first bar is leaning forward, as it were, towards the second the pianoforte has a heavy dominant seventh upon the word 'dass,' which it at once resolves. It is, in fact, concluding its prelude while the voice begins. Then in the next bar Schubert has strongly accented the second beat in the pianoforte part, while it is quite out of the question for the voice to stress its corresponding note. In effect, while the metre of the two parts is the same, the composer has indicated different rhythms—but indicated them insufficiently, if the singer is one for whom a peremptory-looking down-beat can obliterate the thought of the loss of Anselmo, his dearest friend. In short, the question of the prepositions in Schubert is simply solved by the singer's sense.

## THE DESTINIES OF MUSIC

By Leonid Sabaneev

It may very well be that music in general is 'finished'—music as an historical document of the culture of the European world. Personally I am more and more inclined to this exceedingly pessimistic opinion, though I confess that I should be very glad if I were mistaken.

The fact is, any sphere in which the phenomenon of culture is created is a finished, a limited sphere. From one and the same material, such as sounds manifestly are, it is impossible to produce indefinitely that which is ever new and at the same time conforms to the conditions of the beautiful. This domain is already built over, as it were, and there is no room for anything else, and nothing else to build. All the beautiful music is more or less written, and if we may conjecture that a little still remains unrevealed, it is only a drop in the ocean of what has been accomplished. The

times have gone when it was possible to compose Schubert's 'Forellen' melody, and it was new and fresh and powerful. Music then had space at its command, and much of it was unexplored. There was much of the mystery that always goads and stimulates art, and the tonal realm still contained naïve and simple melodies as yet undivined. Now it is so no longer. Everything has been thoroughly studied, all the melodies have been composed, all the harmonies, right down to the most incredible, written. It is inconceivable that anything great and at the same time simple can now be produced. Freshness has vanished. In musical creation it is no longer sought; the quest is for the extraordinary and, what is more, for certain degraded, monstrous abortions of the tonal organisms. Mystery has disappeared from the realm of music, everything has become plain and easy to understand—as is the case throughout the world, which has also lost its mysteriousness, has shrunk and diminished from the once unfamiliar and spacious world to the dimensions of the wedding tour of some worthy clerk. I have not the slightest desire to talk in paradoxes, but for me it is clear that the annihilation of mystery in the world, its 'accessibility,' has also destroyed the sense of mystery in the hearts of men, has made their psychology dull and ordinary. Culture is completing its cycle, and our contemporaries who have witnessed the putting together of this extraordinary structure, like the Romans of the Decline are hardly in a position to appreciate the greatness of what has been attained.

Music has grown old. It often happens that old age creeps on unobserved at first, and all at once we notice that 'the man has aged.' Such is the case with music. It seems suddenly to have wrinkled and withered, and this has occurred of late years, almost during the war and post-war period. Musicians have apparently ceased to love music, at all events with that great and intimate affection which they formerly bestowed upon it. I personally have a very real feeling that the 'oxygen' which existed in the psychological atmosphere before the war has now disappeared, so that music has no means of breathing and becomes organically useless, even to those who once occupied themselves with it enthusiastically. Owing to a certain inertia, as parts of the immense mechanism of the life of cultural music, wound up in bygone times, the wheels of the musical world still move, but there is no vital power in them. And the attitude to music has become different. I am not disposed to argue concerning tastes, especially as we know how strong is the force of habit and that we can even grow accustomed to any kind of vileness. But I am thoroughly convinced that it is impossible to love the contemporary music of, let us say, Stravinsky, with the love which our generation gave to Wagner and Bach. Nowadays they are interested in music, but they do not love it, whereas it used to be an object of enthusiasm; it was cherished like a human being, and even more than a human being. It produced a trembling, a state of ecstasy; but now the leader himself soothes the feelings of his audience, and declares that expressiveness is unnecessary, that feeling is provincial, that romanticism is the religion of old maids.

If everything rests on another plane, if instead of the category of beauty, ecstasy, adoration, they propose the category of amusement and 'interestingness,' then I will not argue. Beyond all doubt the music of Milhaud and Stravinsky is far more interesting than Wagner's or Bach's, just as the scenario of the cinema and novels of adventure are considerably more amusing than what is called 'great literature.' The very approach to music is altered. Something different is expected and desired of it. The fundamental meaning of the modern anti-romantic and other fashionable tendencies consists precisely in the fact that the artistic organization has changed.

The change is undoubtedly due to the influence of the hurried march of civilisation (not of culture—the two concepts must be strictly differentiated). The fundamental attainment, or, more correctly, the inevitable consequence of civilisation, is the extension of the market at any cost. Everything is democratised, or, better, 'vulgarised.' This is all very well when it is a question of tramways or telephones, but we get a rather different picture when the process of extension connected with vulgarisation embraces art.

Music in its fundamental form, in the roots from which it sprang, owes its existence to a certain musical temperament of the soul, which in its turn produces the actual tonal phenomenon of music. I am not so naïve a thinker as to imagine that in the early days the world was on the whole more poetic, and man in the mass more musical or less practically and materially minded. There has always been an overwhelming majority remote from art of any kind. And, conversely, there are to-day many high-minded men—possibly even more than formerly—with music in their soul. The difference between past and present does not consist in the number of representatives of this or the other conception of the world, but in the fact that in earlier times the musical art was exercised, was employed and cultivated only, or almost only, by those who had a natural and innate propensity for music, a musical temperament. The cultivation of music in daily life was the outcome of this temperament, this propensity. Now, owing to the extension of the area of musical culture, it has taken possession of several spheres which formerly had no interest whatever in music. People who are by nature essentially non-musical, who have no intimate concern with music, have been gripped by it: civilisation has induced them, almost forcibly, to enter the world of musical phenomena. This is by no means democratisation. Democratisation is the extending of the phenomenon of art to new social classes who are inclined to it, but who, owing to political or

economic causes, have hitherto lacked the possibility of associating themselves with it. But the phenomenon in question concerns the almost mechanical, partly elementary process of dragging into the world of art and musical culture those who have no inward inclination for it, and who find themselves there simply because the atmosphere of civilisation makes it imperative that everybody should have at least a verbal knowledge of 'everything about everything.'

Hence the present-day hypertrophy of the phenomena of fashion in music. Fashion has always existed, but there was a certain equilibrium between it and the inner question of art. Fashion imposed its seal, but it was not *essentially* concerned with art. Nowadays the equilibrium has been destroyed; fashion absorbs the phenomenon of art almost entirely. The musical world is filled to overflowing with a mass of non-musical people, who nevertheless are assigned, as it were, to the world of music, who work and act in it. They may be managers, publishers, performers, composers, critics—it does not alter their fundamental non-musical nature. It seems that it is possible to be at the same time a composer and a non-musician. The musical world, which earlier was hierarchically constituted, organizing within itself groups of amateurs around a sincere and trustworthy musical centre—represented by the great composers—is now chaotically constructed; the inner musical forces which formerly organized it have grown dim and feeble, and consequently it is subjected to the action of the general principles and forces working within it, primarily economic factors: questions of sale and offer—the game of love of fame and patronage—extra-musical problems in general.

Music is by nature a profoundly meditative art. It needs quiet surroundings and, more than that, it demands concentration on the part of the musician himself. Modern life is not very helpful to this, nor to the formation of the psychical type of the man of concentration. The rhythmics of life have become anti-musical. This is keenly felt at every modern performance of the old things; it is difficult to listen to them, as they are out of accord with the rhythm of life, and one has somehow to reconstruct the inner rhythm to which one is accustomed and which for contemporary man is, of course, inert, into something archaic, slow, and tranquil. He keeps pace with the general rhythm of the city and no longer notices his impetuous tempo; it is easier for him to adhere to it than to slow down. The rhythms of Bach, and even of Beethoven, become like a horse waggon which has intruded upon a great street crowded with motors. It is difficult for it to get along, and it hinders the traffic. The reception of music, which used to be simple and easy, direct and natural, demands a certain expenditure of energy—to extricate itself from the contemporary rhythm and to avoid getting into it.

The musical world of to-day is diluted by elements essentially foreign to it, which nevertheless find a place in the musical profession. Music is, of course, not merely a profession—it also includes psychology. Nowadays it is a profession and nothing more. Non-musicians who follow music cannot behave otherwise than they do, and it is not they who are to blame, but the process which attracted them to a strange world for which they had no inward need. They regard that world, not as something extremely precious and satisfying in itself, for the sake of which it is worth while living, but only as a casual profession, cold and abstract. Publishers issue the works of composers, but they might have dealt in soap; a manager runs Jascha Heifetz, but he might have run a menagerie of lions. A composer writes symphonies and oratorios, but he might have been a good commercial traveller; a critic turns out articles on music and analyses its qualities, but he might have written on politics or traded in electric lamps.

All the curious phenomena of the new music depend directly on the indifference with which the inundation of the musical world by strangers to it is received. People also listen to music with indifference—listen, because in our civilised world it is 'the correct thing' to attend concerts, and not because of an inward urge. The number of sincere concert-goers is insignificant. It is just in this that there is no democratisation, but there is vulgarisation; it is possible that those who have music in their souls cannot afford expensive concerts, and so the latter are filled with a crowd of uninterested snobs. They do not receive music 'musically,' but by other paths. More important for them are the label, the 'firm,' the celebrity of the performer or the composer, his vogue, a good advertisement, a skilfully conceived title of a work—and not the direct impression. If the same music bore the signature of an unknown person and not of a celebrity, nobody would notice it, neither the critics nor the public, nor even the composers themselves; on the other hand, anything signed by a 'name' arouses enthusiasm in advance. The motive and purpose of the composers' activity are not supplied by a musico-creative process unique of its kind and incapable of repetition, nor by creative experiences which can be compared in intensity with erotic and mystical experiences only, but by various extraneous circumstances—material success, fame, notoriety, and lastly, the mere inertia of existence. Hence the striving for tricks, for the amazing and the diverting, since these new non-musical workers who have invaded the musical sphere neither understand nor receive musical categories, and to them these purely musical experiences are an incomprehensible language. They understand the other, the external lineaments of the musical art, which consequently presents itself to them deprived of its essential characteristics, but still preserving a superficial, lifeless resemblance to that art. Lacking its essence, conserving a certain semblance of its form, and constantly losing it because the form is conditioned by the spirit, music now

becomes a dance of corpses, as it were; and its mechanisation, the fashionable doctrines of aromanticism, impressionism, and so forth, are only the natural consequences of the process I have just described.

Hence in this new musical world, composed for the most part of persons who lack the musical temperament, tradition has died out and a criterion is lost. People organically foreign to the musical language, though accustomed to the sounds, cannot form a plain and direct opinion, just as anyone ignorant of a language cannot judge of the quality of anything written in that language. Their opinion is based on incidental circumstances and methods; they are guided by the strength of the editorial puff, by the notoriety acquired in various ways, by the cleverness of the tricks and the amount of amusement derived from the thing they have heard, by the number of the extra-musical impressions. They love music, but it is with an epithelial love; in the best case they have a gastronomic fondness for it, just as they are fond of wine, and tobacco. In this sort of love, habit plays a great part. Some are accustomed to 'smoke' Bach, others Stravinsky—but essentially it is one and the same thing. This accounts for the possibility nowadays of composers who invent a method of playing the pianoforte with the elbows, or introduce new instruments into the orchestra, such as domestic utensils, electric bells, oyster shells, and whips. Before long we shall surely have choruses of dogs and frogs, pianoforte-playing with footballs, and other acquirements. The musical art has offered its hand to the circus and the music-hall turn. In the view of the indifferent crowd the incomprehensible but still 'esteemed' language of Beethoven's symphonies and the hubbub of the new orchestra of oyster-shells and gudki* are one and the same thing.

There is a vast difference between innovation in art and these new phenomena, and an immense gulf separates the attainments of art based on the development and refinement of reception, such as were the stages of Wagner, Debussy, and Scriabin, from music the nature of which is based on the coarsening of reception, on its reduction to the non-musical level. At one time very great and advanced musicians understood the language of the new attainments of genius. Contemporary geniuses, on the contrary, appeal to a public very little versed in musical impressions, who are quite indifferent as to what they hear, and who therefore react to cacophony without any concern. In our days a similar substitution of ideas has come into use—the reactionary and retrograde and, what is more, the atavistically barbarous are mixed up and put forward as the new and advanced. The contemporary tendencies in their typical, their extreme, forms are profoundly reactionary and not 'advanced'—they denote, not the perfecting of the language of tones, but its reduction to the neutrally-chaotic state in which it was before the era of tonal culture. Then also savages played on instruments of percussion and blew into oyster-shells, and a savage of this sort might be expected to perform on the pianoforte with his elbows—which is now given out as the 'latest achievement.' The cold and raw air of the street has burst into the musical hot-house which was created and cherished by the ages. The precious plants of music perish, and a victory is celebrated by an ochlocratic, barbarous, primitive taste, which is often masked by beautiful literary phrases; but the essence of the matter is not altered thereby.

In our time the structure of the musical world has been destroyed. I know that there are many musicians and many of the public who have preserved their feeling for music, who for a quarter of a century have suffered from the mockery of their ears and of their faculty of distinguishing the qualities of resonance—a faculty which is wanting in their gay and happy contemporaries, who care not whether it is a Beethoven Symphony or the banging of utensils. The criterion is lost, and the composer's world is filled with charlatans and maniacs, for whom every one respectfully makes way, since any of them may suddenly be declared to be geniuses, and nobody likes to risk his reputation as an up-to-date connoisseur of modern music. In the schools of music and the conservatories training will soon be generally discontinued, for there is nothing to teach now, 'everything is permissible'; the musical boots can be wrongly sewn and everyone will wear them as the handiwork of innovators. But it is not quite so simple to reinstate that which has fallen to pieces before our eyes. History, of course, does not repeat itself. Mankind cannot restore the lost simplicity. It is possible to assume it, and to play at Bach and Handel, but it will be the pitiful picture of an old woman who rejuvenates and beautifies herself, but from whom comes the breath of decay. Such are the new composers. They pretend to be naïve, but it is only pretence. When they are simple they are savages. For a great and simple art, such as it was down to Wagner's time, the tonal realm is exhausted. It only remains to create ingenious things, but composers have little ability or desire for this. The evident tendency is rather in the other direction—they want to be silly and frivolous. Contemporary music takes the form of a ponderous and laboured joke, requiring for its production a vast number of people, wearisome rehearsals, the discomposure of the audience, and enormous expense which, in the main, is never recovered. Is it worth it all? There is nothing more stupid and distasteful than a ponderous and expensive joke. And to re-create an atmosphere of serious music it is necessary to begin all over again, to re-organize a musical world of musicians, to create a new line of tradition, a new culture of precious things, old and new. Nevertheless this task will certainly have to be undertaken, if true musicians do not wish their art to be handed over to new and strange men, to be plundered and for

* The gudok (pl. gudki) is an ancient Russian bowed instrument with three strings. (Trans. note.)

ever ruined. The tragedy of the situation consists in the fact that there is little possibility of such restoration; that there are very many data indicating that all these processes are not fortuitous; that decay has overtaken music, not through negligence, but owing to its completed growth; that music has aged in a natural way, has grown old together with European culture, which is approaching its end. The tree of culture, which formerly produced the fine flowers of music, can no longer do so and yields only malformed fruits. Let us hope that from them will be scattered on some future soil the seeds of a new art.

*(Translated by S. W. Pring.)*

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## 'BORIS GODUNOV' AS MOUSSORGSKY WROTE IT

By M.-D. Calvocoressi

### III.—The Complete 'Boris Godunov'

For the sake of brevity, the complete 'Boris Godunov' may be described as consisting of the first four scenes of the initial version (to which Moussorgsky made a few additions between 1872 and 1874), a new and considerably enlarged version of the scene in the Tsar's apartment, the Act in Poland, the Council and the death of Boris, and the Revolution scene.

I have already stated that of the first four scenes, two contain portions now revealed for the first time. It will be convenient to start by examining those portions whose function in the whole musical and dramatic scheme of 'Boris' is, I repeat it, all-important.

The first scene ends, not with the chorus of the Wandering Pilgrims, as in the 1874 and subsequent editions, but with a discussion characteristically stolid in tone between the people, who express their bewilderment, and wonder who the Tsar may be whom they are urged to yell for. The Police Officer interrupts their dialogue and orders them to be at the Kremlin on the morrow, there to await instruction. They accept the inevitable as a matter of course: 'If we must shout, why not shout at the Kremlin? All the same to us.'

The music of this final section is built upon a simple, very telling working-out of the opening motive, which by this reappearance acquires its full significance, and is asserted with the emphasis due to so important a theme (*see* January *Musical Times*, p. 19, on the point of its importance). It sets in in A minor (I leave questions of modes untouched, so as not further to overburden this article), following without modulatory transition upon the A flat major of the Pilgrims' Chorus—a typical instance of the abrupt but apposite changes of key to which Moussorgsky resorts whenever he feels them advisable, to the great distress of his censors—and gradually reverts to C sharp minor, the initial key of the Prelude: so that, both thematically and tonally, the structure of the whole scene is perfectly symmetrical and rounded-off.

The section is also significant dramatically. It emphasises an essential point: the indifference and ignorance of the people whose fate hangs in the balance. M. Igor Gliebov, in the admirable pamphlet from which I have quoted already, points out that the very words, 'No matter where we shout: all the same to us,' predetermine the character and tone of the Coronation scene.

> The scene is not, as Rimsky-Korsakov made it, mere operatic pomp. The people hail Boris not willingly, but under compulsion—and, accordingly, in a surly, lifeless way. Shuisky urging them to rejoice is but another incarnation of the Police Officer with his cudgel in the previous scene. Moussorgsky could very well have written a scene of pure pomp and splendour and unmixed joy, but he did not. Even his choice of the 'official' tune of the 'Slava' [Glory be] indicates the character he aimed at and achieved—one of constraint. From the beginning to the end of the scene, as Moussorgsky wrote it, there is no progression. The whole scene remains at a standstill, as if frozen.
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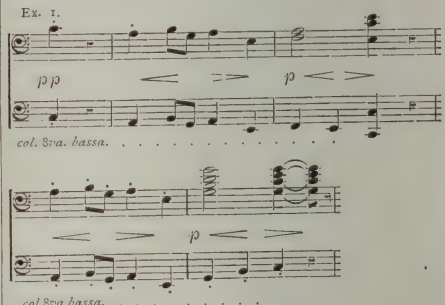
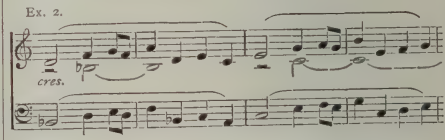
> . . . . . .

In the scene in the cell, the narrative by Pimen of the murder of the Tsarevich serves to knit the plot (a plot within a plot, as I shall presently show), by stimulating Grigory to action exactly as the second narrative—in front of the Tsar and Council, that of the miracle accomplished on the tomb of the Tsarevich—serves to bring about the final collapse of Boris. Indeed, Moussorgsky's stage directions ('Grigory listens intently; Grigory rises majestically,' &c.) mark the particular significance which he ascribes to it in this respect. And the musical functions of the narrative correspond to this dramatic significance. From the point of view of musical texture, let it be noticed that the main element of the first narrative is:

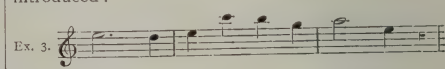
Ex. 1.




and that of the second is:

Ex. 2.

Truly a noteworthy example of adaptation to contrasting ends: on the one hand gloom and tragedy, on the other mystic serenity.

This main element (Ex. 1) undergoes various transformations in the course of the narrative, and the first form in which the Dimitri motive is introduced:

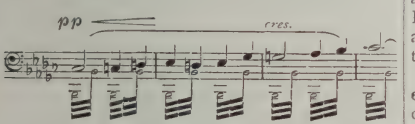
Ex. 3.

emanates from it directly. The derivation as previously known of this Dimitri motive, from the opening motive and from a motive expressing in a more general way the sombre forebodings of

Tsar Boris, was referred to in the January number. Now, with the complete text of 'Boris Godunov' before us, we have the genealogy of the motive in full: a genealogy whose significance is commensurate with the special importance of the functions which the motive fulfils in the course of the work.

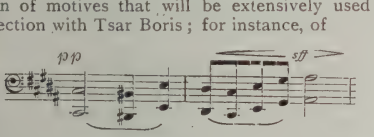
. . . . . .

This constitutes a signal example of Moussorgsky's art of preparing, heralding, and, if need be, dovetailing. His method is as original as it is effective. Throughout the score of 'Boris' we can notice seeds that germinate each in due time, brief passages embodying allusions to, or containing germs of, music that will unfold itself later, and playing a part in the extraordinary unity of texture that characterises 'Boris.' We may not perceive these as leitmotives whose reappearances and transformations need be watched: they do their work all the more thoroughly and subtly for that reason. Quite possibly, Moussorgsky was not conscious of every connection that arose as he wrote the music of 'Boris.' It is quite admissible that the main elements, at times, just grew out of one another, their mutual relation being as logical, as inevitable, as that of a branch to the root of the tree.

This may or may not be the explanation of analogies such as this: during the Secretary of the Council's speech to the people (Scene 1: 'Boris, despite our entreaties, refuses the crown . . .') we hear music

Ex. 4.

which foreshadows both the character and the actual design of motives that will be extensively used in connection with Tsar Boris; for instance, of

Ex. 5.




which underlines more especially his preoccupations and fears.

Most of the parts that were transferred from Moussorgsky's early opera 'Salammbo' to 'Boris Godunov' are linked with their new surroundings in some similar fashion. In point of fact, the motives from the Council scene to whose relation with the opening motive I referred (January *Musical Times*, p. 20, Ex. 4), are part of the music taken from 'Salammbo.' So is the motive introduced in the second version of the Tsar's monologue, as mentioned in the quotation from Prof. Gliebof (May *Musical Times*, p. 410), which I had also adduced for its connection with the same motive—quite forgetting at the time to refer to an essay by the Russian critic, Karatyghin (published at Petrograd in 1909), in which all such transfers are catalogued. But the facts remain: if we did not know that the passages in which these motives occur were taken from 'Salammbo,' we could never suspect that they were not originally devised for 'Boris'—except perhaps in one instance, the last bars of the Tsar's dying prayer, which may appear, especially to those of us who are wise after the event, to stand somewhat stiffly among their surroundings. In every other case, not only the eminent appositeness but the continuity of texture and the thematic relations would preclude the suspicion.

. . . . . .

So much for the unity of texture of 'Boris.' The unity of structure may be shown in a very few words. The balance and proportions of the structural scheme are almost faultless (if it is admitted that the insertion of the Act in Poland—merely a long intermezzo, charming or impressive in parts, but at times, I think, tedious—need not be placed on the debit side of the structural account, then one may strike out the word 'almost'). At the beginning, the people are seen clamouring, by order, for Boris. At the end, the revolution scene, that soul-stirring conclusion of what is probably the most soul-stirring lyric drama ever written, shows the same people in revolt, hailing the usurper as blindly as they had hailed Boris. Within the compass of this social and political tragedy (to use Prof. Gliebof's words) is enclosed the tragedy of Tsar Boris, from his first appearance in the Coronation scene (with the words, 'My soul is sad, a secret terror haunts me'), and from Pimen's first narrative, to his death, brought about by the shock of Pimen's second narrative as well as by his fear of the ghost that haunts him and of the advancing Pretender. In the initial version the balance is different, but no less perfect. From the people clamouring for Boris, and Boris coming into contact with them after being anointed, the action moves speedily towards the point at which Boris is again in contact with his people, but in an atmosphere of anguish and revolt; and thence towards his death

Stassov, by a piece of careless writing, had established the notion that Moussorgsky, having composed the Revolution scene, had tried placing it alternatively before and after the Death scene. We know by now that Moussorgsky did nothing of the kind. The reversal of the order he adopted produces indeed an appalling anti-climax. It is possible after a fashion—and, unfortunately, all producers of 'Boris Godunov' according to the Rimsky-Korsakov arrangement have availed themselves of the possibility. It is likewise possible to place the scene in the cell before the Coronation scene, as was done at Paris in 1908, and perhaps elsewhere—so that (as one critic remarked at the time) one first heard Pimen deploring that a regicide should be holding the throne of Russia, and afterwards witnessed the regicide's coronation. If one overlooks such things as these, if one is mindless of musical fitness and gradation, one may indeed allege that 'Boris Godunov' is loosely constructed—especially if a couple or so of the keystones in the structure are knocked out as well. I remember hearing in France the story of an officer who said to a private: 'This button of your tunic is loose.' Upon the private respectfully protesting, the officer tugged at the button for a minute or so, twisted it, considered matters for a while, and finally, drawing out a pocket-knife, cut the threads, remarking, 'There! you see it *was* loose!' Thus, but not otherwise, is the looseness of 'Boris Godunov' demonstrable.

. . . . . .

Now that we have the whole text of 'Boris Godunov,' can there be any reason for not producing the work in its entirety? The only one which might be adduced is, it seems to me, the length of the score. It is not a very good reason. 'Boris Godunov' is no longer than the 'Götterdämmerung,'

the 'Meistersingers,' or 'Parsifal.' Surely, what is done for Wagner's masterpieces can and must be done for Moussorgsky's. The complete version is longer than the primitive version, but makes up for its length by affording opportunities for relaxation and points of repose which, far from breaking or unduly delaying the course of the action, co-operate in it. In the scene in the Tsar's apartment, the songs and games are not only delightful in themselves, but serve a definite purpose. They evoke an atmosphere of peace and potential happiness, and impart a particular significance to the sudden irruption of Boris, grim and shaky, furious at seeing the old nurse startled by his appearance. The episode of the parrot is a gem of poesy and music (I can remember a production of 'Boris' from which it was cut out, as it usually is; but by way of compensation, a special point was made of including in the stage settings a large cage containing a stuffed parrot), and has its function in the display of the psychology of Boris: the noises announcing the parrot's escapade startle him not a little; when his son brings him an account of the humorous happening, he listens with obvious relief. It has already been pointed out that the Act in Poland provides plenty of relaxation. Producers have even availed themselves of the Polonaise in it to introduce a little dancing—which is a venial sin in comparison with the instances of omission and commission of which I have spoken in the course of this survey.

To sum up, in 'Boris Godunov' the interest is extraordinarily sustained, balanced, and well distributed. The effect of the cuts practised so far was to illustrate the truth of the old paradox that 'cuts make plays and musical works longer' (it is intentionally that I call it a paradox, not a 'bull'). The only 'Boris Godunov' which should be performed from now on is the unrevised and complete 'Boris Godunov' which appears at a time when many of us had almost given up all hope of the original manuscript ever being published.

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## THE JEW'S HARP A CENTURY AGO

By Anthony Clyne

Just a hundred years ago Eulenstein created a sensation in London by playing upon sixteen jew's harps. This expert performer played before George IV., and seems to have been a really fine musician. He had a very successful career in Germany before coming to London, and later in Scotland and at Bath. We must not imagine the instrument he played is beneath our notice. It is small and simple to make, but by no means simple to play with real musicianly skill. Unfortunately most of us derive our impressions of its performance from the raucous and unmelodious exercises of callow youths repeating vulgar and trashy tunes. Played thus, it produces excruciating cacophony, but so does any other instrument managed in a similar fashion.

A hundred years ago there was considerable interest in the instrument. Sir Charles Wheatstone, the founder of practical telegraphy, at that time published an elaborate essay on its technique in the *Quarterly Journal of Science*. Wheatstone was then an excessively shy young man of twenty-five, ostensibly engaged with his brother in the business in the Strand, inherited from their uncle, of a musical instrument maker. Wheatstone had gone there at fourteen, spending most of his time in researches in acoustics. His investigation of the jew's harp was but a small fraction of his vast study of sound and sound-producing apparatus.

Why the jew's harp should be so called remains an enigma. This was certainly the original form of its name, according to the high authority of the 'Oxford English Dictionary,' though no connection with Jews has been discovered. Some etymologists, uneasy at this obscurity, have endeavoured to trace the origin of the name to some relationship with 'jaw,' making out it was a 'jaw's harp,' others to some relationship with the French 'jeu,' meaning 'play.' They have failed to establish any case. Of old it was commonly called a 'jew's trump,' a name that may still be heard in some localities.

The jew's harp has been known throughout Europe for many centuries. In France called 'guimbarde,' it used to be called 'trompe,' a name still sometimes used, reminding one of its old designation in this country. In Italy it has various names, the most usual being 'spassa-pansiero.' In Germany it was formerly called 'Maultrommel,' or by some 'Brummeisen.' It was in Germany that the interest in it of a century ago first arose, when all manner of novel and ingenious musical instruments were being experimented with. There the instrument was then rechristened 'Mundharmonica.'

The memoirs of Madame de Genlis first drew serious attention to its musical capabilities, by an account of the performances of Koch. He was a poor German soldier in the service of Frederick the Great. One night he was on sentry duty beneath the King's window at Potsdam. Apparently he thought to gratify the monarch's well-known love of music, for he began to play a pair of jew's harps in his most skilful style. Frederick awoke, listened, and was fully persuaded of being unaccountably serenaded by an orchestra. He looked out, to see only the private. He called to him, learnt the source of the music, and told him to enter and come to the chamber. Koch, suspecting a test of military discipline, respectfully refused, stating that he could not leave his post until relieved by the officer of the guard, and that if he did so the King would punish him in the morning for the dereliction of duty.

The next morning the soldier was presented to Frederick. He again charmed the King by his skill, and received his free discharge from the ranks and a present of fifty dollars. Koch made his fortune by travelling about the Continent, performing in public and private. He was accustomed to ask that all lights should be extinguished, in order that the illusion produced by his playing might be increased. A hundred years ago he was living in comfortable retirement at Vienna, at an age of something over eighty.

The peasants of the Tyrol had a practice, possibly they still have, of using two harps together, one tuned a fourth above the other. This greatly increases the range, and only by this means can really musical performances be accomplished. It is perhaps necessary to explain to the uninitiated that the harp is an instrument of percussion. A slender tongue of steel is fastened at one end to the base of a pear-shaped metal frame, the other end, with the termination bent at right-angles, loose between the arms of the frame. The frame is pressed firmly against the teeth and the steel tongue set vibrating by a sharp blow, producing a fundamental

note and its harmonics. These harmonics may be isolated at will by altering the capacity of the mouth cavity and therefore its resonance. The lower harmonics are very difficult to obtain. The usual instruction to the player is to put the mouth as though pronouncing the different vowel sounds, though this is only an approximate description of what happens in the mouth of a really good performer. The niceties of the technique would require much space to elucidate.

By using two harps, with the difference of a fourth in the fundamental notes, an adequate scale is possible. What that scale is, every musician of course can immediately realise from what has been said. It was with two harps that Koch performed. The great Charles Eulenstein injured his teeth by playing so much, spending ten years practising many hours a day before he attained his mastery, and he had to relinquish playing almost entirely until a dentist found a way to prevent trouble with his teeth. He had an ingenious device. He used sixteen harps, tuning them by placing varying quantities of sealing-wax at the extremities of the tongues. He took each harp up as required, acquiring consummate dexterity in doing so swiftly. With sixteen possible fundamentals and their harmonics at his command, he could reproduce faithfully any melody he wished, and had an extraordinary talent for varying the timbre by some mysterious method of arranging his mouth.

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## HANDEL'S MUSIC-PAPER: WITH OTHER NOTES

By P. Robinson

Some notes on various matters connected with Handel are set down here, in the hope that they may be found of interest, and have a value for future biographers.

### HANDEL'S FAVOURITE MUSIC-PAPER

For the greater part of his works Handel used a paper with a watermark in which the letters 'L V G' are prominent. It had been supposed generally that this was an English paper; but on January 17, 1925, the late W. Barclay Squire wrote to me with regard to the 'L V G': 'This I have identified as L. Van Gerbrevinck—Dutch paper, but used by Handel in England.' This paper had probably a high reputation and a wide circulation, since we find it used for the cantata 'Io languisco,' which must have been written in Italy before Handel came for the first time to England.

### THE 'CUCKOO AND NIGHTINGALE' CONCERTO

This Organ Concerto (1740) is merely an adaptation of a Grand Concerto (1739), with notes for cuckoo and nightingale added. In R. A. Streatfeild's 'Handel,' p. 335, we find the remark: 'It would be extremely interesting to know something about the *provenance* of the so-called "Cuckoo and Nightingale" Concerto (No. 2 of the second set).' The probable clue may be discovered in a sentence of Burney's 'History of Music,' iii., 561: 'His [Vivaldi's] Cuckoo Concerto during my youth was the wonder and delight of all frequenters of country concerts; and Woodcock, one of the Hereford waits, was sent for far and near to perform it.' Charles Burney was born in 1726, so it is fair to assume that Vivaldi's concerto was popular in England about 1739, and that Handel in consequence added similar imitative passages when adapting the Grand Concerto for the organ. And yet this concerto by Vivaldi would seem to have vanished from the face of the earth, despite its temporary popularity.

### KERL'S CANZONA

I showed in a letter to the *Musical Times*, November, 1924, that this canzona *must* have been known to some in London, and *may* quite possibly have been still a popular piece when it was adapted for 'Israel in Egypt.'

### CURIOUS SETTLEMENT OF A DATE DISPUTE

Handel's 'Dixit Dominus' and 'La Resurrezione' were completed in April, 1707, and April, 1708, respectively. But there have been curious differences of opinion as to what are the days of the month written on the autographs. Schoelcher read both as 4; Chrysander, both as 11; Rockstro thought one probably 4, the other 11. Owing to a copy of 'La Resurrezione,' and not the original, having been put by mistake into my hands some twenty years ago, I could not try my luck. Yet I knew that Easter Day in 1708 fell on April 8; and we have learnt since that the work was in fact performed on that day (Newman Flower, 'George Frideric Handel,' p. 71). Consequently, when W. Barclay Squire (who had at one time hastily read the figure as 11) was cataloguing the MSS., I suggested the advisability of a close scrutiny. The result was most surprising. *On neither autograph is there any figure at all.* What had been taken for a 4, or 11, is really the word 'li,' the equivalent of 'the,' which is followed by a distinct gap: 'li d'Aprile.' Handel must have been uncertain about the exact date, when completing each work, and never afterwards did he repair the omission.

### A NEW 'URIO' OR 'URIA' MS.

In July, 1925, W. Barclay Squire purchased at a sale a manuscript which he judged to have been written by an Italian between 1700 and 1750. At his request I described and discussed it fully in the Bulletin de la Société 'Union Musicologique,' 1926, Part 1. A copy of this issue now lies along with the MS. in the Royal Music Room of the British Museum, and there is another copy at the Royal College of Music, London. The MS. is a copy of that Te Deum which has been ascribed to F. A. Urio, but which ought to be credited to Handel, as I have contended (in 'Handel and his Orbit,' 1908, and a supplement in the *Musical Times*, July, 1924), mainly on the strength of a chain of thematic resemblances, the force of which reaches practically mathematical certainty. Analysis of the MS. evidence then available showed that only the words 'Te Deum' and 'Urio' could have stood on the archetype or original MS. in England.

Now on this recently-discovered MS. we find a pencilling at the top right-hand corner of the front page—a pencilling now so faint as to be only visible in the right light and from the right point of view. This reads: 'Te Deum Urio,' with no perceptible break between the words, or 'Te Deum Uria,' which W. Barclay Squire thought the more probable—so that very likely we have here the archetype. It is true that the MS. now contains practically the same sham-Italian and blundering ascription to Uria (*sic*) Bolognese as the British Museum copy (made in 1781), the 'Uria' alternative having been chosen when the addition was made, probably about 1780. Different inquirers, in fact, interpreted and

amplified the pencilling in all good faith. It is said that an Australian journalist, being confronted with a telegram from England, 'Lincoln ob dean swift rosy dawn,' expanded it into: 'We regret to announce the decease at Lincoln of the celebrated Dean Swift, the author of the well-known hymn, "The roseate hues of early dawn."' Yet the real meaning was that a horse with the strange name of Ob had won the Lincolnshire Handicap. However, though in all probability this pencilling was the source of all the later amplifications, there is no need to be gratuitously positive. Handel's authorship is conclusively proved in other ways.

DATE OF THE BIRTHDAY ODE

It is generally stated that Handel's setting of Queen Anne's Birthday Ode was performed on February 6, 1713. The authority is Burney (*b.* 1726). But Burney made many mistakes about these early dates; besides, there might be a confusion between the old and new styles.

There should hardly be a doubt that the performance was on February 6, 1714. The Ode celebrates the Queen as the bringer of lasting peace to the earth, and this phrase can only refer to the peace of Utrecht. Now, the treaty was not signed till March 31, 1713, and on February 6 the negotiations were at a standstill, owing to Louis XIV. obstinately refusing one of the proposed conditions. There could be no point in running a risk of ridicule through prematurely celebrating a future possibility—next year would do equally well.

The later date is supported by the notes found on the autograph, which is undated. The spellings of the names of two male singers, which were 'Elfurth' and 'Whale,' or 'Wahle' on the autograph of the 'Utrecht Jubilate'—performed in July, 1713—have become 'Eilfurt' or 'Eilfort,' and 'Whaly' on the Birthday Ode autograph. The German 'h,' we notice, has now vanished from the first name, and the German accentuation of a final 'e' has given place to an English 'y,' thus approximating to the later form, 'Whely.' Handel's knowledge of English had improved, though he still spelt by ear. The short Te Deum in D major, which is assigned to 1714, has the spellings 'Eilfort' and 'Whely.' Again, the two female singers were Mrs. Barbier and Anastasia Robinson, who both sang in the operas of 1714. Anastasia appeared then for the first time in opera, and there is no reason to suppose that she had sung previously, except at her own or her father's semi-private concerts.

## THE EXHIBITION OF THE ROYAL ACADEMY OF ARTS

By Arthur T. Froggatt

Having accomplished my annual search for every reference to music on the walls of the Academy, I find that the proportion of works in which any such reference can be discovered amounts to nearly the same as last year, being about one in fifty-six. I cannot help wishing that it were greater. However, I had not far to go before meeting with one of the objects of my search. 'The Flute Player' (24), by William Dring, depicts a gentleman in the act of assaying a composition by Handel. I am sorry to say that the flute is not quite so straight as it ought to be; but I have noticed that some artists when painting certain objects (*e.g.*, the keyboard of a pianoforte), appear to despise straight lines. So I pass on to 'The Fair, Hampstead' (32), by Miss Billie Waters, and ask myself, shall I include this in what is pretty sure to be a small collection? But why not? In this unassuming picture I spy a roundabout, and where there is a roundabout I know there is music; and I can believe it quite possible that if my ears had never been accustomed to something better they might have been capable of deriving pleasure and refreshment from the music which accompanies a roundabout; so down No. 32 shall go in my list. The more so that I have to work through the second and third galleries, drawing both blank.

In Gallery No. 4, 'Macarthur Ovenden, Esq.' (209), by T. Binney Gibbs, is seated beside a pianoforte, to which latter the criticism in the above paragraph by no means applies. The picture is not of the 'decorative' order, and in this respect contrasts strongly with 'Venetian Night' (236), by Arthur Spooner. Here we have a cloudless sky of deepest blue, the Rialto in the background, gondolas with brightly-coloured lanterns, and in the foreground a man engaged in playing a mandoline. In Gallery No. 5, the only suggestion of music is 'Mid-day, Tenno' (273), by Harry Watson; a small picture with one or two figures, including a man playing a concertina.

'Don Juan challenging the Commander' (421), by Charles Ricketts, is the diploma work deposited by the artist on his election as an academician, which I immediately recognised as having appeared in a former exhibition of the Academy—that of 1924. But why does the Statue squat in order to reach the hand of the Don? Leporello merely says, 'O ciel! chinò la testa.' And why is the Statue attired as a soldier of the classic age?

'The Lute Player' (451), by Walter E. Webster, is a small picture containing only two figures, both in white, of whom one is a ballerina. The costumes are well contrasted with the deep blue of an Italian night; a pleasant piece for the eye to rest upon.

The only work in the Academy in which music really comes to the front is 'The Spanish Guitar' (526), by Harold Harvey. The modern six-stringed instrument is well delineated, and there is plenty of colour in the composition; but the general effect is flat and wanting in atmosphere. 'The Waterloo Drum' (544), by William Wallace, is really a view of an interior—a rather uninteresting interior, I should have thought, but very well painted. Lest it should escape observation, I may say that the drum is placed at the side of the picture; probably because it is a side drum.

'Lauda Sion' (559), by Mark Symons, draws its inspiration from mediæval sources, and is a very elaborate composition. The Madonna and the Holy Child occupy the centre, with a charming group of children below, three of whom are playing long straight trumpets of narrow bore. The face of the Christ Child is very beautiful. 'Music' (618), by James Clark, consists of three figures in classic attire, one of whom is performing upon a lute or some such instrument. The last picture in gallery No. 10 is a portrait of 'John Ireland, Esq.,' (657), by Arnold Mason. 'Bernhard Ord, Esq.,' (658), by Hugh Buss, is shown in the act of playing upon a two-manual harpsichord.

Among two hundred and twenty-two water-colours, I was able to discover only half-a-dozen containing any sort of musical instrument. 'Pierrot alone, and then Pierrette, and then a story to forget' (721), by

Edward Osmond, portrays Pierrot with a four-stringed mandoline—an effective but sad picture. In 'The Herald of Spring' (844), by Mrs. Averil Burleigh, are three figures, one with a lute and another with a small trumpet. 'The Return from the Hunt' (857), by Noel L. Nisbet (Mrs. H. Bush), includes a performer upon a small hunting horn. Musical instruments are also to be seen in two more of Mrs. Averil Burleigh's works—'The Popinjay' (870) and 'The Troubadour' (889), the latter a half-length. 'The Flute Player' (904), by Miss Jessie Bayes, is somewhat in the style of Dulac.

Among the Miniatures I was greatly taken with 'The late William Metcalfe, Esq., fifty years lay-clerk at Carlisle Cathedral' (976), by Miss Mary Slee, beautiful not only as a work of art but also as an index of character. A remarkable work of totally different description is 'The Foreign Devil' (1,087), by Miss Violet Brunton: a female form in the grip of a Chinese dragon, the latter forming the framework of a large harp.

I found no suggestion of music among the drawings and etchings; and in the Architectural Room only 'Stowe School Chapel' (1,352), by Sir Robert Lorimer—the west end, showing a well-designed organ case.

A hundred and twenty-nine pieces of sculpture yielded barely six musical subjects: 'Melody' (1,419), by Kellock Brown, a handsome bronze statue, holding a five-stringed chelys, is undoubtedly the most important of these. 'Song of the Sea' (1,453), bronze statuette-group, by Richard Garbe, shows, not Arion, but a female figure seated on a dolphin, with nothing musical about it beyond the title. 'Pan' (1,468), a marble bust by Thomas Tyrrell, gives eight reeds—I doubt if the god possessed so many. I admire the caution of Henry Poole, who in his 'Young Pan' (1,491), a marble head, declines to allow him any pipes at all. As this is Mr. Poole's diploma work, deposited on his election as an academician, his critical caution will remain part of his monument for all time. 'The Chorister' (1,519), by Charles L. Hartwell, with his little frilled collar, concludes my survey of the exhibition.

## NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

### XXXIV.—Anthony Holborne

Among the many lutenists and lute composers of the late Tudor period, Anthony Holborne claims an honoured place, yet his biography so far available is practically a blank. He was brother to William Holborne, the madrigal composer, whose 'Six Short Airs or Canzonets to Three Voices' are included in Anthony Holborne's 'Cittharn Schoole' (1597), one of the pieces being a Song on the death of 'Bonny Boots.'

So far as internal evidence goes, Anthony was the elder of the two brothers, and was a married man, but William was apparently a bachelor. Anthony's birth may be dated as about the year 1565, and he cultivated the lute. There is some lute music by him in the University Library, Cambridge, dated 1588, and he was also a poet, for there are commendatory verses by him prefixed to Thomas Morley's 'Plaine and Easie Introduction to Practicall Musicke,' in 1597, and to Giles Farnaby's 'Canzonets to Foure Voyces with a Song of Eight Parts,' in 1598.

From an interesting letter in the Hatfield MSS. (Part 3), dated September 28, 1589, it seems that Holborne was also an expert lute-maker, and lived some time at Winchester. In another letter in the same series (Part 4), Francis Derrick, writing from Antwerp to Henry Wickham, in October, 1594, asks him earnestly to procure 'a bandora or orphtrye of the new fashion which hath the bridge and the stops slope, and as well the treble as the other strings wired; the best you can find, wherein you must use the help of some who have skill in that instrument'; and also to 'procure some principal lessons for the bandora of Holborne's making, and other most cunning men in that instrument, and whatsoever you lay out, either for the instrument or the lessons, he will repay you with great thanks.' He adds: 'And, withal, I pray you remember my request to send over some proper youth, cunning in music, specially in that instrument or the lute whose entertainment shall be such as I dare warrant you he shall well like and give you thanks.'

Apparently 'incorrect and unauthorised coppies' of Holborne's compositions had been in circulation in 1595 and 1596 (some of which are quoted in William Barley's 'New Book of Tablature,' 1596), and at length, in 1597, he published 'The Cittharn Schoole,' dedicated to Thomas Lord Burgh, the patron of John Daniel, as has been seen in No. 32 of the present series. On the title-page of this work he describes himself as 'Gentleman, and servant to her most excellent Majestie,' and in Dowland's 'Varietie of Lute Lessons' (1610) he is more definitely called 'Gentleman Usher to Queen Elizabeth.'

Two years later, in 1599, Holborne issued 'Pavans, Galliards, Almains, and other short Aers both grave and light, in five parts, for Viols, Violins, or other Musicall Winde Instruments,' printed by William Barley, London, of which a slightly imperfect copy is in the British Museum. A year later, John Dowland, in his 'Second Book of Ayres,' dedicates his song, 'I saw my lady weep,' to our composer, whom he describes as 'the most famous Anthony Holborne.'

Robert Dowland's 'Musical Banquet' (1610) includes a song, 'My heavie sprite' (words by the Earl of Cumberland), composed by Anthony Holborne, whom he designates 'this most famous and perfect artist.' There is also a piece by him in R. Dowland's 'Varietie of Lute Lessons' (1610).

Specimens of Holborne's lute music may be found in the British Museum (Add. MSS. 31,392) and in Jane Pickering's Lute Book (1616), Egerton MSS. 2,046, Brit. Mus. In the latter volume is a piece entitled 'The Countess of Pembroke's Funerall.' Fullsack's collection, printed at Hamburg in 1607, has four pieces by him. It may be well to note that a copy of the 'Cittharn Schoole' (formerly belonging to Evelyn the diarist) is in the library of the Royal College of Music, and another copy is at Cambridge.

Previous writers have given the date of Holborne's death as 'unknown,' but from a letter written by his wife Elizabeth, on November 29, 1602, it appears that the great lutenist was at that date in a dying condition. This letter, which is headed, 'Elizabeth, wife of Anthony Holborne, to Sir Robert Cecil,' is among the Hatfield MSS. (Part 12, p. 491), and is thus summarised in the printed 'Calendar' issued by the Hist. MSS. Commission: 'The care my husband had of your business in studying to effect the same took such a cold that I fear will be his life's loss. And by his death I shall be left a desolate widow, unable to give him that burial that befitteth a man of his place. Most humbly I beseech your Honour

to comfort him dying, as his hope was only in you living, for in his life's passage hitherto his senseless mind and speeches tend only to your Honour's service.' As this letter is endorsed by Sir Robert Cecil: 'Primo December, 1602. Widow Holborne,' it may be concluded that Anthony Holborne died on November 30, or December 1, 1602.

## WHO WAS BEETHOVEN'S 'FIRST MÆCENAS'?

In the dedication of his Op. 9, Three String Trios, to Count Browne, Beethoven describes the Count as 'the first Mæcenas of his Muse,' and alludes to the Count's 'munificence at once delicate and liberal.' This was in July, 1798. Two years previously Beethoven had dedicated to the Countess Browne his Twelve Variations on a Russian Air. The great master was befriended by the Brownes from 1795 to 1803, and readers of Beethoven's life will remember the story of the horse which Countess Browne gave him as a gift. Yet strange to say, all our reference books, including the new edition of Grove's 'Dictionary of Music,' persist in describing the Count as 'of the Russian service,' while Dr. A. C. Kalischer says that nothing practically is known of him, save that his name disappears after the year 1805. The question, therefore, remains to be answered as to who was Count Browne that was so signally honoured by Beethoven? Let me at once answer that the Count was an Irishman, at least the grandson of an exiled Irish soldier from co. Limerick.

Count Philip George Browne was the second son of Field-Marshal Count Browne (who married the daughter of the Viceroy of Naples), who died of wounds received at the Battle of Prague on June 26, 1757. He was born at Novara on June 2, 1727, and at the age of twenty-eight became a colonel of the 49th Infantry, taking part in numerous engagements, including the battle of Prague. In 1760 he was promoted Lieut.-General, having previously been ennobled with the Grand Cross of the Order of Marie Therese. In 1792 he visited his grandfather's estate in co. Limerick, and received a most cordial welcome in various parts of Ireland. His grandfather was the celebrated Colonel Baron Ulick (Ulysses) Browne, of Camus, co. Limerick, who was created a Count of the Holy Roman Empire (on March 13, 1716), and whose son was Field-Marshal Maximilian Ulysses Browne (1705-57).

Count Philip George Browne married the daughter of the Russian Duke Wittenhoof, and eventually settled at Vienna, where, from 1795 to 1803, his house was the Mecca of artists and musicians. Beethoven was ever a welcome guest under the friendly roof of the Brownes, and he dedicated numerous pieces to them, the last being Op. 48, 'Six Sacred Songs,' written for Count Browne. The Count was present at the first production of Beethoven's 'Mount of Olives' (April 5, 1803). Soon after he fell seriously ill, and his death took place at Vienna on December 19, 1803.

Thus Beethoven's 'first Mæcenas' was a brilliant Irish soldier whose father and grandfather were also brilliant soldiers of the Austrian service—one of the 'Wild Geese' whose deeds are emblazoned on Continental battle-fields 'from Dunkirk to Belgrade.'

W. H. G. F.

## REACTION AND PREJUDICE

By J. H. Elliot

The case for what is generally known as the 'reactionary' viewpoint has of late months received considerable attention in the pages of the *Musical Times*. The statement of a viewpoint which, though not altogether hostile, is at the same time not entirely confirmatory, may, therefore, be apropos at the present time. Lest I should be accused of self-contradiction, however, it must be stated at the outset that my article 'A Note on Fashion' (*Musical Times*, March, 1928) was not so much an indictment of modernism—most aspects of which, rightly or wrongly, I find myself able to admire—as a warning against the acclamation of one musical tendency at the expense of another.

The two recent articles from the authoritative pen of Leonid Sabaneev proclaim that he at any rate is uncompromisingly on the 'reactionary' side of the fence; and there is, of course, much to be said—M. Sabaneev has in fact said a great deal that is strongly convincing—for the anti-modernist viewpoint. Yet it is none the less possible that a particular bias may so take possession of the critical faculty that purely subjective computations arising from it may appear to their creators in the light of absolute values, and that, applied to modernistic tendencies, they will retain the apparently authentic ring of what may be termed objective criticism. Doubtless it is late in the day to point warning fingers towards the detractors of Beethoven, Wagner, and other innovators who have long since receded into the conservative camp; yet these poor critics, who seem to us to have been so misguided, and who have so frequently been pilloried as specimens of the merely egregious, no doubt believed that they held the key to an absolute standard, whereas their fault was, in all probability, simple bias—an unshakeable belief in existing standards, and in them only.

Even M. Sabaneev himself, moreover, betrays signs of a particular prejudice which may account to some extent for his own critical outlook. This functions not so much as a reverence for historical tradition as a preoccupation with romanticism *per se*. 'Severe' is not, for instance, a word which many musicians would apply to the style of Bach, even though romanticism was not the general tendency of his art; and M. Sabaneev makes reference to the 'Netherland masters, who created an art nearer perhaps to mathematics or the chess-board than to music in its poetic aspect'—as though the 'poetic aspect' should have sprung up full-grown simultaneously with the establishment of fundamental principles.

Looking round upon modern musical tendency, and observing the secession of romanticism, M. Sabaneev has, presumably, deduced therefrom that the foundations of the art are quivering, and that music is delivered into the hands of the Philistines. But this is surely inconclusive. Granting always that buffoons and mountebanks are to be found in the arena, are we to take it that every composer of modernistic tendency is, *ipso facto*, deliberately cutting himself off from the popular appreciation which still responds principally to romantic stimuli—and, as a consequence, is lessening his chances of financial gain—for the sake merely of contravening the conservative formulæ, or of gaining at all costs a reputation for modernity? From a purely commonplace standpoint one would naturally expect to find such vandalism applied not so much to the routing

of tradition as to a common pillage of the coffers! It is surely fantastic to accuse modernists in the mass of wholesale slaughter of the conventions for the mere sake of the thing; and is it not possible that M. Sabaneev takes so pessimistic a view partly on account of an obvious regard for the romanticism which is now commonly eschewed?

As I have had occasion to say elsewhere, 'true progress is a matter of carrying forward rather than of opening a fresh account.' Yet, regarding a contemporary work at, so to speak, close quarters, it is often difficult to perceive the items brought forward; all that meets the eye is, often enough, an apparent upheaval of everything previously associated with musical experience. Could the early critics of Wagner detect, as we to-day can detect, the Beethoven, Schubert, Weber, and other entries which had been carried over and added in? What guarantee have we that modernistic idioms are not, one and all, similarly derived? A little longer time, a little more perspective, a few more shocks to our slow-moving sense of values, may reveal much, as they have done in the past. I, for one, see need for patience rather than cause for despair.

But bias is a root of much destructive criticism; and for some occult reason the quality is far more evident in the musical than in other artistic spheres. A recent criticism of Stravinsky was strongly condemnatory largely on account of the writer's possessing, from no clearly assignable cause, a prejudice against the artistic progenitor of that composer, Rimsky-Korsakov. What hope can we entertain of comprehending, still less of enjoying, modern tendencies if we permit our sensibilities to become wholly enraptured by any one aspect of the music of the past—or, on the other hand, if we take strong exception to some particular trend which, in the natural order of things, must throw out a branch from the ever-growing musical tree? The art of music is, however, peculiar in this respect. It is not considered incompatible to enjoy Henry Fielding along with Anatole France, or to read both Thomas Hardy and P. G. Wodehouse. Yet violent prejudice and partizanship are commonly—nay, almost invariably—met with in the course of musical activity. But why? Without necessarily attempting to draw artistic comparisons, there is no reason in the world why we should not be prepared to accept every formula of significance, from that of Palestrina to those of Debussy and Scriabin; and the first step to attaining a clear vision of contemporary music is to remove what mists of prejudice and bias may obscure our view of the ramifications of the music of the past.

## The Musician's Bookshelf

The Music Section of the State Publishing Department, Moscow, has just issued Part 1 of 'The Outlines of the History of Music in Russia from the Earliest Times to the End of the 18th Century.' The author is Prof. N. F. Findeisen, the veteran worker in the Russian musical field, who tells us in the Preface that he began the collection and examination of his material forty years ago.

His original intention was to confine himself to the 17th and 18th centuries — the period covering the introduction, the culmination, and the decline of foreign influences in Russian music and the development of a musical culture of its own. This work was completed in 1918, but in 1919 Prof. Findeisen was appointed to the chair of Russian Musical History at the Petrograd Archæological Institute, and found it necessary to extend his labours to include the musical archæology and palæography of the country. This led to the investigation of the state of music in Russia from the earliest days.

The History is to be completed in seven parts, and will deal exhaustively with every aspect of the musical life from the time of the predecessors of the Slavs to the end of the 18th century.

Part 1 discusses the musical culture of the Scythians and Sarmatians, the Greek colonists settled on the shores of the Black Sea, and the Volga Bulgars and other inhabitants of the more northerly parts of Russia; the folk-music of the heathen Slavs, particularly the ritual and ceremonial songs; and the Russia of which Kiev was the centre of government, and which was closely associated with Byzantium. The volume is admirably printed, and contains many illustrations and an abundance of explanatory notes.

It is to be hoped that an English edition of this very important work by an authoritative writer, who has gone to the fountain-head for his facts, will be published. To those of us who imagine—if we think about it at all—that Russian music began with Glinka, it will be a revelation. S. W. P.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'The Language of Music.' By E. Stanley Roper and R. J. Wickham Hurd. Pp. 49 + Appendix, pp. 32. Oxford University Press, 5*s*. (The Exercises can be had separately, 1*s*. 6*d*.)

'Studies in the Art of Counterpoint.' By Stewart Macpherson. Pp. 172. Joseph Williams, 7*s*. 6*d*.

'Community Singing.' By J. T. Bavin. Pp. 37. Hawkes, 1*s*. 6*d*.

'Operatic Translations.' By H. F. V. Little. Vols. 1 and 2. Gramophone Publications, 2*s*. per volume.

'Behold these Daniels.' Being Studies of Contemporary Music Critics. By Basil Maine. With a Preface by Compton Mackenzie. Pp. 82. H. & W. Brown, 5*s*.

Fourteenth Annual Report of the Carnegie United Kingdom Trust. Pp. 114. Edinburgh: T. & A. Constable.

'Loneliness, and other Essays.' By Agnes J. Larkcom. Pp. 158. Duckworth, 4*s*. 6*d*.

'Le Manuscrit Musical M.222 C.22, de la Bibliothèque de Strasbourg (XV^e siècle), brulé en 1870, et reconstitué d'après une copie partielle d'Edmond de Coussemaker.' By Charles van den Borren. Pp. 219. From the Author, 55, rue Stanley, Bruxelles.

'Les Luthistes.' By Lionel de la Laurencie. Pp. 128. Paris: Henri Laurens.

'Evolution Disproved.' By the Rev. William A. Williams. Pp. 125. From the Author, 1202, Atlantic Avenue, Camden, New Jersey, U.S.A., 1 dollar.

'Novice Corner.' An Elementary Handbook of the Gramophone. Pp. 63. Gramophone Publications, 1*s*.

# Music in the Foreign Press

MOZART

The April number of *Die Musik* is a special Mozart number, containing articles by Edwin Fischer, Richard Specht ('The Mozart Legend of To-day'), Felix Boghen (on the hitherto unknown oratorio, 'Isacco'), Fritz Lauhöfer, Eberhard Preussner, Peter Epstein, Felix Günther, and Karl Grünsky (on the Masses).

FRANZ SCHREKER

The March-April number of the *Musikblätter des Anbruch* is devoted to Franz Schreker on the occasion of his fiftieth birthday. The contributors include Schönberg, Oskar Bie, Bittner, Paul Bekker, Alban Berg, Krenek, Petyrek, and Szymanowsky.

BOSSI'S MUSIC FOR CHILDREN

In *Il Pensiero Musicale* (February) Melchiorre Rosa writes in praise of Marco Enrico Bossi's pianoforte pieces for children. These are intimate, straightforward, and spontaneous in character, original, interestingly worked out within their limited compass, and altogether delightful. The list comprises: Op. 80, six easy pieces (Izzo); Op. 85, six easy pieces (Hug); five pieces (Peters, 1918); Op. 102, 'Jugend' (Hug); Op. 133, six morceaux d'enfants (Peters); and several books published by Carisch, Milan.

ON BYZANTINE MUSIC

The revived *Tribune de Saint-Gervais* (of which there will be six numbers every year) is very beautifully printed and got up. The first issue contains an essay by A. Gastoué on mediæval Latin documents referring to Byzantine music.

BEETHOVEN'S DEAFNESS

*Le Ménestrel* (April 20-27) contains an important contribution by Dr. Raoul Blondel (who is known as a composer under the name Raoul Brunel) to the study of the causes and psychological effects of Beethoven's deafness.

THE PRESENT STATE AND THE FUTURE OF FRENCH MUSIC

Among the interviews on this topic published in the French daily *Comœdia* (of which those with Honegger and Vincent d'Indy were noticed in last month's *Musical Times*), none is more pessimistic than the one in which Florent Schmitt expresses his views:

> It is no longer in France that the true tradition of French music is to be found: better seek it in America (where Nadia Boulanger's pupils are cases in point), in Spain, in Italy, in Russia, or wherever the younger composers have learnt the lesson taught by our great masters. Here the position is disastrous. With a few exceptions our young composers think of nothing but self-advertisement and money-making. They devote no energy to work. Who or what is responsible for this state of things? Stravinsky (whose 'Rite of Spring' I admire) pointed out the path of simplicity. Our youngsters followed the suggestion eagerly, because it meant to them the law of lesser effort. But there is a good deal of hypocrisy in Stravinsky's case: he showed the way to others while carefully refraining from following it. In this respect his influence proved disastrous.

YOUNG COMPOSERS IN LENINGRAD

In the April *Melos*, Igor Gliebof commends the following young composers working at Leningrad: Kushnaref (born 1890, of Armenian origin), whose best works are a Passacaglia with Fugue and a Sonata for organ; Riassanof; Judin; Schillinger (born 1895), whose pianoforte pieces, Op. 12, Sonate-Rhapsodie, Op. 17, and Symphonic Rhapsody 'October' are specially mentioned; Karnovich, Tulin, and several others.

A NEW WORK BY VIVES

In the April *Revista Musical Catalan*, Llius Millet praises the new choral 'Follies i Paisatges,' by Amadeu Vives, recently performed by the Orfeó Catalá.

GLAZOUNOV *CONTRA* 'BORIS GODUNOV'

In the Moscow *Sovremenny Teatr* (April 10) V. Belaiev quotes the following views set forth by Glazounov in the *Krasnaya Gazeta*:

> I emphatically advocate continuing to perform 'Boris Godunov' in Rimsky-Korsakov's arrangement, in which the lack of fluency of Moussorgsky's music is made good, and whose orchestration was devised according to the impressions produced on Rimsky-Korsakov by Moussorgsky's own rendering of 'Boris' at the pianoforte. Moussorgsky, being an excellent pianist, conveyed when playing a far greater intensity and variety of colour than there is in his actual orchestral setting.

Profs. Steinberg and Jitomirsky, of the Leningrad Conservatorium, are also in favour of the revised version; but there is a strong majority in favour of the genuine text. M.-D. CALVOCORESSI.

# New Music

CHORAL MUSIC

MIXED-VOICE

Kenneth Finlay's settings of 'Ours is the land' (Scotland) and 'The auld ash tree' show an agreeable feeling for pleasant sentiment, and for the smooth weaving of straightforwardly written parts (S.A.T.B.). In the first song, a few voices add a fifth part on the last page (Stainer & Bell).

'As Moshiach vet kummen' is a Jewish folk-song arranged by S. Alman for S.A.T.B., with short bits of solo tenor recitative. The words are (presumably) in Yiddish; there is no English translation, so we cannot tell what the song is about. Taken at a dignified pace, this would sound fairly impressive, though the harmony is conventional (Oxford University Press).

Avery Robinson has arranged for S.A.T.B. the negro 'spiritual' 'Water Boy' (the lad who brings water to negro convicts, working on the roads). The harmony is strongly coloured, and humming is effectively employed (Rogers). W. R. A.

MALE-VOICE

Peter Warlock has made an arrangement of 'One more river' (the ditty giving the details of the progressive numeralogical dispositions of those sentient beings, the simple relation of whose system of organized locomotion is interrupted by the frequent repetition of the inspiriting slogan 'Vive la compagnie'). This jollification is for a baritone soloist and T.T.BAR.B. choir. It is advisable to choose as pianist a person with large and sinewy hands; if he does his duty, his brow will certainly be wet with honest sweat by the time all are gathered in (Rogers).

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Eaton Faning's 'Voyaging,' for two equal voices, is a bright 'make believe' song for those who are not too grown up. The same composer's 'The Miller's Wooing' is a choral ballad, which John Pointer has arranged for S.S.A.—a lively, graceful, pleasantly old-fashioned piece, that a great many choirs will tackle with pleasure (Novello).

H. A. Chambers has arranged Alberto Randegger's 'Night' for S.S. (or S. and M-S.). This is easy music, that Sunday School choirs might look at (though it is suitable for every-day use as well) Another arrangement is that of C. H. Lloyd's 'The way for Billy and me' (S.S.). Lloyd had a charming touch. This is simple, happy music. 'The Wooded Hill' is the general title of four songs by Ethel Boyce, which are respectively called 'The Early Spring,' 'Summer Heat,' 'Autumn Time,' and 'The Holly.' The first, in its lower part, goes down to C sharp, the second to A, the third to B, and the last to B flat. The titles fairly suggest the moods (the Autumn one is grave); the music flows fluently, the parts interweaving and the melodies singing just as we know they will at this composer's graceful bidding. With a bracing descant on 'The Campbells are comin',' by Geoffrey Shaw, is printed E. H. Thiman's brief 'The Ferry,' for S.S., a bright setting of Christina Rossetti's 'Ferry me across the water, do, boatman, do.' National Songs with Descants, Set 4, contains 'The Campbells,' with nine other songs, deftly and judiciously treated by Geoffrey Shaw and H. A. Chambers, as well as a preface full of sensible advice, put in a few words, about the way to get the best out of descant singing. This collection costs 8*d*. (Novello).

UNISON

Three songs by Cecil Sharman are 'The Apple Elf,' 'The Nice, Neat Pig,' and 'A Pillar-Box Song.' The first and last have a gently-breezy air, and the second swings in a curly-tail fashion, in six-eight. All are suitable for quite small singers (Novello).

Singing games by Eleanor Farjeon are 'Bertha,' 'Gentle Lady,' 'The Green Cap,' and 'The Daisy-Field.' The first would be appropriate for fairly small people; the other two can be sung by the older ones of the singing-game age. There is a touch of distinction about the verses, that I like. It would be a good thing if pieces such as these were chosen as festival tests. Not always are the words that the kiddies are given to sing the best food for the imagination (Oxford University Press).

Three of Peter Warlock's songs have been arranged for two- and three-part singing. 'The bayley berith the bell away' is for S. (or M.-S.) and A. (top note E flat, lowest G). This is slow and rather plaintive. 'Mourn no moe' and 'Lullaby' ('Golden Slumbers') are for S.S.A. The first in particular is chromatically rich. The accompaniments will need careful balancing against the voices, for they are important, though not technically difficult. Music of this calibre ought to be welcomed by women's choirs of some experience in the use of vocal colour (Rogers).

VIOLIN

An Irish Folk-Tune ('Little Red Lark'), an Old English Dance ('Newcastle'), and a Cornish Folk-Tune ('Where be going?'), arranged for violin and pianoforte by Colin Taylor, are published by the Oxford University Press. All three pieces may be commended without reservation. The adapter has not tried to deck out these simple and beautiful melodies in the latest fashion; but at the same time he has neglected no opportunity to add a little seasoning where such an addition was an advantage. What is perhaps still more important, the writing for the violin is intelligent; that is to say, a maximum of effect is secured with a minimum of effort. This is exactly where William Kroll's 'Bizarresque' (Schirmer) fails. This piece is just a little too easy to tempt a very good player, and a little too difficult for a violinist of moderate skill. I have the impression that in writing the composer imagined something different from what the practical test of performance will reveal. The fingering of bar 18 of the violin part is unnecessary; of the last bar but two, arbitrary. There are two or three ways of fingering such passages, and the player will invariably choose that which suits him best—with or without the composer's leave.

F. B.

VIOLONCELLO

Cedric Sharpe has written two very pleasant and effective little pieces—Gavotte in G minor and 'The Angelus'—for violoncello and pianoforte (Joseph Williams). Indeed they are so good that one cannot help wishing the composer had taken counsel with those of his friends who have made composition their special study, and touched up the harmony here and there. No doubt Mr. Sharpe can reply that a Gavotte is an old form, and that a surfeit of tonic and dominant is not so objectionable when the soloist has something interesting to say. But it is no use pretending that we are not living in the year of grace 1928. And modern composers can do some pretty things with old forms.

More elaborate is the harmonic treatment of William Clifford Heilman's 'Romance' for 'cello (or violin) and pianoforte (G. Schirmer). But the melody does not flow so easily as one would expect in a drawing-room piece.

F. B.

CHAMBER MUSIC

Alec Rowley's Quartet for pianoforte, violin, viola, and 'cello, 'Water Colours' (Winthrop Rogers), is a conscientious piece of writing. It consists of four short pieces ('Simonette,' 'Shepherd's Holiday,' 'Oriental Vase,' 'Rain in the Valley'), every one of which has a clearly-defined 'mood' which the music describes adequately. The writing is modern in character, but not extraordinarily modern, and the use of dissonance is not the result of a desperate desire to be original, but of a taste which delights in its piquancy.

Schumann's 'Garden Melody' has been arranged for string quartet or string orchestra with pianoforte by Charles Tourville, Sidney Robjohns contributing editing, bowing, and fingering (Joseph Williams). The result is more harmonious than one would think, considering that three different cooks have contributed to this modicum of broth. The melody is less than thirty bars in length.

F. B.

PIANOFORTE DUETS

The pianoforte-duet repertory steadily maintains its interest and value, not only in the matter of original work, but also in regard to the important part played by four-handed arrangements of orchestral and chamber music. There is no better

way of getting at the inside of a work, and in most cases the material is unexpectedly effective in its transcribed form. Emily Daymond's arrangement of Parry's 'English Suite' for string orchestra (Novello) should be welcomed by duettists. The music is very characteristic of Parry in its frank tunefulness and robust—at times bluff—humour. Such things show him as the 'English Bach' far more than anything else in his output. It is impossible to play this Suite without being reminded of the 'Brandenburg' Concerto and the String Suites. The arranging has been well done, although some players may think (as we do) that the primo L.H. is taken down too frequently into territory already occupied by the secondo R.H. A more liberal employment of the top of the keyboard would have avoided this, as well as adding brilliance to the music. This detail apart, the transcription is a capital bit of work. The music is only moderately difficult, so a host of pianists will be able to enjoy this healthy, breezy work.

In the way of original music, is a first-rate set of six duets by Thomas F. Dunhill, under the title 'Pastime and Good Company' (Oxford University Press; in two books). The grade is 'C. D.,' with, we think, more of D. than C. The pieces show Mr. Dunhill at his best. We have enjoyed them all, especially the 'Morrice' (1), 'Piccaninnies' (4), and the rousing 'English Jig' (6).

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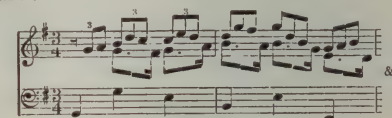
Messrs. Chester have added two numbers to their 'Répertoire Collignon'—'Three Old English Songs' and 'Vieilles Chansons Françaises,' both sets arranged, with pianoforte accompaniment, by Guy Weitz. (The French songs number seven.) The settings are an engaging mixture of simplicity and sophistication, and a singer with a light, highish voice and a sense of humour and characterisation could make much of them. A deft pianist is called for, though the accompaniments are not really difficult. As in the voice-part, the question is one of style rather than of technique.

The Oxford Library of Standard Songs, edited by Steuart Wilson, is developing into a very useful repertory. The latest batch we have received includes such diverse fare as 'Voi, che sapete,' 'Widdicombe Fair,' Purcell's 'Evening Hymn' and 'I'll sail upon the dog-star,' 'The lass with the delicate air,' Salvator Rosa's 'Star Vicino,' &c. The Mozart and other classical arias are provided with fresh translations by Edward J. Dent and the Editor; the accompaniments to folk-songs are mainly by Gordon Jacob, who has hit a sensible mean between baldness and over-elaboration. He deserves a good mark, above all, for writing entirely diatonic harmony to the 'Londonderry Air.' In fact, his folk-song accompaniments are among the best we have seen. A few others in the series are less happy. Harold Davidson, for example, in 'The harp that once,' attempts more, but his hits are out-balanced by the misses—*e.g.*, bar 4 of the last page, where the harmony of the third beat is clumsy. Ronald Biggs sets out to be interesting in 'Oft in the stilly night,' but the persistent clashes become monotonous, and are not in keeping. In 'Jesu, Joy of man's desiring' is a prefatory note which dodges the question of the relative value of the dotted quaver and the triplet by quoting Schweitzer, who says that 'is merely the old, inexact method of notation for and Tovey ('when Bach wants 9-8 time he can write it. The guiding principle in these 18th-century rhythms is that, while meaningless distinctions are ignored, expressive distinctions are emphasised'). The note goes on: 'The singer must not imagine that he is exempt from thinking about the musical problems of the accompaniment.' To which the singer might retort that the earnest editor must not imagine he is doing his work by sitting on the fence. His job is to guide his customers. Here the combined courage of Steuart Wilson and Gordon Jacob (the arranger) ought to have been sufficient for a definite view. Both Schweitzer and Tovey being right, the solution is found in the style of the piece in which the problem arises. It is clear that the constant clash of against is opposed to the flow of the music and the mood of the words, and the answer is as certainly in favour of treating both figures as triplets.

The cases covered by the Tovey view are exceptions, and are unmistakable by a performer who looks at the whole instead of at details. We add that Mr. Jacob, despite that hedging prefatory note, treats the dotted quaver figure in what we believe to be the wrong way. Does he really believe that Bach wants the lovely, flowing movement spoilt by such a stuttering, dot-and-carry-one method as this?:

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'When George III. was King' is 'a dramatised concert programme of old English music,' the dialogue written, and the music chosen and arranged, by H. J. Taylor (Curwen). There is material here for an evening's entertainment by about a score of performers. Scenery (interiors) and costumes are prescribed, but they are not indispensable in these days, when Shakespeare is acted in modern dress with a mere backcloth. The numbers are for vocal and instrumental soloists and ensembles. The music comprises thirty-four pieces, mostly old friends, from John of Fornsete's round onwards. The connecting dialogue could be made not unfunny, but 'tis after all secondary to the music. We like all the pieces except Mr. Taylor's 'spoof' anthem on 'the wicked flea'—a piece of questionable taste and poor music—which can be omitted without damaging the scheme.

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The Oxford University Press sends a couple of Bach Cantatas. No. 152, 'O walk the heavenly way,' edited and arranged by Charles Kennedy Scott, with English words by Beatrice E. Bulman, is for two solo voices (soprano and bass) and solo instruments (flute, oboe, viola d'amore, viola da gamba, and continuo)—a combination used in no other Cantata. The work is of sustained beauty, and consists of a Sinfonia (the main subject of which, in a major key, was used by Bach in the Organ Fugue in A), two bass recitatives, fine arias for bass and soprano, and a duet. The other Cantata is No. 31, 'The heavens shout.' Here the two chief numbers are the vigorous opening sonata and the long, jubilant five-part

chorus (S.S.A.T.B.). There are also solos for soprano, tenor, and bass. The editor is Dr. Whittaker, and the English text is by Prof. Sanford Terry.

We have received the full score of Gustav Holst's Choral Ballet, 'The Golden Goose' (Oxford University Press). The story, adapted from Grimm by J. M. Joseph, lends itself well to the form. Though scored for full orchestra, the work can be played by a force of strings and one each of flute, oboe, clarinet, bassoon, horn, and trumpet, or by strings and pianoforte. The choral portion is for S.A.T.B., but when performed by children it may be sung in unison, except for one short passage where a second part (alto) is essential. The Ballet may be done in- or out-of-doors. The score promises a very attractive show.

Vol. 2 of 'The Oxford Song Book,' collected and arranged by Dr. Thomas Wood (Oxford University Press), is supplementary to the volume already compiled by Prof. P. C. Buck. It is divided into five sections—General Songs (35), Sea Songs (20), Frivola (*i.e.*, nonsense songs such as 'Old King Cole,' 'Owd Joe Braddles,' &c.) (19), Rounds (14), and Fiddle Tunes and Fragments (52). The last section —a happy idea—consists of jolly things 'apt for fiddling, fluting, and whistling,' as the Preface says. The pianoforte part is rightly simple; as the melody always appears at the top, even a poor pianist can help the singer when necessary. Moreover, the songs can be played as little pieces. Dr. Wood has no objection to the more skilled accompanists adding frills to his simple schemes, but he pleads for his basses to be respected. The collection is for chorus rather than soloist—hence the Rounds. There are notes, historical and explanatory—all homely and at times racy. This is a compilation for school, camp, and fireside—pretty well everywhere, in fact. The musician who is above and beyond it has our condolences.

### AN ERROR

We regret that a typographical error occurred in the advertisement of Challen Pianos Ltd. (14, Hanover Street, Regent Street, London) that was printed on the third page of the cover of our issue for May. The price of the new 'Miniature' Grand Pianos is not 108 guineas but 99 guineas.

## Gramophone Notes

BY 'DISCUS'

### H.M.V.

Apparently Franck's Symphony has not hitherto been electrically recorded. The set of records made by the Philadelphia Symphony, under Leopold Stokowski, is good, with a few disappointing moments. There are some fine climaxes, and the treatment generally is vivid. But it is a pity the weak 'Faith' theme is made even weaker by being drawn out and sentimentalised. Most of us who are jealous for Franck's future would get over that lapse as quickly as decency allows. In the middle section of the slow movement the delicate passage for violins loses its usual fascination owing to the *tremolando* not coming through. We hear plain, single notes instead of rapid repetitions (D1404-08).

An orchestral arrangement of Bach's organ Toccata and Fugue in D minor is played by the Philadelphia Symphony Orchestra, conducted by Leopold Stokowski (D1428). Much of Bach's organ music may be effectively transcribed for orchestra, but this work is not among it, I think. The writing throughout is essentially that of the keyboard; and in the frequent building-up of dissonances over a pedal-point nothing in the orchestral battery can approach a real big organ pedal stop. However, despite some eccentric changes of pace in this performance, and a few blurred effects, there are many fine moments.

Having waited long for a recording of Delius's 'On hearing the first cuckoo in Spring,' we get two in one month. My preference is for the Beecham record, mentioned below. The H.M.V. recording was made by the London Symphony Orchestra, conducted by Geoffrey Toye. It is far from clear (E505).

On the whole, pride of place in this batch must go to the records of Chopin's Twelve Studies, Op. 10, played by Backhaus. Here is not only first-rate playing, but tone-quality and clarity far above the average. Such records as these do really constitute a menace to the pianoforte recital. One could hardly wish for anything better. The Studies fill three records (DB1132-34), and in order to make an album worth while, a fourth record is added, giving the Berceuse and the E flat Waltz, no less well played and recorded (DB1131).

Certain of Liszt's Hungarian Rhapsodies have been recorded so many times that Mark Hambourg does well to break new ground with a capital reading of No. 8 (B2667).

Schubert's Sonatina in G minor, for violin and pianoforte, is played by Isolde Menges and Arthur de Greef—beautifully by the former, noisily by the latter. Mr. de Greef drowns the fiddle at times, and fairly smites poor Schubert's chords. Why play the pianoforte part of a slight Schubert chamber work as if it were a Liszt Rhapsody? (D1398-99).

A good addition to Schubert Centenary material is the record of four of the songs—'Im Abendroth,' 'Die Vogel,' 'Die Post,' and 'Wohin?'—delightfully sung by Elisabeth Schumann (D1411).

A less good addition is a record of Master Lough singing 'Hark! hark! the lark' and 'Who is Sylvia?' (B2681). A maturer voice is needed, and I'm sorry to find this accomplished youth developing a pronounced tremolo. He can still make the average woman soprano sound clumsy when high notes have to be taken with ease and perfect accuracy: a pity he threatens to join her in that curse of modern singing, the perpetual wobble. 'Hark! hark!' has a second verse—*not* by Shakespeare—tacked on: something about 'silent night, and starry hosts on high.' Why? Is there no longer a place for the perfect miniature? And, as usual, the text of 'Who is Sylvia?' gives us the Bard 'improved.' There ought to be a society to stop this sort of thing.

John Goss and the Cathedral Male-Voice Quartet are heard to even more than usual advantage in four shanties—'Blow the man down,' 'Tom's gone to Hilo,' 'Lowlands,' and 'Highland Laddie' (B2698).

If songs of the Paul Rubens and Kennedy Russell type are to be sung, let it be by Peter Dawson. He is first-rate in 'The Admiral's Yarn' and 'At Santa

Barbara.' Capital tone and style, unforced humour, and diction that gives us every word clear and significant (B2661).

A couple of unusually effective operatic records call for note—Elisabeth Rethberg in 'Elsa's Dream' and 'Elizabeth's Greeting' (D1420); and a Quartet from 'Rigoletto' and a Sextet from 'Lucia,' sung by Galli-Curci and other stars of equal glory. Here is the maximum of effect with the minimum of musical worth—a fine, resounding din that will delight many a parlour over and over again (DQ102).

Some recent H.M.V. organ records are discussed on p. 527.

COLUMBIA

Several important orchestral recordings are to be noted. 'Till Eulenspiegel,' played by the Brussels Conservatoire Orchestra, under Defauw, has, I feel, only one really weak spot, and that is at the end. Poor Till's sudden arrest and taking-off somehow have a less moving quality than usual. Still, this work of Strauss's—perhaps the best, and certainly the most human—makes a fine addition to the gramophone repertory (9375-76).

The 'Rhine Maidens' Song' (L1993) and 'The Ride of the Valkyries' (L1994), are played by the New Queen's Hall Orchestra, conducted by Sir Henry Wood. Expectations are hardly realised in the 'Ride,' which I have heard more vividly gramophoned.

Finished playing and clear reproduction are the distinguishing qualities in the records of Haydn's 'Clock' Symphony, played by the Hallé Orchestra under Sir Hamilton Harty. There is a growing public for Haydn, and this is the playing that will increase it. It was a happy thought to use the spare side for an unfamiliar work by Weber—the Overture to 'Abu Hassan.' The sprightly little piece is a worthy companion to the Symphony (L2088-91).

Beecham was the best of choices as conductor of Delius's 'On hearing the first cuckoo.' The orchestra is the Philharmonic, and the result is, I think, the best Delius record so far issued (L2096).

Chamber music recordings have a popular addition in Dvorák's 'Nigger' Quartet, played by the London String Quartet, who give a sensitive performance of this beautiful work (L2092-94).

In choosing a Dvorák Slavonic Dance, Spizeti has been unable to get away from the G minor one that has already been recorded several times. With it is an effective Largo by Veracini, arranged by Corti (L2097).

Another hackneyed choice is that of Sascha Jacobsen's, who adds to the records of the Poldini-Kreisler 'Poupée Valsante.' His companion piece is Moya's 'The Song of Songs,' a poor, sentimental thing, with which his playing is in keeping (4771).

There are three good pianoforte records. Pouishnov does well to give us in full Schubert's Sonata in G, of which the Finale is specially attractive (9396-400). The odd side on the last record is of Schubert's Impromptu in A flat. Why does Pouishnov, like most other pianists, play the D flat section at so furious a pace? It is simply a whirl of notes. The composer indicates no change of speed at all. (But what did *he* know concerning the performance of his own music? Ask the Pouishnovs and Gray-Fisks.)

Another Schubert record is of a number of the little Viennese Valses, strung together under the title, 'Old Vienna,' arranged and brilliantly played by Ignaz Friedman (L2107).

Mendelssohn's 'Spring Song' comes up quite fresh in the performance by William Murdoch, who brackets with it Paderewski's Minuet in G (9372).

A new-comer in the vocal line is Bella Baillie. She will be a stayer, if we may judge from the brilliant form shown in 'O come, do not delay' and 'You, who have knowledge,' from 'Figaro' (9373).

## Player-Piano Notes

ÆOLIAN

*Duo-Art.*—Although pianoforte transcriptions of orchestral works are rarely satisfactory, they have their use, in that they enable those out of reach of orchestral performances to gain acquaintance with the finest of the classics. The 'Eroica' Symphony has been arranged and is performed by Frederic Lamond, a part of the first movement being on Roll 1 (531).

With the exception of Moszkowski's attractive Scherzo-Valse, brilliantly played by Nadia Reisenberg (7153), and Arensky's Study in F sharp, Op. 36, played by Gitta Gradova (7152), the standard of works in this list is mediocre. It is a pity that some of the intellectual energy expended on the excellent 'World Music Series' could not be spared for this department.

It is difficult to understand the use of *Duo-Art* song accompaniments. A good singer would surely be irritated by being bound down to an accompaniment which carries him on, or holds him back, regardless of his own ideas of interpretation. The boot is on the wrong leg: the singer has to adapt himself to the pianoforte, instead of *vice versâ*. The accompaniment to 'The lass with the delicate air' (0102) is very bad rhythmically, and the roll is likely to do harm by encouraging a slovenly, sentimental method of singing. On the other hand, a few good rolls which do not allow (as this one does) a singer to hang on to high notes just because they are high, or to distort the time-values, would be a wholesome corrective. It would do the rhythmless warblers a power of good to be kept moving by an inflexible roll. 'The little brown owl' accompaniment, in D, is better (0123), but even here one wearies of the *rubato* of the singer for whom it was played.

*Hand-Played.*—It is good to have Schumann's 'Carnival,' though the violent and agitated rushes of Robert Schmitz are somewhat disconcerting and make for confusion (A1065*e*).

The best of the batch is one of Paderewski playing Chopin's Mazurka in B flat minor, Op. 24, No. 4. It is really first-rate, as might be expected (A1069*f*).

There is also Nevin's 'Gondoliers' ('A day in Venice'), played by Robert Armbruster (A1067*a*).

*Metrostyle.*—These include a four-hand arrangement of Jensen's 'Wedding Music' which is quite attractive and jolly (T30373*c*-34*c*), and a set of good Valses by L. Emilie Bach, the second roll of which is considerably more interesting than the first. All these could stand, with advantage, a slightly quicker pace than the line suggests (T30371*c*-72*c*). Gabriel-Marie's Impromptu Valse is bearable only when played at a good round pace (T30370*c*).

BLÜTHNER

First on the list is a very successful four-handed arrangement of Beethoven's Quartet in A, Op. 132, on five rolls. As is to be expected the Andante

suffers from the inevitable defects of a pianoforte transcription, but the other movements come off remarkably well, and the whole set makes a fine acquisition to the musician's library (58589-58593).

Francis Planté gives a brilliant performance of Chopin's Scherzo in B flat minor (55792), though the change in the *tempo* of the Trio seems over-violent.

Pierné's light music is always both attractive and good, and his Valse, Op. 5, is no exception. It is delightfully played by himself (57101).

The Polish Dances, Nos. 1-3, Op. 37, of Rozycki Ludomir, seem to have an authentic flavour. They are fairly exciting and unusual, and Karol Szreter treats them with a good deal of brilliance (59589).

Paul Schramm plays two attractive things by Bortkiewicz—Pièces Lyriques, Op. 11, No. 6 (55810), and Prelude, Op. 13, No. 6 (55811). They are well contrasted and out of the ordinary.

Two more pieces of the light type, and very good, are Schütt's Menuettino, Op. 43, No. 1, and Moto Appassionata, Op. 43, No. 3 (59723 and 59725 respectively). The first-named has rather too much repetition, but Franz Wagner does much to mitigate this by brilliant playing. There is also an arrangement of Brahms's 'Wiegenlied,' Op. 49, No. 4, played by Felix Gieseking (59429).

D. G.

## Wireless Notes

By a Mere Listener

At the Congress of the British Music Society, the other day, a letter was read from Mr. Cyril Scott. 'At one time,' he wrote, 'music was an art. It has now become a vice.' Gramophones and wireless, he added, were now habits instead of pleasures.

Well, one of the few gleams of light among the dull inanities of M. Charlot's interminable 'Hours' was the playing by Mr. Cyril Scott of one or two of his own compositions. So why this cynicism, Mr. Scott?

And how listening to gramophones of the older type, with their horrible 'scratch' and their frequently grotesque interpretation of the music recorded, should have been more pleasant than listening to the greatly improved gramophones of to-day, I really can't understand.

As for wireless, those of us who have been constant listeners for several years are well aware of the fact that the wireless transmission of nearly every kind of music has improved tremendously. It will continue to improve. And though Mr. Cyril Scott may tell us that listening by means of a wireless set to his own compositions—or even those of other composers!—is more a habit than a pleasure, we shall continue to listen to those programmes which happen to contain music suited to our needs.

For we—and there are many thousands of us—are people who, for one reason or another, have little chance of hearing music, and especially good orchestral music, at first hand. This is why we welcome wireless. This is why, I think, every professional music critic should welcome *us*. But few of them do. We are tired of being told—or, at any rate of having it implied—that to enjoy the full flavour of any musical performance it is necessary to be in the hall where the performance takes place; that a symphony, for instance, cannot be listened to with real pleasure unless he who listens is also able to watch the movements of the players, the antics (sometimes) of the conductor, and the bored expression on the faces of the critics. This is one of those half-truths which, the critics seem to think, if they repeat often enough will become the whole truth. As a matter of fact the other half is much more likely to become true as time goes on, namely, that the listener, sitting quietly in an armchair, with an efficient wireless set and ear-phones, is in a better position, both physically and mentally, really to enjoy a fine performance of any kind of music than many of the people who are actually present in the concert-hall.

Moreover, many of such listeners will look out for, and read with interest, what the critics have to say regarding performances which have been broadcast. Thus the critics are gaining a very large number of new readers. This ought to please them. And instead of writing of us as if we were nincompoops, they should use any influence, either direct or indirect, they may possess, to persuade the B.B.C. to give us better music, and more of it. At present the Corporation seems to have got the idea firmly fixed in its head that the more-or-less-unmusical mob (for which it caters so assiduously) cannot stand orchestral music unless it is 'arranged for,' and played by, a 'military band.' Nonsense! There is no reason whatever why the B.B.C. should not form a really good orchestra, and give us two or three programmes each week of orchestral music of a class which would not only please medium-browed listeners, but also that large number of slightly lower-browed people who are perfectly capable of appreciating good orchestral music if they hear it often enough for its beauties to become familiar to them.

H. E.

## 'THE DREAM OF GERONTIUS' IN LINCOLN CATHEDRAL

Sir Edward Elgar can have no reason to complain that his works are neglected in these days. It is true that we should welcome more frequent hearings of the two Symphonies, and especially of 'Falstaff,' but the oratorios are far from being forgotten, and as regards 'The Dream of Gerontius,' which is perhaps his most characteristic work, it has been strongly in evidence of late. By a strange coincidence it was given three times within a week by important societies at Leeds, Bradford, and Sheffield; all of them performances which may be described as brilliant, and on May 9 it was heard in Lincoln Cathedral, at a service which recalled the old festivals held alternately at Lincoln and Peterborough. For various reasons these have been in abeyance since 1910, on which occasion Elgar conducted his 'Gerontius.' It was chosen again for this occasion, when, under Dr. J. G. Bennett's direction, it was given on a rather smaller scale, but with a perfectly adequate force. The choir, of about two hundred and ten voices, was purely local, consisting of the Lincoln Musical Society and the Cathedral Choir, the latter representing, with a few contraltos, the semi-chorus, in which the expert singers had a task which they fulfilled to perfection. The orchestra of sixty-three was chiefly from the Hallé Orchestra, with five trumpets and trombones of the Leeds Symphony Orchestra and some twenty amateurs, and Mr. H. S. Trevitt was at the organ.

The soloists were one and all artists of the first rank. Mr. Steuart Wilson has no superior in the part of Gerontius, which suits his voice and his artistic personality to perfection. His vocal powers

have advanced in recent years, and to them he adds a certain note of earnestness and spirituality which is so essential to a perfect realisation of the character. Miss Muriel Brunskill is a contralto whose vocal endowment has always been exceptional, and if in dramatic power she has been less distinguished, her experience with the British National Opera Company afforded a training which has been of great service to her. The baritone, Mr. Howard Fry, with his good voice and refined style, completed a cast upon which it would not be easy to improve. ♂ ♀ ✕ ♀

One of the reasons for discontinuing the festivals was the objection to erecting a temporary platform in the church, so the choir had to be placed on the level, and this undoubtedly made it more difficult for the conductor to get into touch with the singers, and affected to some extent the brilliance of the performance and the smartness of the attack. All the more credit is therefore due for the good ensemble sustained throughout, and the effect of the great chorus, 'Praise to the Holiest,' with its climax of splendour, was most impressive. One could not but feel how much it, and indeed the whole work, gained from being given in an ancient church with all its solemn associations.

Advantage was taken of the occasion to offer a tribute to the Centenary commemoration of Schubert's death, and it took the form of the great Symphony in C. The choice was, of course, unexceptionable, and it was unfortunate that time did not allow of the whole work being given. The first and second movements, and the first section of the Scherzo, were all that was played, and it could not be denied that this resulted in some sense of anti-climax, for it was impossible not to remember the splendour of the Finale, with its unsurpassed effect of irresistible energy, growing in force and grandeur as it proceeds. Still, half a loaf is better than no bread, and what we heard was Schubert at his best, performed adequately under a conductor whose intimate sympathy was shown unmistakably. Not the least effective feature of the service was the singing of two hymns, 'Praise my soul, the King of Heaven' (Goss) and 'Now thank we all our God,' the orchestral accompaniment to the former by B. J. Dale, and the latter by Dr. Bennett.

The problem of finance was intensified by the fact that admission was free, but a preliminary appeal for donations towards the necessarily heavy expenses was not ungenerously met, and the collection, from a congregation which filled nave and transepts to overflowing, amounted to £114, so that one may hope the Dean and Chapter, on whom anxieties concerning the repair of the fabric have of late fallen heavily, may be encouraged to repeat an experiment which has had such a successful outcome.

HERBERT THOMPSON.

# Teachers' Department

## THE PERSONAL ELEMENT IN TEACHING MUSIC

BY BARBARA HOWARTH

During the last twenty or thirty years a great change has taken place in the method of teaching. In the days when it was not thought necessary to consider pupils as units, teachers knew little and cared less about psychology, and all one had to do was to shepherd the flock down a well-worn track, beginning with 'Home, sweet home' and ending in 'The Maiden's Prayer.'

Nowadays in the light of modern thought, we know that it is the individual which matters—first, last, and always.

But in spite of what we hear and read on the subject, it must be admitted that a number of present-day teachers, although fully equipped for the educational side of their work, have not advanced beyond the old-fashioned system of mass production. These people divide their pupils into two sets, 'Workers' and 'Non-Workers,' and deal with them on the broad principle, 'If you practise you are very, very good, if you don't practise you are horrid.'

This somewhat conservative method is not only ineffective, but is directly responsible for many failures, the reason being of course that an opinion based on results is not always to be depended upon. In other words, it is not what a pupil does, but the reason why he does it, which is of importance. By way of explanation, we will look at two or three well-known types of student, starting with one, generally a child, who, with more or less candour, refuses to practise.

A little pupil who shows a marked antipathy towards his work usually does so from one of two reasons; either he has no natural liking for music, or his interest is dormant. The wise teacher instead of wasting the lesson in useless invective, gets to work in a different way. He knows that love of music is not given to each one of us, and that maybe an unmusical child is being forced to take lessons. If that child is offered sympathetic encouragement to do something he doesn't want to do, he will make an effort to respond, but if his fumbling attempt is accompanied at every step by scolding, he will surely rebel and come to an inglorious and sudden full stop. Moreover, his dislike for music has become hatred—he has had enough.

On the other hand it may happen that a child has that innate power called talent, and won't work simply because his interest is asleep. In all probability the teacher of such a child as this, recognising the latent ability, has, with ideas of a technique-to-be, placed him on a course of scales and exercises, backed up by pieces of the strictly classical school. Now very few children will stand this kind of treatment for long, and the same thing occurs, practice is not done, and in consequence such pupils are put in the 'Won't work' category, with the additional label 'lazy.'

Should we go a little deeper into the source of the trouble, and substitute 'dormant imagination' for 'dormant interest,' the remedy is clear.

Children enjoy a piece they can grasp. 'The Goblin up the Chimney' grips their imagination, whereas 'Sonatina in C' leaves them unmoved; we must remember that 'tell me a story' applies to music as well as to books.

Competition, especially for an older child, often works wonders, and a musical evening for pupils only, when each one performs, has a three-fold advantage; it helps to overcome self-consciousness, teaches the value of criticism, and most vital of all, by bringing pupils into touch with one another's work, arouses enthusiasm.

And now we come to the other extreme—the plodder. A title given to one who, while lacking real ability, practises with laborious diligence. Tradition tells us that practice makes perfect; here is a student who practises, but who, far from

becoming perfect, makes little, if any, headway, and the question arises—what are we going to do about it? Are we to praise his industry and overlook the quality of his work, or should we give a candid and honest opinion?

The answer depends largely on the pupil himself. If he takes music as an accomplishment, we can proceed on the assurance that education is never wasted, qualifying the statement by the knowledge that if a man 'hath no music in his soul' we cannot remedy matters by an external process, and therefore must not expect too much. But if music is intended to become a means of livelihood, I think that we who know from experience that our profession is overcrowded with teachers unfitted for the work, should offer a warning before the victim becomes a square peg in a round hole. As Sarah Grand says:

> How kind 't'would be of you, who never seem
> With self-doubt plagued, to look into my state,
> And, finding me the powerless victim of a dream,
> To tell me true you think me second-rate.

## ON 'LEARNING MUSIC'

By A. H. Peppin

A little girl was once observed by her mother to be deeply engrossed in a corner of the nursery with a box of paints and a drawing-board. 'What are you painting, dear?' said the mother. 'I'm painting a picture of God,' replied the child. 'But you can't do that,' objected the mother, 'none of us know what He is like.' 'Well, they will know when I have finished this,' was the answer.

This anecdote is related in no spirit of irreverence, but merely as a text from which may be extracted a moral that should be useful to teachers of music more perhaps than to most of those who are engaged in the task of education. The little girl was, in her crude, childish way, aiming at self-realisation, and she was unconsciously aiming at it in the only way that is educationally sound—namely, by the method of achievement. And the moral that I wish to extract from the story is the principle that self-realisation through achievement should be the main end of education, and that there are few, if any, educational subjects that offer the genuine educator such golden opportunities of putting this principle into effective practice as the study of music carried out on what I venture to characterise as sound lines.

For present purposes, then, I intend to consider music-study as the handmaid of education, convinced as I am, as the result of the experience of many years, firstly, that the best educational results are coincident with the most artistic musical results; and, secondly, that those methods of music-study which are in accordance with the soundest educational theories will generally train students of music to the most thorough appreciation of the art.

There seems indeed to-day sufficient excuse for my desire to emphasise the truth thus stated, inasmuch as teachers of music—at any rate in schools—seem inclined to consider, and in many quarters are encouraged to consider, the study of instrumental music as a thing to be disparaged. It is becoming fashionable to speak slightingly of 'learning music' through the medium of the pianoforte, and if you want to be on the crest of the wave you must point to successful efforts in communal choral singing or in the encouragement of 'musical appreciation.' Now let me say at once that none of these efforts are to be slighted or discouraged. Their good results deserve to be recognised, and must be far-reaching. Nor are they incompatible with the methods that I advocate. But in the long run they are short cuts, and with most educational short cuts they share the implication of superficiality. They are achievements sometimes of a high and admirable order, but achievements less of the taught than of the teacher. My contention is that the highest aim of the teacher, if he is also to be an educator, is not to point to his own achievements but to encourage achievement, and through it self-realisation, in his pupils. This is less conspicuous, and more difficult.

I may perhaps be forgiven for forestalling criticism and preventing misconception by stating that it is now twenty-seven years since I started in one great public school orchestral concerts of classical music the programmes of which were successfully introduced to their youthful audience by explanatory and illustrated lectures, and thirteen years since I introduced similar concerts in another great public school. In both these schools the series has been carried on (on the same lines) up to the present date by my successors, and in each the concerts are an established institution. I cannot therefore be justly accused of undervaluing the systematic encouragement of 'musical appreciation.' It is, however, my firm conviction that valuable though such means are in effecting, on masses of boys, 'conversions' to an interest in music, their value is less than that of the bulk of inconspicuous work done at the pianoforte in the joint effort of master and pupil in 'learning music'—this with the important provisos that the pianoforte work must be relentlessly thorough; that it must aim at results that are artistic, if modest; that in the end it leads the pupil (as such study can hardly help leading him) to serious study, and finally to some degree at least of self-realisation by the path of achievement. This is not the place to offer detailed suggestions of methods by which 'learning music' may be truly educational; but to prove its purely musical value as well as its potentialities it is only necessary to point to what is actually being done in some schools and brought to the light of day by school concerts and instrumental competitions. And if I am asked why its value is questioned, I reply, 'because many music teachers shrink from the effort which it demands of themselves and their pupils—shrink from relentless thoroughness, and, being thus precluded from winning artistic results and from leading their pupils on to tangible achievement, take refuge in short cuts and are content with the second best.'

This point, however, I do not desire to press home. My object is not destructive criticism but constructive suggestion. And here let me say in parenthesis that though I illustrate my contention chiefly by reference to pianoforte study as the most ready to hand medium, yet, speaking generally, the same principles apply to the study of any instrument and to serious work (not dabbling) at composition.

In the first place, then, it is a statement that needs only to be made to be admitted that there is a gulf between those who have devoted serious and thorough study to the technique of any art, and those who have either not studied or have studied in a dilettante style. Any experienced student of any art can at once detect the difference, even in a casual conversation. He perceives that the criticisms of the dilletante exhibit an imperfect apprehension; that his appreciation, though it may be enthusiastic and genuine, is vague and disproportioned; that as a

critic his judgments are not to be relied upon. And this applies correlatively to his enjoyment. An enjoyment that is not enlightened by knowledge need certainly not be valueless, but it has not the same value that comes of thought, experiment, close attention, and effort. It is apt to be found in the wrong things for the wrong reasons, and therefore cannot generally be much more than skin deep.

On the other hand, an almost necessary concomitant of serious study and effort is some degree at least of achievement. Here we reach what is from the educational point of view the root of the matter. Prof. Huxley stated the main purpose of education to be 'to enable us to do the things we ought to do, when we want to do them, whether we like them or not.'* That is to say, in so many words, that the main object of education should be the acquisition of power, and it is through achievement that power, and with it self-realisation, grows. Here stands revealed the supreme value of serious music-study—for it is not difficult to see how power must grow in the mind and character of the instrumental student in the mastery, by dint of serious and thoughtful effort, of piece after piece of properly graduated difficulty: each piece being another rung in the ladder, another step up the hill attempted and accomplished, with an ever-widening view, luring on towards the rainbow's end that will never be reached, in a chase that is its own reward. Here is power steadily and surely growing, and with it self-realisation. Assuredly the conclusions of modern psychology are falsified if this process is not a most valuable aid to the highest aims of education of both mind and character. The dilettante with his 'appreciation' stands on one side of the gulf, the serious student with his achievement on the other.

I have said that no apology is needed for thus treating music study as the handmaid of education in general, because the best educational results are coincident with the best musical results. I have also stated reasons for holding that the enjoyment and 'appreciation' of music are imperfect that are not founded on attention, knowledge, and effort.

Let us, then, briefly consider the quality of the enjoyment of music which is the prerogative of the student who has studied the pianoforte with that serious thoroughness which alone can have led to solid achievement.

In the first place he has learned to listen minutely and attentively to the sounds that he makes; then to note details of emphasis and phrasing; to hear accurately the notes which form a chord; to grasp the structure of the composition that he plays with a knowledge that it is not hearsay, but first-hand. He has acquired an aural sensitiveness which has quickened his perception of the differences between pleasing and unpleasing sounds, and has given him a sense of tone. If he has a first-hand grasp of the structure of one (say) sonata movement or fugue, or of a simpler form, he has acquired the ability to compare one example of that form with another and to know implicitly, if not explicitly, the differences between them. He has begun to realise what is meant by polyphony, and to hear the inner parts. All these things, and others too subtle to set forth, form the equipment of the student who has 'worked at the bench'—provided that his work has been under guidance that has combined thoroughness with sympathy, encouragement with minute criticism, experience with enthusiasm.

Effort, no doubt! But we get nothing for nothing in this world, and an apprehension of the subtleties of any art (without which 'appreciation' is superficial and enjoyment vague) is not to be won without effort, and whilst the effort is a worthy one the hope of reward is great.

Lastly, there is a growing recognition among educational theorists of the value of team-work. And, whether educational theorists or no, many musical instructors of youth seem fully alive to it and ready to make use of it. But it should not be forgotten that the value of team-work depends largely upon the individual achievement of the members of the team. It is not necessary to be a mathematician to know that $0 + 0 = 0$.

To shrink from the effort required both of teacher and pupil in serious 'working at the bench' in the study of instrumental music is surely not only to let slip opportunities of the highest educational value, to deprive the young student of unparalleled possibilities of acquiring power and self-realisation through solid achievement, but also to let slip his best opportunities of acquiring a sound critical faculty (which is the real meaning of 'appreciation') and the fullest enjoyment of the best.

* Cited by Dr. H. Crichton Miller, 'The New Psychology and the Teacher' (Jarrold).

## POINTS FROM LECTURES

Much of the biographical matter given by lecturers during the Schubert Centenary is well known, yet the usual stories read fresh and winsome as the composer's music. In a phrase or two, Mr. Carlos Vazquez caught this spirit in his lecture at Enfield. 'This master of melody,' he said, 'was one of the most lovable of composers. One might at first approach the souls of other great composers, such as Bach and Beethoven, with awe, even though one learnt to love them, but with Schubert one could feel nothing but interest and love for his music from the very first. The beauty of his melodies alone prevented even the least satisfactory of his works from being dull.'

'The Musician and the Community' was the subject of a lecture at Liverpool by Mr. Stewart Macpherson. He finds that the gramophone and the wireless, though powerful factors in the enjoyment of music, have given the *coup de grace* to many a desire for individual music-making, and the number of young people taking an active part in singing or playing duets, trios, or quartets, or going to concerts, is becoming smaller. Teachers received letters like this: 'Dear Mr. ——, I shall not be taking any more lessons this term. You see, we are going motoring, and besides, we have got a wireless, which we can take with us.' Composers and publishers, he added, could hardly expect to benefit from the mechanisation of music, seeing that the sales of sheet music had dropped to the extent of from 25 to 50 per cent. during the last two or three years.

Kilmarnock Rotarians have had the benefit of listening to the experiences of Mr. A. M. Henderson in Germany, Russia, and France during his student life. In those days the best brains of Germany seemed to be directed towards the army. At Berlin the music masters and their students were drawn from all countries of Europe. The life thus presented to a musical student had immense advantages. Going on to Riga to join the staff of the Conservatoire,

Mr. Henderson found the place was then bi-lingual, and he gave his lessons in German. His interest was aroused in the wonderful musical art of Russia, and in the Russians, than whom he had never known a more generous, kind, and warm-hearted people. The mention of political matters being forbidden, the cultured classes devoted their energies to other things. The economic position had since become quite untenable for the group that was now trying to control it, and changes were inevitable. Mr. Henderson had interesting things to say of some of the distinguished musicians now living in Russia, and of their hardships and discomforts. At Paris he made many delightful friendships among his fellow-students, some of whom had now international reputations. In the countries named, the arts were subsidised in a very generous and splendid way. To outsiders visiting us it was preposterous how disproportionate was the attention paid by the press to sport. The time is long overdue when we should begin to give the cultural arts a bigger place in life.

Mr. P. J. Duffy, to a Dublin audience, expressed his regret that music has not got the place in the public mind that it had twenty or thirty years ago. On the Continent great institutions of musical culture were subsidised; in Great Britain there was very little, while in Ireland there was none—except the broadcasting station which, however, received licence fees. From 1913 to 1927 there was no symphony orchestra in the Free State, and there was also an absence of popular concerts. During those years a new generation had grown up, and in 1928 there was a public that had lost touch with musical culture. There was, too, a tendency among musicians to put forward ambitious programmes that the public did not understand. He hoped that in the reconstruction of the social and cultural life of the country a place of honour would be found for the spirit of music and harmony among the people.

Cheltenham, having come into possession of a new Town Hall organ built by Messrs. Rushworth & Dreaper, invited Mr. W. C. Cooper of that firm to give an address at a luncheon. Although the organ had been associated with Church music for many centuries, he said, it was originally a secular instrument. A new era had begun in its adaptation to the uses of picture theatres. Unlike other instruments, organs had clearly marked national characteristics. American, French, German, Italian, and English, each was a distinct type in which the national temperament could be clearly traced. Organs could again be subdivided into individual classes, wherein the temperamental peculiarities of the builder were readily distinguishable. To-day the rotary fan and electric motor had solved the problem of 'raising the wind,' and made possible varied pressures to give richness and refinement to different departments of the instrument, thus placing at the disposal of the player a tonal structure of almost infinite variety.

Stories of Sterndale Bennett provided the human interest that was the making of a recital of his works by Mr. L. G. Winter, at Worcester. Remarkable feats of memory were described. The Leipsic publisher acknowledged receipt of the Caprice in E major for pianoforte and orchestra, but the solo part was missing. It had never been written out, though Bennett had played it at concerts. It was supplied from memory. Bennett undertook to write a Sonata for 'cello and pianoforte for Piatti, who found, two hours before the concert, that the work was still unfinished. Piatti played his part at sight without a rehearsal, from Bennett's manuscript, and the composer, at the pianoforte, trusted entirely to what was in his mind of the pianoforte part, not a note of which had ever been written down.

Mendelssohn's music suffered from what he himself called his 'habitual cheerfulness.' This point in a lecture on Mendelssohn, by Mr. Samuel Broughton, at Accrington, was contrasted with the saying of Schubert: 'My music is the product of my genius and my misery, and that which I have written in my greatest distress is that which the world seems to like best.' Much of Mendelssohn's music had lost its hold on the public, but, said Mr. Broughton, 'Elijah' still ranks as one of the finest oratorios ever written.

J. G.

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## EASY PIANOFORTE MUSIC

From Joseph Williams come three numbers of the Berners Edition of classical and modern pieces graded and selected for educational purposes. Tchaikovsky's Mazurka, Op. 39 (Lower Division), edited by George Farlane, gives useful practice in phrasing and *staccato*. A flowing little Prelude in C minor by Bach (Lower Division) and Schumann's 'The Wayside Inn,' Op. 82 (Intermediate), have been edited by C. Egerton Lowe. The same publishers send also Donald Edeson's 'Two Pieces' under one cover—(*a*) Humoresque; (*b*) 'Robin Redbreast'—which are fluently-written and likely to please (Lower). A set of eight pieces by Ernest Austin, under the title 'Diversions' (Augener), while not as a whole showing this facile composer at his best, contains some attractive pages, and may be recommended (Lower).

Additions to the admirable Oxford Pianoforte Series, edited by A. Forbes Milne, come from the Oxford University Press. E. Markham Lee's 'Cliff and Tide-rip' is a well-written set of five pieces which would interest players of Intermediate standard. Fluent finger-work is called for in 'Spindrift' (*Allegro vivace*) and 'White Horses' (*Allegro strepitoso*), and most of the pieces require a full-sized hand. Suitable for the same grade are Norman Peterkin's 'Two Tunes for Pianoforte'—'The Drowsy Tune,' mainly in four-part harmony, and 'The Lively Tune'—both of which are characteristic examples of this composer's harmonic methods. Five short pieces under the title 'Sea Horses,' by Sybil Fountain, make an attractive and useful set for juniors. Plenty of interesting work is given to the left hand (Elementary-Lower).

Fritz Kirchner's 'Jugend-Album' (Bagatelles) contains six easy pieces which are rhythmical and tuneful, though somewhat obvious and conventional (Keith Prowse). 'Six Little Sketches in Pen and Ink,' by Gladys A. Wood, may be recommended (Leonard). They are well varied, and will prove useful in developing phrasing and rhythm (Elementary-Lower). Jameson Blair's 'Miniature Suite' (Paxton) contains six little pieces in dance form which would make useful recreation for elementary players. For beginners, Cyril C. Dalmaine has provided an admirable collection of short and easy pieces under the title 'Penny-Pieces' (Forsyth). These are attractive, and, for technical purposes, excellent.

G. G.

No. 3 of Alec Robertson's little booklets on 'How to Use the Gramophone in School' is entitled, 'Why and How.' Like its companions, it is full of commonsense 'tips,' delivered in an easy-going style. (Free, from the Education Department, the Gramophone Company.)

We have not much faith in 'fancy' methods of teaching youngsters the mysteries of the clefs, lines, spaces, &c. Our experience is that with the normal intelligent youngster who *wants* to learn music the elementary powder needs little or no jam. But we like a book just published by Aird & Coghill, Glasgow—'B-A-B-E and a dozen other Clef Spelling Songs,' words and music by Marcus Dods, with a Prologue set to music by Sir Walford Davies, and our liking for it is on the ground that the songs are attractive to youngsters, whether they know the clefs or not. Mr. Dods makes the most of the potentialities of the letters of the stave, beginning with B-A-B-E, and rising to such heights as B-E-E-F, and (attendant on that noble viand) C-A-B-B-A-G-E; there are also B-A-G, and B-A-G-G-A-G-E. Each song is headed by the title expressed in notation. The songs are for singing and playing by adults. Educational? Perhaps; but certainly good fun.

A delightful version of the folk-song, 'Lavender's blue,' is that by Kenneth Sterling Mackinlay (Curwen). It may be sung in the ordinary way as a solo, but by dividing the tune and adding simple extra parts Mr. Mackinlay has made it into something like a tiny operatic ensemble. Two or three youngsters may thus join the adult in charge, and make an early and enjoyable start in holding their own.

Nothing could be better in their way than two little collections of pianoforte pieces sent by Winthrop Rogers—'Sailor Tunes' (14) and 'Soldier Tunes' (12), arranged by Alec Rowley and Edgar Moy respectively. They are easy, and excellently laid out and fingered; a verse of the song appears over the music, and there are clever drawings by Joyce Dennys.

Mr. Moy is also responsible for 'Four Scenes,' for pianoforte duet, wherein the *primo* is mainly in octaves. The *secondo* part, though less easy, is not beyond a player able to deal with simple broken-figure and chordal writing. Within these limitations, Mr. Moy has contrived to write music unexpectedly fresh and attractive (Oxford University Press).

## THE APPRECIATIVE STUDY OF MUSIC

(The substance of the Inaugural Lecture by Ernest Fowles, at the Easter Course, Training School for Music Teachers, London.)

A comparison of the fundamental equipments needed for the appreciation of the various arts will show that the elementary powers which follow upon the exercise of cultured observation, and which enable the message of painting or of poetry to be grasped by those unskilled in the practice of either, are not of immediate service in the study of music. General education joined to habits of reasonable observation prepare the mind for the understanding of painting, and the same factors developed by a growing imagination provide a vantage ground for the perception of poetry; but, beyond the very rudimentary manifestations of rhythm and tune, little help is afforded by the customary curricula of early education in the way of a clear grasp of the bases upon which music rests.

### THE FOUR ELEMENTS

The bases of all musical enlightenment may be described under four heads: Tone, Rhythm, Harmony, Melody. Music is emphatically the language of tone. Rhythm is the manifestation of its life. Harmony is one of the properties peculiar to music, without direct analogy or kinship in respect of any other art of man. Melody is an element at once simple and exceedingly complex. Musical culture, it has well been said, starts when the individual identity of two concurrently moving tunes has become a distinct mental experience.

It is of course an axiom that each of these four elements should in the first place be an experience of the ear. Yet, in these days of instrumental enthusiasm, it is not always easy to apply the obvious teaching of the axiom. The chief fault would appear to lie in the narrowness of range usually accorded to what is known as aural culture. It is not an accident, but the direct issue of decades of misdirection, that but comparatively few marks are allotted by prominent examinations for actual tests of hearing!

### EAR-VITALITY

It is therefore vital to musical progress that the function of ear-training should be viewed from a much wider standpoint than has hitherto prevailed. The subject naturally divides into two sections: (*a*) Technics; (*b*) Æsthetics. This classification places the cult of ear-training on the same basis as that of an instrument. Regarded educationally, there is no difference between the treatment required for the two forms of energy. Both are concerned with the development of a sense. Both are equally dependent upon technical and æsthetic means of advancement. It is easy to foresee that the aural class of the future will touch each of the four integral elements of music, and that no work of the kind will be held to be of value which does not train the student (*a*) to perceive the varieties and subtleties of tone; (*b*) to realise the structural side as well as to feel the momentum of rhythm; (*c*) to hear the kaleidoscopic forms of harmony; and (*d*) to listen to the horizontal line, or more exactly, the *lines*, of melody.

### TASTE

The appreciative study of music implies the development of taste. It is impossible to obtain a refined taste from music alone. The mind empty of all things save music is a danger to the race. Taste requires the stimulant which follows a living interest in the wide concerns of humanity. Literature only can provide the need. The musician is known by his books, and the same law operates in the case also of teachers of music. Music is the most responsive of the arts to the claims of taste, and a cultured taste in literature finds a ready echo in the imagination of those who live by music. The world is ruled by taste, and it is the privilege of the teacher so to develop his own, that insensibly he becomes an influence tending to the uplifting of taste in his students. The teacher whose mind is stored with truths culled from art and literature is in possession, not of an occupation, but of a vocation. One who teaches music with an equipment wholly musical can rarely if ever rise above the mere technician.

### STYLE

The appreciative study of music suggests a perception of style. The study of style in any form of art begets insight, which, of course, is the power to perceive from within. To make a study of style, say, in poetry is a very salutary experience for any teacher. It is then an easy process to apply the lesson to music. The music teacher is too prone to pass from composer to composer, from piece to piece, from style to style, and to ignore the supremely differentiating force of this aspect of music. It is a good plan to keep in the memory, ready for performance at a moment's notice, one piece characteristic of the style of various masters. Bach, Handel, Scarlatti, Haydn, Mozart, Beethoven, Schumann, Brahms, Grieg, Debussy, may all be made to contribute to so delightful a means of remembrance. Should this be too ambitious for some teachers, there is an alternative: Let one thought (subject) be selected from the music of each master. Let the thoughts be memorized as a

whole, together with their individual features and points of resemblance or of difference, and an important step in the understanding of musical style will have been taken.

ANTICIPATION

The appreciative study of music demands an attitude of anticipation or expectation. Music is to the hearer just what he expects it to be—that, and nothing more. The average man expects tune; harmony, counterpoint, cultured device, may be there, but he hears them not. This naturally leads us back to the elements of tone, rhythm, harmony, and melody. The equipped listener will anticipate the presence of the four, and, in consequence, will receive each in its due proportion towards the effect of the whole.

This side of musical culture is bound up with clearly defined principles of psychology. Poverty of anticipation may, it is true, spring from mental apathy or from a condition of boredom, but it is far more likely to be the offspring of a mind destitute of the eternal verities of music. No real and enduring art can exist in the absence of a full and ardent expectancy. We get out of music exactly what we put into it. Great expectations lead to great ends. The lack or minimising of expectation spells mediocrity and failure.

MEMORY

The appreciative study of music infers an intelligent use of the memory. As a rule we do not, in connection with music, use the memory (or, to speak more exactly, the *memories*—for we have many) with the skill that we are accustomed to employ it in letters. Yet we are approaching the time when it will be universally conceded that the fortified musical mind is that which proves its strength by the power to read music in precisely the same manner as books are read, that is, as an exercise of the mind energized by aural perception. A musician able thus to read a composition apart from physical reproduction, and to realise its effect unhelped by actual performance, will never experience difficulty in committing it to memory.

Is it not axiomatic that the mental and spiritual profit derived from the sane use of literature and art is operative in exact proportion as our powers of memory are kept keen and free from the rust of unorganized thought? This, in so many words, means that the ultimate profit of our excursions into literature and art arises, not so much from what we read or what we do, as from what we remember of that which we have read or done. Can you, mentally, go through a symphony or a sonata with the same vividness that you can recall the details of a book which has held and fascinated you? That, at any rate, is one of the surest tests of your powers of memory in the realm of music.

HISTORY

The appreciative study of music implies a possession of the historic sense. The younger teachers of to-day are generally deficient in this all-essential need. They are saturating themselves with 'modern' music to the exclusion of that through which alone it is possible even elementarily to seize the spirit of the experimental art of to-day. To be unhistoric in the survey of any art is a sign of the absence of a standard of apprehension, and to lack a stable means of assessment can lead only to superficiality, both of aim and of achievement.

All teachers should hold permanently in the mind the characteristics of the several periods of musical history. They should know (to take some examples) the outstanding features of the great contrapuntal period, the reason for the attenuated harmonic outlook which followed immediately upon that period, the method by which the various forces inherent in music combined to form what is known as the classic school, the general features of the post-classic age and their vast culmination at the passing of the last century, and so on.

Every lecturer on the æsthetics of music must feel the deadweight, arising from ignorance of history, so often manifest in audiences of the present day. Perhaps he is discoursing upon a phase of Beethoven's work. He, on his part, holds in his mind the influences which produced Beethoven as well as the promise held out by the master to future generations. His audience, on the other hand, will probably be incapable of linking up the work of the masters of the pre-classic and post-classic periods, and the lecture, in consequence, will be robbed of its vital point. Lectures on 'appreciation' are still very much to the front. May they continue! At the same time, they constitute a danger to a race of students who so often lack the sense through which alone it is possible, truly and thoroughly, to get into the spirit of art as it progresses from age to age.

LOVE

Perhaps the greatest impetus towards understanding may be found in this small word. But the love must be that which endureth all things. That is to say, it must be a love reached through discipline of the spirit, and not sentimentality born of dilettantism. What we put into art is returned to us in fullest measure. Art means effort to the end, to the last gasp. It spells sacrifice of pleasure, leisure, and often, it may be, of friends. But its rewards to the spirit of man are infinite, and therein may we find its true purpose in human life.

## ANSWERS TO CORRESPONDENTS

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.*

R. E. U. holds certain certificates in pianoforte and theory and wishes to know if these would help her to obtain a post as junior pianoforte teacher in a school. Among the certificates are those of the Intermediate and Advanced Grades of the Associated Board. The answer is clearly in the negative. Certificates of the kind are valuable as a proof of a certain standard of studentship, but are not intended to convey an intimation of teaching qualifications. The gateway to a music teacher's career is through one of the professional examinations accepted by the Board of Registration, to which must obviously be added a course of training in the art of teaching itself. At the same time, 'R. E. U.' may find a post in an elementary school in which, while working under proper supervision, she may prepare for the examination and, meanwhile, attend the requisite courses of lectures. These requirements may be condensed in the form of an advertisement issued either in the *Musical Times* or the *School Music Review*, or in both. Information with regard to the lectures may be obtained from the Secretary of the Training School for Music Teachers, 73, High Street, Marylebone, W.1.—E. F.

POMPA.—(1.) The address of the Conservatoire de Musique is Rue du Faubourg-Poissonière (Paris) 15. (2.) A desire to study music on the Continent shows enterprise on your part, but if you go for that one purpose and devote yourself to it alone, it is quite certain that you will be grievously disappointed. If, on the other hand, you intend to use the experience in the larger sense, that is, with a view, not only to the music, but to the language, art, and habits of another people, you will gain greatly from a stay abroad. But there is no city in the world which offers greater musical advantages at the present time than London. As to the foreign city you should choose, much depends upon the department of study which you intend to pursue. In France, there is naturally Paris, though you would find excellent schools, allied with the Paris Conservatoire, at Lyons, Dijon, &c.; in Germany, we believe Dresden offers good opportunities; in Italy, possibly Milan or Florence. (3.) A very interesting book for technical daily study is 'Ten Minutes Daily,' by J. Michael Diack (Paterson, Glasgow).—E. F.

SUPERTONIC.—(1.) The diploma you mention is a good one, though of less standing than the L.R.A.M. or A.R.C.M. (2.) We don't know what F.O.N.C. stands for. The holder of this mysterious distinction is right when he tells you that the initials are less frequently met with than F.R.C.O., but this is evidently a case in which rarity is no proof of value.

CLAVIER.—(1.) Your trouble is very common and probably arises from a misapprehension of the method in which the muscles are used in playing. The whole tendency of modern muscular technique is towards purely natural movements. Consequently, progress depends less upon the development of digital dexterity than upon the formation of proper muscular habits. Look into Ching's 'Forearm Rotation' (Forsyth); then write to us again, mentioning, in particular, if new light has been thrown upon your problem. That at any rate will show exactly where you stand.—E. F. (2.) You ask for a good book about plainsong. Try 'The Teaching and Accompaniment of Plainsong,' by Francis Burgess (Novello). Although much has been discovered as to the historical aspect and method of performance since Helmore's day, we still have a liking for his 'Plainsong,' in the Novello Primer Series. The Plainsong and Mediæval Music Society has just published a book by Edgar T. Cook. We have not yet had an opportunity of reading it, but the author's name is a guarantee of soundness. If your inquiry has to do with the difficult art of accompanying this type of music, we recommend J. Arnold's 'The Accompaniment of Plainsong' (Oxford University Press, 10*s.* 6*d.*).

F. G. P. would like a few hints upon the form of Scarlatti's Capriccio, Chopin's Study in G flat, and Bach's Fantasia, these pieces being comprised within the Higher Local Examination book issued by Trinity College. Space does not of course permit of detailed analyses, but the following remarks will be of help. The Scarlatti piece is in Binary Form, and is therefore divided into two sections. The point of division is at the cadence in the dominant at the foot of the second page. The Study is very interesting. It is a very small replica of Sonata form, with first and second subjects (bars 1 and 9), return to first thought (recapitulation) at bar 25, and Coda (bar 37). The Fantasia is one of the few pieces of the period in which occurs a decisive return to first thought. Nominally it is in Binary Form, with the central cadence at the foot of the second page; actually, it has the spirit of three-part form, this being evident from the return in the 6th bar of the fourth page.—E. F.

M. M. G. has been offered a pianoforte teaching practice and asks us to suggest 'the usual percentage, on an annual income, for a purchase price.' We have often been asked that question, and our reply must always be purely non-committal. Much depends (*a*) upon the contrast in personalities, which may make or mar the incoming teacher, (*b*) upon the relative teaching power of the teachers concerned, which may be considerable in one case and a minus quantity in the other. You cannot buy a practice with the comparative certainty which attends the transference of a trade connection. Have a friendly interview with the other teacher, and find out for yourself what she considers to be fair. Then, you might suggest a commission on each pupil who remains with you during the following year. That, at all events, would be fair to you.—E. F.

J. W.—You don't specify the direction in which you want our advice. If it is in regard to the method of setting about publishing your compositions we can only say, as we have said to many others, send your manuscripts to a suitable publisher. But be prepared for disappointment; an unknown writer of sonatas and string quartets has a poor prospect in these days. Make a start, therefore, with your smaller pieces. We do not make a practice of looking at MSS., but if you care to let us see one of your sonatas we will give you a frank opinion as to whether we think you have any reasonable prospect of success.

CONVERT.—(1.) An organist should endeavour to pedal throughout the entire board without touching the seat with his hands to aid his balance. But this is a counsel of perfection, and there must be many players whose stature makes it impossible when engaged at the extremities of the board. But what does it matter, so long as the notes are correctly played and well phrased? (2.) Obviously, no player need feel bound to follow any footing marks, whether indicated by the composer or by an editor. The case is analogous to fingering, and no method is likely to suit all players.

A.R.C.O., STN.—The best footwear for organ pedalling? Most players prefer shoes, but we have known fine executants who preferred the old-fashioned elastic-sided boot. So long as the ankle is free, it doesn't matter which. As to weight and depth of heel: we like a thinnish sole and a heel about an inch in depth. Find out what suits you best, and stick to it. Keep a pair of shoes at your organ; the casual use of every-day walking shoes may lead one day to your finding yourself halfway through a recital with a piece of heel loose, or a weak spot in the sole.

ONSLOW.—The adjudicator is entitled to his opinion that your tune contains too many changes of key. We think the modulation to the dominant of D minor at the end of the sixth line is just one modulation too many. Of the eight lines only the first and last are in the tonic, which key therefore doesn't get a fair share. Apart from this we like the tune. It is sturdy in style, and the part-writing is good. (But it is pitched at least a tone too high. Hymns are for the crowd. What sort of a noise will they make on your high G?)

E. S. T. asks us if, in playing quickly repeated chords, the arm should be 'fixed,' so as to 'involve conscious tension of the muscles.' 'E. S. T.' must be more explicit and tell us, firstly, what is meant by a *fixed* arm, secondly, how he interprets the phrase 'conscious tension of the muscles.' Then we will do our best to help.—E. F.

C. S.—We do not know where you can obtain a complete analysis of Chaminade's 'Autumn' and Grieg's Sonata in E minor. But if your keyboard technique is equal to the Sonata you should know enough about form, &c., to be able to make an analysis for yourself. If not, your training has been lopsided.

G. I. C.—(1.) The harmony book you have is good, though you might well supplement it with Kitson's 'Harmony' (Oxford University Press). The counterpoint volume is less satisfactory. Read it, but work from Kitson's 'Counterpoint for Beginners' and 'Applied Counterpoint' (Oxford University Press). (2.) 'The Violin,' by Berthold Tours, will be very suitable (Novello).

D. H.—'Soldier, soldier, won't you marry me?' is in Series No. 1 of 'Appalachian Folk-Songs' (Novello); 'Ruggleton's Daughter,' Sharp's Folk-Songs, vol. 2 (Novello). We cannot trace 'My father has forty bright shillings.' Does a reader know it?

H. W.—Your description—'a book on the Italian Bel canto'—is too vague. All you need is (1) one of the many good singing manuals, (2) a good teacher, and (3) plenty of hard work. And the factor that matters least is No. 1.

CLARONE.—(1.) The difference between the clarinette-pédale and pedal clarinet is merely one of name. (2.) The sarrusophone family actually consists of eight members, but only two appear to be established in the orchestra—the bass and the contra-bass.

F. G.—(1.) The Academy you mention is, we believe, a very good teaching institution. (2.) We cannot recommend duets for singers whose capabilities and tastes are unknown to us.

F. P. Y.—We know nothing of the Union or its examinations and diplomas. If you will send us a prospectus we may be able to advise you.

I. S.—We prefer to give no metronomic rate for 'Ah! lo so!' A gramophone record of it will be more useful than a battery of metronomes.

LILIAN.—Write to the B.B.C., asking for a form to be filled up for audition. This form must be endorsed by a professional musician of standing.

T. J.—For church service accompaniment get 'Organ Accompaniment,' Bridge (Novello); 'Organ Accompaniment,' Richards (Joseph Williams).

H. I.—Borland's 'The Instruments of the Orchestra,' or, rather fuller, Prout's 'Instrumentation,' both published by Novello.

# Church and Organ Music

## ROYAL COLLEGE OF ORGANISTS

The Annual General Meeting will be held on Saturday, July 21, at 2.30 p.m.

### DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates at the Fellowship, Associateship, and Choir-Training Examinations on Saturday, July 21, at 3 p.m. There will be an address by the President, Dr. W. G. Alcock, M.V.O., and an organ recital, by Mr. H. L. Balfour, of pieces selected for the January, 1929, examinations. No tickets required. There will be an informal conversazione immediately after the recital, to which members and friends are invited. Tea and coffee. H. A. HARDING, *Hon. Secretary.*

## THE ORGAN AND THE GRAMOPHONE

A batch of organ records affords an opportunity of reporting progress in what still is the most backward department of the gramophone repertory.

First, it is good to see that one company at least—H.M.V.—has realised the importance of taking up organ music seriously, and of making a start with standard works, classical and modern. 'Storms' and the sugary type of piece will continue to be recorded, like the feebler works for other instruments, for the practical business reason that there will always be people with a taste for nothing better. Organists will not complain of that, so long as the good stuff gets a fair show.

Organ recording, however, is still in a speculative state, though (as Mr. Batigan Verne's article in the April *Musical Times* showed) certain principles are becoming clear.

The most serious drawback at present is the failure of the gramophone to reproduce the two features that are vital to genuine organ music—the diapason tone and the pedal department. It is unfortunate that the most successful recording so far is of reed tone—the quality of which the ear tires the soonest. The glory of the organ is the feature peculiar to it—the diapason tone; and until the gramophone can reproduce this as faithfully as it now produces (say) the human voice or the string quartet, the finest organ music (which depends largely on diapason tone) will make only a passable show.

The experiments and research now being made will do much, but I believe that the existing organs, having been constructed for effect in large spaces, will never produce completely successful records. Their surroundings are an asset, of course; people like to hear a record of the instrument in this or that famous cathedral. But for records that will be satisfactory from the purely musical side, I think we must wait till an organ is built to a specification designed solely for recording purposes, and erected in a room with the right acoustic properties, *i.e.*, with resonance just sufficient to avoid coldness on the one hand, and confusion on the other.

Meanwhile we must be thankful for the undoubted progress lately made in every respect—chiefly in regard to choice of music.

The records just issued by H.M.V. include three Bach works, and they serve to illustrate the remarks made above.

Dr. Alcock gives a beautiful performance, on the Salisbury Cathedral organ, of the first movement of the Trio-Sonata in E flat. For its full enjoyment, however, one has to ignore (if possible) some inequality and unsteadiness of tone. It would be interesting to know what registration is used—apparently, quiet solo stops of the flue department. The use of a 16-ft. on the pedal raises doubts; perhaps a telling 8-ft. alone would have been better. The record, however, despite its defects, provides a valuable lesson in this most important branch of organ technique. These Sonatas are an indispensable part of every player's studies, and I hope the Company will in due time make them all available. They can never be 'best-sellers,' but there are always a good many serious organ students ready to avail themselves of this means of instruction, and these—plus a fair number of gramophonists interested in organ classics—ought to make the enterprise worth while.

The record of this E flat Sonata movement (C1452) has on the reverse side the Prelude in D, the Fugue being given on the two sides of B2654. It is a pity the Prelude and Fugue are thus separated, but it is unavoidable, as the Fugue can hardly be 'cut.' Dr. Alcock plays the Prelude at the quick pace which saves its numerous sequential passages from becoming trite, and I am glad to find him using plenty of organ for the D minor passage at the end. It sounds finely dramatic on this record. In the Fugue he uses an amount of quiet registration that would be right for a first-hand hearing, but which is less successful on the gramophone. The final passages, where the full organ comes on, are rather confused. Still, as in the Sonata movement, the fine rhythm and continuity make it a valuable lesson.

The other Bach work is the Prelude and Fugue in G major—the best of the works in that key, and one too little heard (Novello Edition, Book 8). The player is Dupré, on the Queen's Hall organ. Here the registration scheme is decidedly French, with a predominance of reed tone, and the power is never less than *forte*. The result is successful; one tolerates the persistent reediness for the sake of the remarkable clarity. Dupré's playing, as usual, is rather mechanical, and he overdoes the *staccato* in the repeated chords that are a prominent feature in the Prelude. Despite the slickness which nowadays (I think) just spoils one's enjoyment of Dupré's brilliant playing, the record is one of the best so far made of Bach's organ music (D1402).

Harold Darke has two new records to his credit. He gives a fine performance of Mozart's Fantasia in F minor (C1448). His pace is quick, and the sections in which the big chords figure are fiery and impressive. The beautiful slow section comes out well. The fugal parts are inevitably less clear. His other record is less interesting musically—the Overture to the 'Occasional Oratorio' (C1464), but most of it records well. The St. Michael's Cornhill organ is certainly good for recording purposes, mainly, no doubt, because of its compactness, and also because the church is not very resonant.

An example of the reverse set of conditions is the record of the first movement of Widor's G minor Symphony, played at Liverpool Cathedral by Harry Goss Custard (C1465). Here the result is so confused that only the hearer who knows the work is able to follow it. The final portion is simply a noise, but so glorious a noise that it has claims on the ground of uniqueness. There is no other musical effect like this welter of tone, and no one need be ashamed of enjoying a wallow in it.

Stanley Roper is recorded at St. Margaret's, Westminster, in the Allegro of Handel's Concerto in D, No. 4, and the Finale of Guilmant's D minor Sonata (not the well-known work usually called Symphony). The Handel would have been better, I think, with a less violent contrast between the soft and loud passages. Clarity is good on the whole, and the loud pedal reed is used with fine results. The Guilmant movement is no great shakes as music, but it is undeniably effective, like most of Guilmant's work, and it makes a rousing record (C1446).

On the lighter side are records of Reginald Goss Custard (Queen's Hall organ) in his own Nocturne in D and Ireland's 'Villanelle' (C1466); E. H. Lemare in his Andantino in D flat, and Schumann's 'Dreaming' (C1455); and Quentin Maclean (Shepherd's Bush Pavilion) in Luigi's 'Ballet Egyptien' (Col., 4769-70). In the Goss Custard record we hear, on the whole, too little of the harmonic background; in Lemare's Andantino we hear too much, and the player's rubato is so exaggerated as to be fantastic. Maclean's playing is first-rate, and his organ records well, though the registration inevitably suits the cinema so well that it can hardly please organists. I suggest that the Columbia Company, having at its disposal this fine player and an organ evidently suitable for gramophone purposes, should let us hear him in some genuine organ music.

Two considerations suggest themselves after hearing a number of organ records. First, one speculates as to how far they are satisfactory in the case of gramophonists who have no knowledge of the works played. We organists can mentally sort things out from the confusion, and make good the deficient bass. It would be interesting to hear the views of a good musician who is quite ignorant of the organ repertory—as so many are.

Secondly, one is impressed by the educational possibilities of these records. To many organ students unable to take regular lessons they should be a boon. Above all, it is important that organists and the organ public generally should have ample proof (as they have in the records of standard works noticed above) that if organ-playing is unrhythmical and dull, the fault is not in the instrument, but in the player. Incidentally, such records will eventually make the public dissatisfied with any performance in which the music is held up from time to time while the player is hunting for stops. We shall no more tolerate such hold-ups in organ music than in any other kind of performance. Imagine an orchestra losing a bar while a wind-player changed his mouthpiece, or the violinists put on their mutes! Such anomalies are avoided by the orchestrator, and they must be avoided no less by the registrator, even if (as a correspondent suggested in last month's *Musical Times*) he has to call on an assistant to help with the stops. H. G.

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Messrs. Harrison & Harrison have recently installed a new organ at All Saints', Woodham, Woking—a three-manual of twenty-one speaking stops. On May 14, the Rev. Ernest T. Allen gave a short talk in the Church on the function of the organ in worship, afterwards giving a recital, his programme including Mozart's F minor Fantasia, Franck's Choral No. 3, and short pieces by Bach, Stanford, and Parry.

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The four-manual organ by Gern at St. John the Baptist's, Holland Road, W., is to be reconstructed by Messrs. Henry Willis.

COVENTRY CATHEDRAL

Dr. Harold W. Rhodes has been appointed organist of Coventry Cathedral. Dr. Rhodes has since 1912 been organist of St. John's, Torquay, and has taken a prominent part in the music of that district, having been conductor of the Torquay Philharmonic Society, and also of the Torquay Operatic Society. From 1908-10 he was assistant to Sir Walter Parratt, at St. George's Chapel, Windsor, and from 1910-12, music master and organist at Lancing College. He was given his first post as organist when only twelve years old, and two and a half years later became a student at the Royal College of Music. He promptly gained one of the open organ scholarships at the College, and shortly afterwards an open scholarship for composition. He obtained his A.R.C.O. diploma when a little over fifteen years of age, and his Fellowship when eighteen.

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THE LATE DR. TOM HAIGH

A memorial tablet to the late Dr. Tom Haigh was unveiled at St. George's Church, Ramsgate, on May 14. Sir Hugh Allen performed the ceremony, and also accepted on behalf of the Royal College of Music a cheque for the endowment of a 'Tom Haigh Prize' for organ playing. The music, both choral and organ, used at this service was drawn mainly from Haigh's compositions.

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On June 26, at 1 p.m., the two-thousandth weekly recital will be given at St. Nicholas Cole Abbey, when the solos from the B minor Mass will be sung by Miss Olive Sturgess, Miss Margaret Balfour, Mr. Andrew Clayton, and Mr. Topliss Green, with Mr. Herbert Hodge at the organ. It is worth noting that these recitals were instituted by Prof. Shuttleworth nearly forty-five years ago, the player being Mr. Ralph Norris until 1905, when Mr. Hodge was appointed. St. Nicholas was the pioneer City church in regard to musical services, and was first in the field with mid-day recitals for City folk. The list of vocal soloists who have taken part in these weekly performances is long, and contains many distinguished names.

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Candidates for the forthcoming R.C.O. examination should note that Mr. H. V. Spanner will give a recital at the National Institute for the Blind, Great Portland Street, W.1, on June 6, at 3, drawing his programme almost entirely from the R.C.O. syllabus. As the organ at the Institute is a replica of that at the R.C.O., the occasion will be instructive to intending examinees.

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At St. Andrew's Cathedral, Inverness, on April 25, a new organ was dedicated. The builders are Messrs. Hill & Son and Norman & Beard, and the instrument is a three-manual of thirty-one stops. Mr. D. E. Roberts, the organist and choirmaster, gave the opening recital, and the choir sang Ouseley's 'It came even to pass.'

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The Coltishall and Halstead Choral Society performed Bach's 'God's time is the best' and 'My spirit was in heaviness,' at Halstead Church, on May 13. There was a small string orchestra and a quartet of capable soloists. The Rev. V. N. Gilbert conducted, and Mr. Bertie Norgate was at the organ.

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A new organ has just been installed in Ormskirk Parish Church by Messrs. Rushworth & Dreaper—a three-manual of fifty-six stops and fourteen couplers, seventy-two draw-stops, and thirty-five thumb and foot pistons. Recitals were given by Mr. Harry Goss Custard.

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Nine choirs took part in the Wycombe Ruri-decanal Choir Festival at High Wycombe Parish Church on the Eve of the Ascension. The canticles were sung to plainsong with Morley's Fauxbourdons. Mr. Noel Ponsonby conducted.

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'St. Paul' was sung at the Parish Church, St. Austell, by the Philharmonic Society, accompanied by organ, strings, and drums. The performance was under the direction of Mr. W. Brennand Smith.

(*Continued on page 534.*)

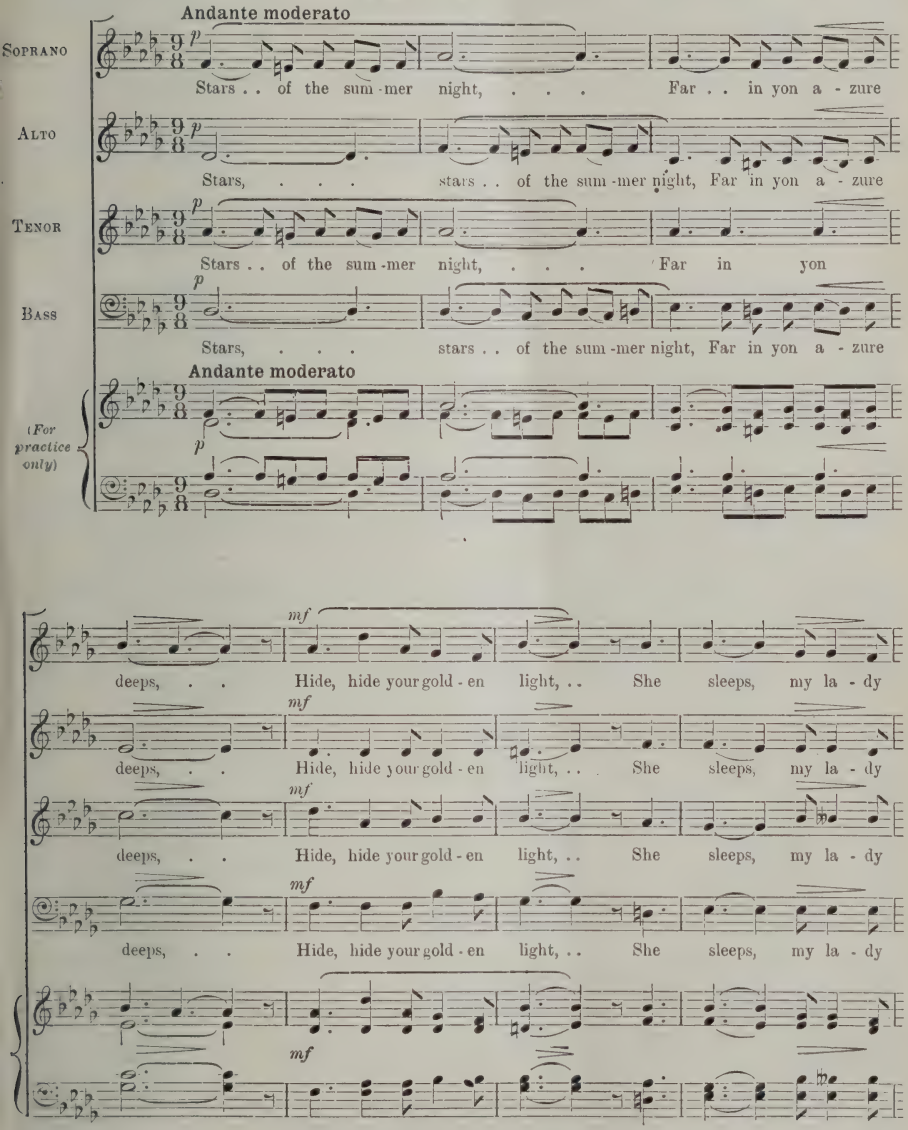
# Stars of the Summer night

FOUR PART SONG

Words by Longfellow

Music by W. A. C. Cruickshank

London: Novello and Company, Limited; New York: The H. W. Gray Co., Sole Agents for the U.S.A.


Andante moderato
Soprano
Stars . . of the sum - mer night, . . . Far . . in yon a - zure
Alto
Stars, . . . stars . . of the sum - mer night, Far in yon a - zure
Tenor
Stars . . of the sum - mer night, . . . Far in yon
Bass
Stars, . . . stars . . of the sum - mer night, Far in yon a - zure
Andante moderato
(For practice only)
mf
deeps, . . Hide, hide your gold - en light, . . She sleeps, my la - dy
deeps, . . Hide, hide your gold - en light, . . She sleeps, my la - dy
deeps, . . Hide, hide your gold - en light, . . She sleeps, my la - dy
deeps, . . Hide, hide your gold - en light, . . She sleeps, my la - dy

Original Version for A.T.T.B. in The Orpheus, No. 196

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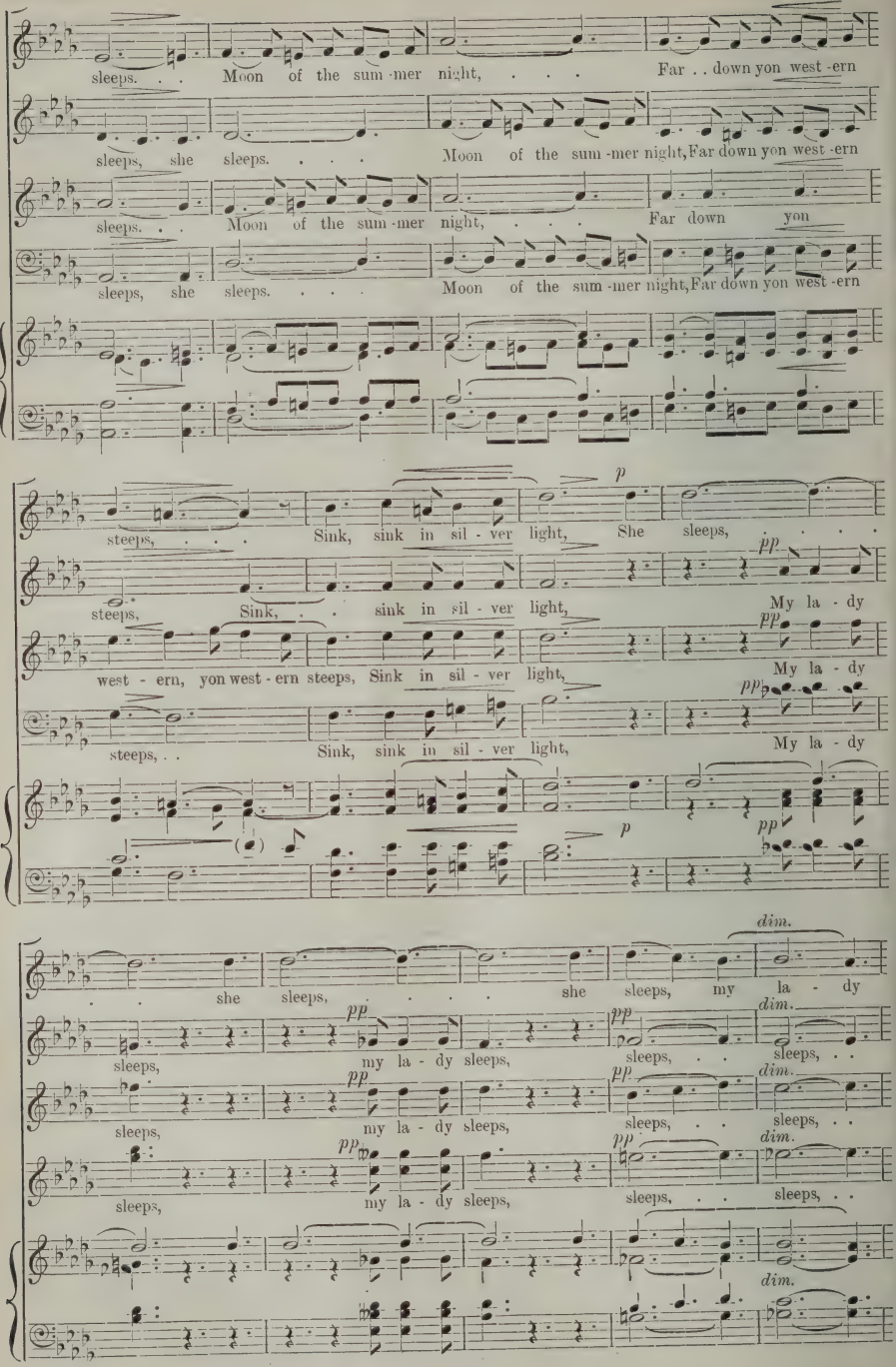
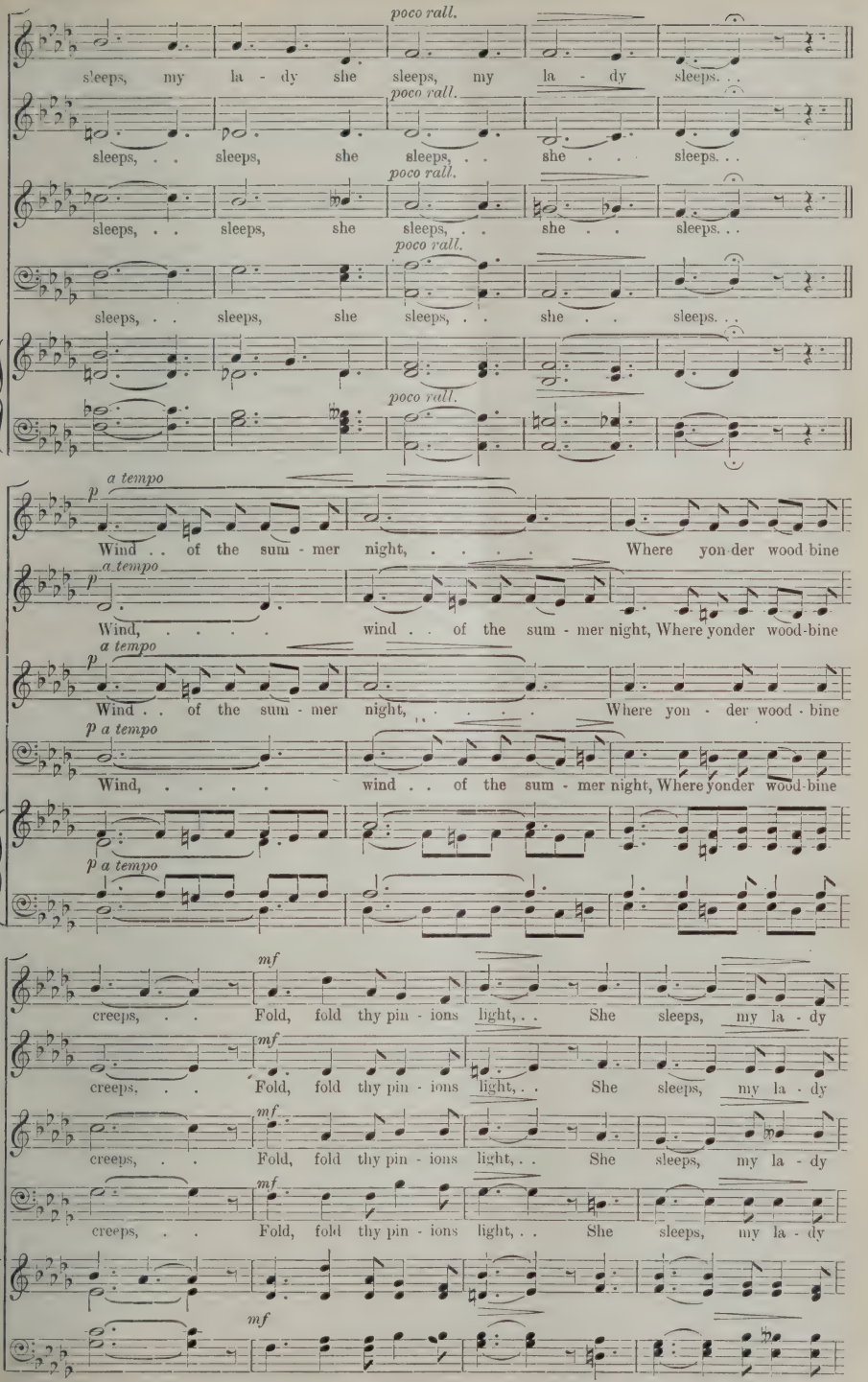
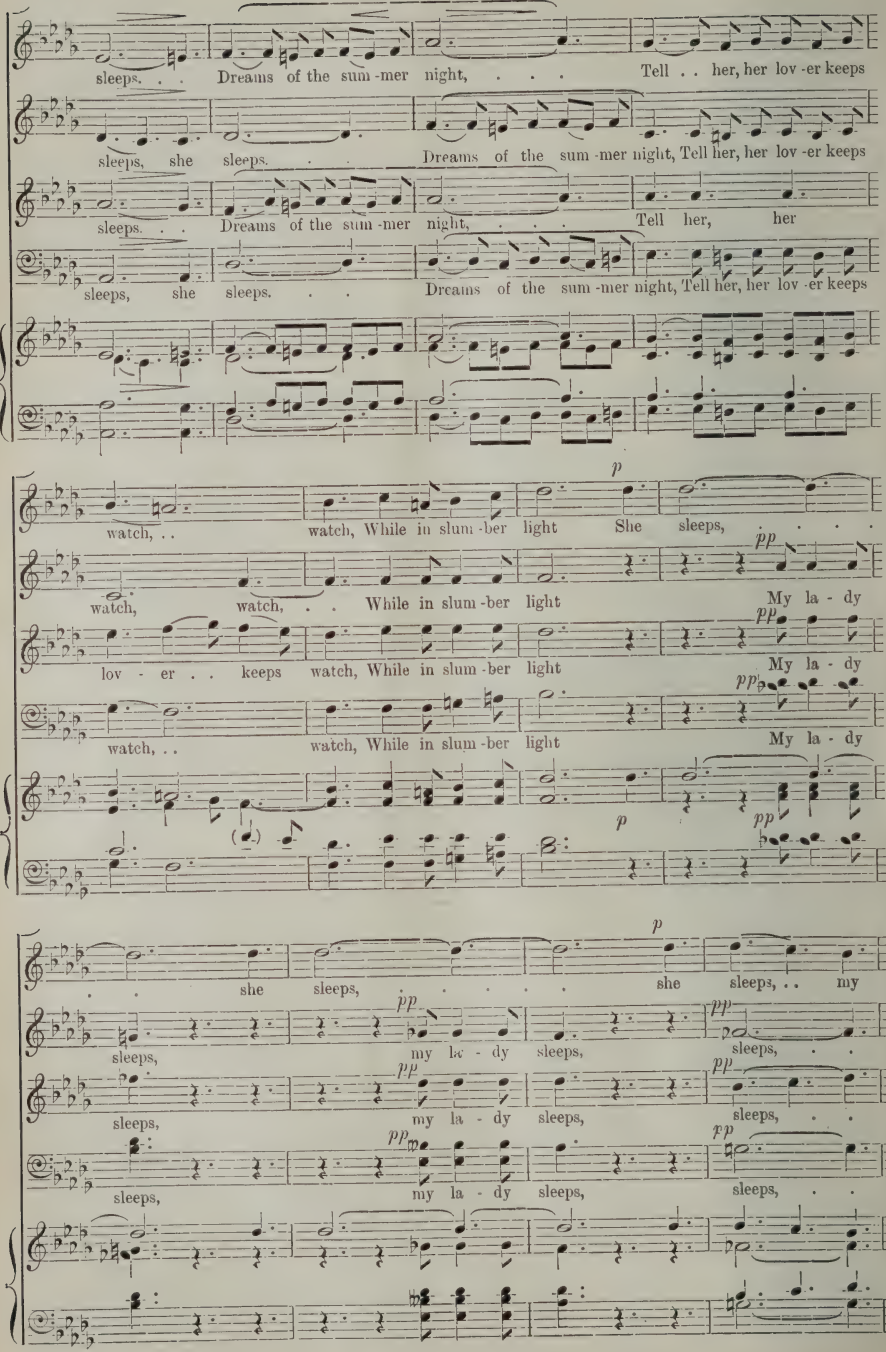
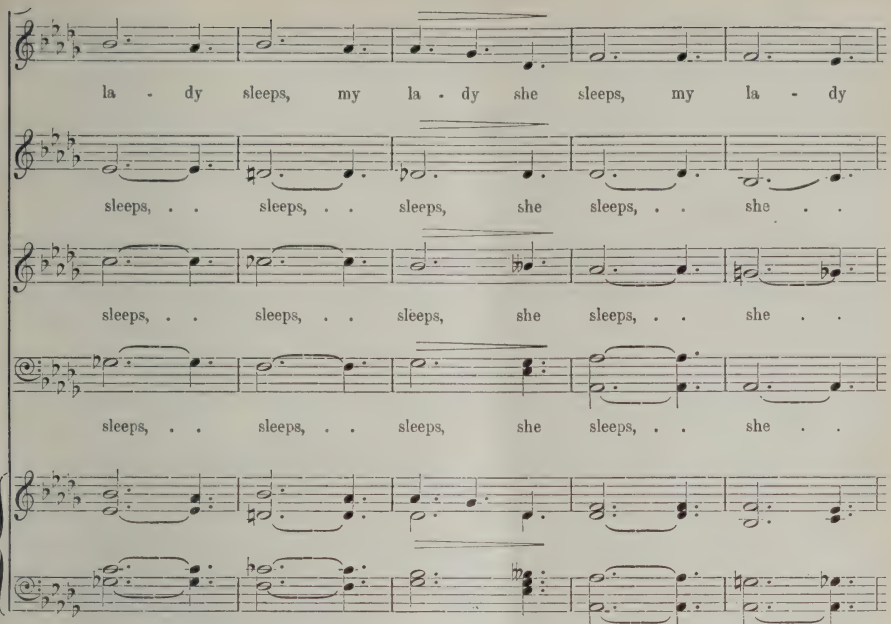
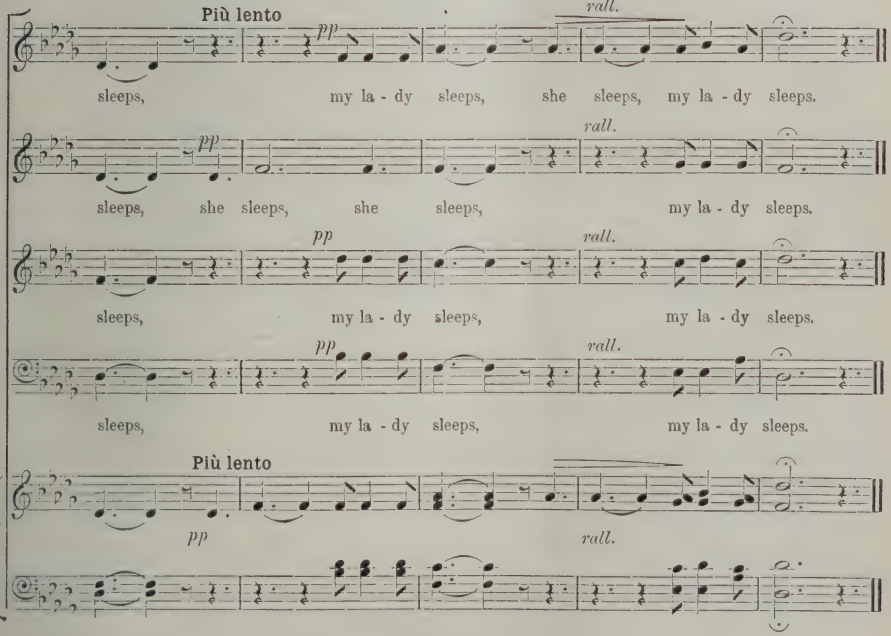

sleeps. . . Moon of the sum-mer night, . . . Far . . down yon west-ern
sleeps, she sleeps. . . . Moon of the sum-mer night, Far down yon west-ern
sleeps. . . Moon of the sum-mer night, . . . Far down yon
sleeps, she sleeps. . . . Moon of the sum-mer night, Far down yon west-ern
steeps, . . . Sink, sink in sil-ver light, She sleeps, . . . .
steeps, Sink, . . sink in sil-ver light, My la-dy
west-ern, yon west-ern steeps, Sink in sil-ver light, My la-dy
steeps, . . Sink, sink in sil-ver light, My la-dy
p
pp
dim.
. . she sleeps, . . . she sleeps, my la-dy
sleeps, my la-dy sleeps, sleeps, . . sleeps, . .
sleeps, my la-dy sleeps, sleeps, . . sleeps, . .
sleeps, my la-dy sleeps, sleeps, . . sleeps, . .

poco rall.
sleeps, my la - dy she sleeps, my la - dy sleeps. .
poco rall.
sleeps, . . sleeps, she sleeps, . . she . . sleeps. .
poco rall.
sleeps, . . sleeps, she sleeps, . . she . . sleeps. .
poco rall.
sleeps, . . sleeps, she sleeps, . . she . . sleeps. .
poco rall.
a tempo
p
Wind . . of the sum - mer night, . . . . Where yon-der wood bine
a tempo
p
Wind, . . . . wind . . of the sum - mer night, Where yonder wood-bine
a tempo
p
Wind . . of the sum - mer night, . . . . Where yon - der wood - bine
p a tempo
Wind, . . . . wind . . of the sum - mer night, Where yonder wood-bine
p a tempo
mf
creeps, . . Fold, fold thy pin - ions light, . . She sleeps, my la - dy
mf
creeps, . . Fold, fold thy pin - ions light, . . She sleeps, my la - dy
mf
creeps, . . Fold, fold thy pin - ions light, . . She sleeps, my la - dy
mf
creeps, . . Fold, fold thy pin - ions light, . . She sleeps, my la - dy
mf
mf


sleeps. . . Dreams of the sum-mer night, . . . Tell . . her, her lov-er keeps
sleeps, she sleeps. . . Dreams of the sum-mer night, Tell her, her lov-er keeps
sleeps. . . Dreams of the sum-mer night, . . . Tell her, her
sleeps, she sleeps. . . Dreams of the sum-mer night, Tell her, her lov-er keeps
watch, . . watch, While in slum-ber light She sleeps, . . . .
watch, watch, . . While in slum-ber light My la-dy
lov-er . . keeps watch, While in slum-ber light My la-dy
watch, . . watch, While in slum-ber light My la-dy
. . . she sleeps, . . . . . she sleeps, . . my
sleeps, my la-dy sleeps, sleeps, . .
sleeps, my la-dy sleeps, sleeps, . .
sleeps, my la-dy sleeps, sleeps, . .

la - dy sleeps, my la - dy she sleeps, my la - dy
sleeps, . . sleeps, . . sleeps, she sleeps, . . she . .
sleeps, . . sleeps, . . sleeps, she sleeps, . . she . .
sleeps, . . sleeps, . . sleeps, she sleeps, . . she . .


Più lento
pp
rall.
sleeps, my la - dy sleeps, she sleeps, my la - dy sleeps.
sleeps, she sleeps, she sleeps, my la - dy sleeps.
sleeps, my la - dy sleeps, my la - dy sleeps.
sleeps, my la - dy sleeps, my la - dy sleeps.
Più lento
pp
rall.

(*Continued from page 528.*)

Mr. Allan Brown gave the opening recital on the new organ in the Congregational Church, Dovercourt, built by Messrs. Richard Tubb.

Owing to unusual pressure on our space we are unable to insert all the miscellaneous news items received.

RECITALS

Mr. Clifford Smith, St. Stephen's Walbrook—Prelude and Fugue in E minor, *Bach;* Fugue, 'Ad nos,' *Liszt;* Alla Marcia, *Ireland.*

Mr. E. Power Biggs, St. Dunstan-in-the-East, E.C.—Prelude on 'Rhosymedre,' *Vaughan Williams;* Symphony No. 6, *Widor;* Prelude and Fugue in G minor, *Dupré.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Prelude and Fugue in E flat, *Bach;* Theme with variations (Sonata No. 10), *Rheinberger;* Benedictus, *Reger;* Elegy, *Bairstow;* Resurgam, *Harvey Grace.*

Mr. Arthur E. Watts, St. Matthew's, New Kent Road—Suite Gothique, *Boëllmann;* Introduction and Toccata, *Walond;* Spring Song, *Hollins;* Sonata No. 3, *Guilmant.*

Mr. Purcell J. Mansfield, Pollokshields Parish Church—Choral No. 3, *Franck;* Trio on 'Abridge,' *Charlton Palmer;* Triumphal March, *Liszt;* Five Short Variations on 'Gala Water,' *Stuart Archer;* 'The Angelus,' *Mansfield.*

Mr. Arthur Mason, St. Mary-le-Bow—'The Question' and 'The Answer,' *Wolstenholme;* Passacaglia and Fugue in C minor, *Bach;* Final in B flat, *Franck.*

Mr. E. D. Gaylor Mason, United Methodist Church, Seven Kings—Fantasia in E, *Osborn;* A Song of Sunshine, *Hollins;* Romance, *Watling;* Finale in B flat, *Wolstenholme.*

Dr. Charles F. Waters, St. Stephen's Walbrook—Rhapsody, *Heathcote D. Statham;* Carillon, *Godfrey Sceats;* Three Studies on English Hymn-Tunes, *Charlton Palmer;* Canon Caprice and Moto Continuo, *C. F. Waters.*

Mr. W. Edward Kirby, University of Bristol — Three Chorale Preludes, *Bach;* Overture to 'The Magic Flute'; three movements from Symphony in F minor, *Widor;* 'In an Old Abbey,' *Harwood.*

Mr. James M. Preston, St. Hilda's, South Shields—Minuet and Trio, *Schubert;* Spring Song, *Bonnet;* Prelude and Fugue in A minor, *Bach;* 'Blenheim' Fantasia, *Silas.*

Mr. J. C. Clarke, Christ Church, Cannes—'St. Anne' Fugue, *Bach;* Phantasie and Allegro agitato (Sonata No. 12), *Rheinberger;* Epilogue, *Healey Willan.*

Dr. Stanley Marchant, Parish Church of St. Margaret, Lee—Toccata and Fugue in D minor, *Bach;* Sonata in G, *Elgar;* Sonata No. 1, *Mendelssohn.*

Mr. E. Emlyn Davies, Westminster Congregational Church—Prelude and Fugue in D minor, *Glazounov;* Sonata in F sharp minor, *Reger;* Symphony No. 2, *Mahler;* Overture to 'The Mastersingers.'

Mr. Stanley Roper, St. Margaret's, Westminster—Fantasia in G, *Bach;* Concerto in G minor, *Handel;* two Fugues on B A C H, *Schumann;* 'Jesu, Joy of man's desiring,' *Bach;* Andante and Maestoso (Sonata), *Harwood.*

Dr. Harold E. Darke, Liverpool Cathedral—Fantasia in F minor, *Mozart;* Passacaglia and Three Chorale Preludes, *Bach;* Slow movement ('Sea Symphony'), *Vaughan Williams.*

Mr. W. J. Lancaster, Bolton Parish Church—Introduction to 'The Seven Last Words,' *Haydn;* 'Évocation à la Chapelle Sixtine,' *Liszt;* Monologue, *Rheinberger;* two Cathedral Preludes, *Harwood.*

Mr. George Metzler, St. Stephen's Walbrook—Toccata and Fugue in F minor, *Noble;* Sonata No. 4, *Rheinberger;* Chorale Preludes by *Bach, Parry,* and *Wood.*

Mr. J. Eric Hunt, St. George's, Bickley—Fantasia and Fugue in G minor, *Bach;* Meditation, *Harvey Grace;* Introduction and Fugue in C sharp minor, *S. S. Wesley;* Two Chorale Preludes—'St. Peter,' *Darke,* 'On a Tune by Tallis,' *J. Eric Hunt;* Psalm-Prelude No. 1, *Howells;* Alla Marcia, *Ireland.*

Mr. Allan W. Bunney, St. Mary-le-Bow—Fantasia and Fugue in G minor, *Bach;* Sonata in G minor, *Purcell;* Menuet-Scherzo, *Jongen;* Introduction and Fugue on 'Ad nos,' *Liszt.*

Dr. J. C. Bradshaw, Christchurch Cathedral, N.Z.—Moderato and Allegretto, *Gade;* Concert Overture in C minor, *Hollins;* Sonata No. 9, *Rheinberger;* Fantasia, *Saint-Saëns;* Imperial March, *Elgar.*

Miss Alice D. Barklie, St. Michael's, Bognor—'Dorian' Toccata, *Bach;* Prelude on 'Rhosymedre,' *Vaughan Williams;* 'Jesu, Joy of man's desiring,' *Bach;* Toccata-Prelude on 'Pange Lingua,' *Bairstow.*

Mr. L. G. Allen, St. Peter's Wesleyan Church, Norwich—A *Guilmant* programme: March on 'Lift up your heads'; Pastorale (Sonata No. 1); Pastorale in A; Grand Chœur, &c.

Miss Lilian Coombes, St. Lawrence Jewry—Phantasie in A, *Rheinberger;* Rêverie on 'University,' *Harvey Grace;* Soliloquy, *Lyon;* Introduction and Fugue on 'Ad nos,' *Liszt.*

APPOINTMENTS

Mr. S. H. Baker, hon. Borough organist, Hove.

Mr. Arnold B. Bennett, choirmaster and organist, Christ Church, Surbiton.

Mr. Nicholas Choveaux, choirmaster and organist, St. John the Baptist, Wimbledon.

Mr. J. D. Macrae, choirmaster and organist, St. Peter's, Lutton Place, Edinburgh.

Mr. Laurence J. G. Marsh, choirmaster and organist, St. Columb's, Notting Hill, W.

Mr. R. Hugh Pill, choirmaster and organist, Church of the Holy Name, Leeds; assistant-organist, All Souls' (Hook Memorial) Church, Leeds.

# Letters to the Editor

## THE ETHICS OF BORROWING

Sir,—The correspondence and editorial comments in your journal about the use made in my recent book, 'Music: Classical, Romantic, and Modern,' of quotations and ideas from other authors without any or without sufficient acknowledgment have assumed a volume and a note of censure which have surprised me, and which I had not conceived possible. At first, and perhaps mistakenly, I regarded the complaints lightly, and as they contained statements involving lengthy explanation of perhaps little interest to persons unconcerned, I abstained from replying to them. But since authors of such standing as Mr. Newman and Mr. Rutter, and the translator, Mr. Pring, have joined in the complaints, I do not wish to appear disrespectful either to them or to others concerned by further ignoring the criticisms upon me, or to claim that my action has been either impeccable or that my view of it is infallible. On the other hand, whilst many of the statements made about me could be satisfactorily explained, I readily defer to the general trend of the criticism and beg to express in your columns my great regret for any unintentional fault I may have committed against either individual authors or against literary ethics in general.

The matter being one of principle, I will avoid personalities. Let me say at once that I disapprove literary brigandage and the appropriation of other writers' ideas without consent or acknowledgment as much as my critics, and that if in the eyes of professional colleagues whose opinion and goodwill I respect I have unwittingly sinned against this principle, I hereby express my regrets and apologies, and will make such amends as are possible in future editions of my book.

In fairness to myself, however, I point out that I consider my own good faith to the principle in question was made sufficiently manifest in the Preface to my book. It was a book involving the entire range of music, and involving the consideration of an immense mass of music, documents, and critical estimates, all needing to be hurriedly condensed into the compass of a popular volume. I expressly stated in the Preface that I had culled the material for it from numerous sources, some of whom I specified by name in the Preface, and others in the text or in foot-notes, and in the list of books of reference in

Appendix V. Indeed I might have adopted the words of a famous author and said that the book was like 'a posy of flowers gathered from many gardens, and in which the compiler had contributed little more than the string which tied them together.'

Whilst that prefatory explanation surely relieves me of any imputation of wishing to pass off other writers' ideas as my own, let alone of the more odious imputation of literary dishonesty, I am willing to admit that I still may have insufficiently indicated my indebtedness to particular writers, and though some of them have assured me that they have no grievance whatever at what has been done, yet to those who take an opposite view I express my unfeigned regret, and, as above stated, will do my utmost to rectify the matter in future editions.

One or two complaints I must refer to in detail. With regard to Mr. Pring's translation of Sabaneev's book, I recognise that I ought to have first secured his more definite consent in writing to publishing quotations from it, which I might easily have done, as I was dealing regularly with him about other translation work at the time. But the allegation made against me of a 'violation of trust as a publisher's reader' is entirely unjustified, for the MS. concerned is a translation of an already well-known published work—and that, too, in Russia—where the European copyright does not, unfortunately, yet obtain. Moreover, judging from some later letters, in all probability the translation came to me first as a private individual. It was an oversight of mine not to have mentioned Mr. Pring's name as translator, and no one was more grieved than myself when I discovered it; but I am glad to state that Mr. Pring himself takes a less severe view of the matter than your editorial comment expresses, and that he has twice written me in very kind terms, assuring me that he is quite satisfied with my proposal to quote his name in connection with the passage in my next edition.

The next instance is that of the notice of the 'Descant Tune Book' in *The Organ*. The notice appeared as far back as July, 1926. I have no memoranda of it, nor recollection of having written it, though I may have done so; but I do not write all the reviews for *The Organ*. I have now obtained and examined the 'Tune Book,' and see that, if I reviewed it and was working fast, I might easily have overlooked the fact that the Preface bore initials different from those of the Arranger, and I have not the least doubt that my intention was to acknowledge the quotation and to supplement it by some comment of my own, which for some reason inadvertently failed to get written. However, although I have no recollection of having compiled the notice, I will now accept responsibility for it, and willingly express my regret to Messrs. Novello for the form the review took. But I would point out that it is unfair to suggest that either personal prestige or pecuniary gain could possibly accrue to myself from a notice which was anonymous and not paid for by 'space,' and which I was under no compulsion to contribute at all (being allowed great latitude of choice as to the books reviewed), and therefore which can only have been inserted with a view to giving gratuitous publicity to a new work.

With regard to your charge concerning the announcement of myself as editor of the Rheinberger Organ Sonatas, Mr. Voigt's letter in your issue of May 1 shows that I had good reason to expect that the work would have been entrusted to me. I admit being a little 'previous' in my statement, and as soon as I realised this I wrote to my publicity agents instructing them to remove the Rheinberger announcement in a reprint of the circular.

—Yours, &c., A. EAGLEFIELD HULL.

Melbourne House, Huddersfield.

*April* 28, 1928.

[We are glad to receive the above letter. It will be generally agreed that Dr. Hull has acted wisely—and, we might add, courageously—in writing so ample an *amende*. In closing this unpleasant controversy we assure him that our action throughout has been undertaken with reluctance, and entirely in our editorial capacity. Our personal relationship with Dr. Hull has been long-standing and amicable, and we trust that it may remain on that footing. —EDITOR.]

## 'THE NATURE OF HARMONY'

SIR,—The correspondence in the April number of the *Musical Times*, *re* the nature of the minor harmony, raises a few points of interest. Mr. V. W. Leatherdale, who writes all the way from India, asks whether the minor harmony, as *c e♭ g*, is not really a discord, seeing that 'the played *e♭* clashes with the implied (and often heard) *e♮*?' Evidently Mr. Leatherdale, like many others, has difficulty in accepting the minor harmony as a 'somewhat altered' major harmony, which is the view advanced by Helmholtz. I can scarcely imagine that he really considers the minor harmony to be a discord, a major harmony that is out of tune to the extent of a complete semitone. This difficulty I have referred to in my January article, and dealt with fully in the two subsequent articles. These articles were not in your correspondent's hands when he wrote. I hope they have been of service to him in clearing up the point he refers to. If he is unwilling to accept the views there advanced, I am afraid he must continue to regard the minor harmony as a discord, the while his ear assures him it is really a concord.

Another correspondent, Mr. J. Morrison, brings forward two new 'chords' that up to the present have played no part in harmonic music; one of these has the proportions 16 : 19 : 24, the other 6 : 7 : 9. He thinks these are minor triads, whereas they are neither minor nor triads. When did the interval 6 : 7 become a minor third, or 7 : 9 a major third? His letter suggests that he has perused my articles rather hurriedly. These treat of the minor harmony from the standpoint of harmonic inversion, and I would be the last person to indulge in the pleasant pastime of picking out, in a perfectly arbitrary and haphazard way, any series of harmonic sounds and labelling them harmonic triads. The science of harmony has suffered enough from this childish game.

Finally, I notice that Dr. Froggatt is quite unable to discover any resemblance between the proportions that respectively determine the major and minor harmonies. I confess I imagined that the resemblance was sufficiently obvious, and that the views of such musicians and thinkers as Zarlino, Rameau, Tartini, Hauptmann, Riemann, and many others, who, however they may differ as to the origin of the minor harmony, all agree in pointing out this resemblance, would be shared by your readers. Unfortunately, I quite forgot about Dr. Froggatt. He is unable to understand how it is possible to describe the minor harmony as being determined by the same proportions as the major, but in the opposite direction. Accusing me of juggling with figures—this is depressing, for I had congratulated myself on having dispensed for the most part with figures or mathematical formulæ—he performs a little juggling on his own account, without much success. 'If,' he remarks, '4 : 5 : 6 represents the major triad, then 10 : 12 : 15 must represent the minor triad. If 6 : 5 : 4 stands for the minor, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$ must stand for the major. In either case the imaginary resemblance vanishes.'

Dr. Froggatt's non-success with his figures might have induced him to dispense with them altogether. A slight examination of the two harmonies would have convinced him that while the major harmony consists of a major third and a minor third, the minor harmony consists of the same intervals, but in the opposite direction—*i.e.*, inverted. He suggests that in the inverted chord the notes are not exactly the same. Why, neither they are! Why should they be, and how is the chord to be inverted if the notes remain exactly the same. The inversion of the fifth, as *c g*, is the fourth, *g c*$^1$. The notes *c* and *c*$^1$ are different notes. Yet musical commonsense persists in regarding the fourth as the inversion of the fifth, even if it has failed to perceive all that such an inversion implies. And musical commonsense is right.

Dr. Froggatt should not have worried himself so much over his figures. He may be assured that whatever figures express the minor harmony, such a harmony is determined by the same proportions as the major, no matter whether we are dealing with vibrations or string lengths, seeing that the rate of vibration of a string is inversely proportional to its length. He is convinced that 'if 6 : 5 : 4 stands for the minor triad, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$ must stand for the

major.' Seeing that the octave (1:2 or 1:½) and the fifth (2:3 or ½:⅓) play some part in the generation of both harmonies, we had better include their proportions thus: 6, 5, 4, 3, 2, 1, ½, ⅓, ¼, ⅕, ⅙, which is in no wise different from $\frac{1\ 2\ 3\ 4\ 5\ 6}{1,\ \frac{1}{2},\ \frac{1}{3},\ \frac{1}{4},\ \frac{1}{5},\ \frac{1}{6}}$. Dr. Froggatt fails to observe any 'resemblance' between the two proportional series, and is apparently unaware of the fact that the one series is generally described as being merely the inversion of the other!

He thinks also that my 'theory is identical with Dr. Riemann's.' Has he read Dr. Riemann's theory, and has he read my own account of the nature of the minor harmony? This is a statement I simply fail to understand. My writings on harmony are the result of my own labour and reflection, and are 'borrowed' from no other writer, dead or living.—Yours, &c.,

MATTHEW SHIRLAW.

The University, Edinburgh.

## THE LARYNX AGAIN

SIR,—Your correspondent Mrs. Aubrey, in your last issue, in her advocacy of a high position of the larynx doubtless expresses what to her is a fact of seemingly first importance, in that it has enabled her to accomplish certain results in voice-training which she felt to be desirable. It is not the first time a high larynx has been advocated, and others have from time to time announced the 'discovery' of methods which have been claimed in a similar way as cures 'for every vocal defect.' Some years ago a German *Lieder* singer called on me to discuss a 'great discovery' he claimed to have made after much consideration of the problems of vocal tone. The gist of his discovery lay in the low larynx.

The relative merits of these contradictory principles I am not here concerned with, but rather with the fact that those who make such discoveries so often treat them as though they constituted fixed laws of voice use and were of universal application. The fact is that very few such devices can be held to be of universal application in teaching. Mrs. Aubrey's prescription may be of value in cases of abuse of the low larynx principle, and the amount of that is what gives point to her letter.

My chief concern, however, is the effect such a letter may have upon many young (and even older) teachers who are seeking that vital experience upon which good voice-training depends, and who may be led thereby to make experiments in their pupils upon the *direct manipulation* of the larynx. To make students endeavour to modify the position of the larynx by direct control is a practice which is fraught with possibilities of serious harm, by causing pupils to make efforts which generally prevent the supple adjustments by which alone perfect tone can be gained.

A skilled teacher whose ear is sensitive to the effect on the tone of wrong adjustments in the vocal organs of pupils may, on occasion, use successfully the direct method, but teachers who are thoroughly conversant with the potentialities of the various vowels for bringing about the right conditions in an easy, natural way never need to bother with such mechanical devices. It is one thing to *know* the positions which accompany certain tonal effects; it is quite another thing to prescribe direct, mechanical manipulations of the larynx for the purpose of securing correct tone.—Yours, &c.,

F. C. FIELD-HYDE.

SIR,—It was with great interest that I read the letter of Mrs. Aubrey on the subject of the raised larynx. I fear, however, that I cannot endorse her opinion.

Is not the raised larynx the chief cause of throatiness? Are not *all* throaty singers employing the larynx in this position? I believe so. Again, how can the thoracic resonator be brought into play if the larynx is raised? It is difficult, if not impossible.

No doubt it is wrong to force the larynx down by sheer, brute strength. But if a perfect tone is to be produced, the larynx must drop (shall I say, be *allowed* to drop?) easily and naturally. The mere singing of a perfect tone causes it to do so, almost without the singer's being aware of the fact. And yet in reality the lowered larynx is a cause of the perfect tone, and not the perfect tone the cause of the lowered larynx! (I am afraid this seems an Irish way of putting it.) It is my conviction that a singer with a lowered larynx could fill a large concert-hall with far less effort, and with far greater effect, than could a singer with a raised larynx.

Now what about the statement that a raised larynx is 'a cure for every vocal defect'? Dr. Curtis points out in his book ('Voice Building and Tone Placing') that a faulty method of singing will soon bring about vocal injury; and that the voice can be completely restored by a change of method—*even if this new method be equally faulty.* No doubt if, in time, the new method injured the voice, a cure could be effected by reversion to the old.

Now it cannot be denied that many singers, even though they employ the dropped larynx, sing incorrectly, and in time ruin their voices. But, from what has been said, it follows that a change in the method of singing (the larynx being raised) will soon restore the voice to its original healthy condition. Probably some people may think that this proves the efficiency of the 'raised larynx' method of singing. It does not, however, as will be seen from what has been said above.—Yours, &c.,

EDMUND P. A. C. OUTRAM.

Mundham Vicarage,
Chichester, Sussex.

SIR,—The letter of your correspondent, Mrs. E. Aubrey, in the May *Musical Times*, demands a reply, as students of singing may consider that she writes as an expert. One of our foremost vocal experts, well-known to the profession in this country, writes the following *re* your correspondent's letter: 'I would pity the listener (and not less the singer) if the larynx were as high as possible in the throat.' Also, 'Could it be called *singing?*' Will anyone with only a slightly critical ear experiment (an easy matter) by singing (?) with the larynx as high as possible in the throat? The proof of the pudding, &c.—Yours, &c.,

4, Hornsey Lane Gardens, N.6. G. T. PINCHES.

[We are able to insert only a few of the letters received on this subject.—EDITOR.]

## THE REVIVAL OF MUSIC

SIR,—It is refreshing to find some one at last championing the cause of the sincere revivalist. Mr. Westrup is to be thanked for his defence (p. 440, May number) of the alleged 'undisciplined enthusiast.'

Without going into the question of press propaganda, which was brought up in the first place by Mr. Hull, may I be permitted to view the question of revival from another angle?

An argument of this description can go on indefinitely so long as sight is lost of one point, *i.e.*, the *spirit* in which this old music is conceived. The man who approaches it as something which is archæologically interesting is thrilled in the manner of a profound and learnèd professor who discovers some scientific curiosity. He proceeds to dissect it under the musical microscope in the musical laboratory, and to place it piece by piece in jars on numerous shelves; and there it remains.

If approached, however, as something which was made to enhance the dignity and splendour of the liturgy, it will be found to be astonishingly alive. The Masses and Motets of the 15th and 16th centuries were written as a background for prayer. Take, for instance, the Te Deum Mass of Hugh Aston: it cannot be approached in the same light as the fifth Symphony of Beethoven. The one is the voice of the cloister—that much misunderstood term—the other the outcome of tempestuous passions. If the cloister and all that it means is considered to be a thing of the past, then the music appertaining to it once more becomes the dead fossil of the musty laboratory.

It may be argued that all this has nothing to do with the musical merit of these Tudor composers. Their contrapuntal skill in building up immense masses of sound around a long-drawn-out plainsong melody is truly amazing, and what is so often called the 'rambling counterpoint' of Aston may perhaps be read as the spiritual outpouring of the man's innermost soul, which after all is far greater in the end.

Having said so much, I should like to enter a plea that more of this music should be put forward in a more practical form. The edition of Tudor Church Music published by the Oxford University Press, and which is now nearing completion, is at present only for the few; the cost is beyond the pockets of a vast number of musicians, and it is not ideal for singing purposes. For the student's library it is a treasure; but only by actual performance will the works of Aston, Fayrfax, Pasche, Cornyshe, Applebye, and a host of others whose names are almost unknown become to be understood.

Mr. Westrup points out:

> 'What is amazing in the history of revivals is not that the enthusiasts should have been undisciplined, but that they should have had the courage and the vision to get performed forgotten works, many of which have now taken their place in the ordinary repertory of singers, players, choirs, and orchestras.'

Sir Richard Terry is a typical example of the sincere revivalist; his spade work at Downside Abbey thirty years ago, and, subsequently, his wonderful work at Westminster Cathedral in the face of constant opposition from numbers of eminent musicians, should be a complete refutation to the enemy of revival.

Thousands of Londoners who pass daily along Fleet Street know nothing of the delights of those quaint passages so full of pleasant and restful surprises: and those who know them are apt to be selfish, and to hope that they will not be discovered by the crowd. Let the musician explore the winding paths of the 'rambling counterpoint' of these old composers, and he will find some pleasant and restful surprises.—Yours, &c.,

CUTHBERT BATES.

## THE EDITING OF OLD KEYBOARD MUSIC

SIR,—The unhappy statement on the *cover* (not the title-page) of my edition of 'Parthenia,' that it is arranged for the pianoforte, was added by the publisher without my knowledge, but it should be read in conjunction with the actual title-page and my Preface. These make clear the intention of the work, 'originally written for the virginal and translated into modern notation for the pianoforte . . . with original barring, accidentals, and ornaments.' Its principal feature is that there is no arrangement whatever. It is, frankly, not in the modern sense a performing edition, and not intended for the ordinary pianist, for whom I have fully provided elsewhere in the matter of Elizabethan music (including a number of pieces from 'Parthenia'). It is an antiquarian edition for those scholarly players and students who wish to know exactly what the original was and how it was written. As my Preface states, it is issued to supersede the garbled antiquarian version of Rimbault, 1847, and his reproducers, and it must be obvious that 'the errors of previous editions' refer to these and not to 'Parthenia' of 1611. My sole object is faithfulness to the original, even where that may err.

'Parthenia' stands on a different footing from any other publication. It was the first and the only volume of virginal music published before the 19th century, and therefore possesses a unique historical interest, and is worthy of being re-issued in its original state. The reason why Ex. 2 in your review is not written as Ex. 3 is because Ex. 3 is not the original text. The same applies to your reviewer's other suggestions.

When we come to virginal MSS. I am entirely in agreement with your critic as to the manner of reproduction. There are often three or four differing versions of the same piece in various MSS., and I am of opinion that it is inadvisable to issue any manuscript in the antiquarian manner. I have given up the best part of fifteen years of my life to examining and collating the whole literature of virginal music with a view to publishing the best of it in performing editions, and I have issued, with various publishers, in all sixteen volumes (with three more still to follow) in which I give a revised text chosen from all versions, with corrections separately, phrased and in modern notation with expression marks and without ornaments, so that my collection—extending to about three hundred pieces—is as readily intelligible as any modern publication. Yet your reviewer criticises my 'Parthenia' as though not a single one of my sixteen volumes of performing editions was in existence. Because I have produced a genuine scholars' edition of an important work I am branded as 'a blend of timidity and pedantry,' and the work to which I have given so much in order to popularise Tudor keyboard music, is not even mentioned. I ask, Is this fair play?—Yours, &c.,

MARGARET H. GLYN.

[Our reviewer writes: 'I have no desire to belittle Miss Glyn's work on behalf of early keyboard music. My concern being with the work entrusted to me for review, I saw no occasion to mention the other collections Miss Glyn has made, the more so as I gave a good deal of favourable notice to some of them in this journal a few years ago. As the review to which Miss Glyn takes exception was prompted mainly by a statement added to the cover of her book by the publisher, without her knowledge, her grievance is with him rather than with me.']

## NEW LIGHT ON DR. NICHOLAS STAGGINS: FIRST CAMBRIDGE PROFESSOR OF MUSIC

SIR,—Our musical historians do not seem to have dealt fairly with Dr. Nicholas Staggins, who was created first Professor of Music in Cambridge University in July, 1684. He is called, 'One Staggins, who by Court favour was given the Chair of Music in Cambridge, in 1684'; and the late W. H. Husk, in Grove's 'Dictionary,' writes as follows:

'Nicholas Staggins was taught music by his father, a musician of little standing. Although of slender ability, he won the favour of Charles II., who, in 1682, appointed him Master of the King's Band of Musick; and in the same year the University of Cambridge, upon the King's request, conferred upon him the degree of Mus. D. The performance of the customary exercise being dispensed with, great dissatisfaction was occasioned, to allay which Staggins, in July, 1684, performed an exercise, whereupon he was appointed Professor of Music in the University, being the first who held that office.'

Mr. Henry Davey, in his 'History of English Music' (second edition, 1921), is even more severe: 'Nicholas Staggins was the son of a "common musician," probably one of the roving fiddlers or minstrels so much looked down upon by the educated artists. Staggins himself had received small tuition, but became Master of the King's Band in 1682; and Charles II. then ordered the University of Cambridge to create him Mus. D. The King was obeyed amidst much ridicule and dissatisfaction,' &c. 'He died in 1705.'

Now the facts of Staggins's career are as follows, and, as will be seen, they seem to correct some established errors, and to place him in a better light; also to rehabilitate his character as a musician. His father, far from being a 'common minstrel,' was a member of the King's Band of Music from 1660 until his death in 1684.

Nicholas Staggins was born about the year 1646, and was taught music by his father, one of the Court Band. In 1666, he was placed in the King's Band of Musick, under Grabu, and on December 21, 1671, he was appointed musician-in-ordinary for the violin, to date as from September 29, 1670. On August 15, 1674, he was appointed 'Master of His Majesty's violins in ordinary,' and on September 29, 1674, he was appointed Master of the King's Band of Musick, in succession to Lewis Grabu. Among the musicians who performed in the famous Masque of 'Calisto, or the Chester Nymph,' presented at Court on July 4, 1674, Nicholas Staggins was one of the violins, and, on January 29, 1675, he was confirmed in his post as Master of the Court Band ('The King's Musick,' p. 284*).

From the 'Calendar of State Papers, Domestic, of Charles II.' we learn that, on May 10, 1675, a warrant was issued 'to pay Nicholas Staggins, Master of the Musick, £100 a year, to commence from, Midsummer, 1673, without account.' He was also appointed 'musician-in-ordinary for the wind instruments in the place of Richard Hudson, deceased,' for which he received the sum of £48 7*s.* 6*d.*, being arrears for liveries due for three years ending St. Andrew's Day, 1674.

* 'The King's Musick.' By H. C. de Lafontaine. (Novello.)

An interesting fact is revealed in the 'Calendar of State Papers, Domestic, 1675-76,' namely, that on February 26, 1676, Nicholas Staggins had a year's leave 'to go and remain in Italy and other foreign parts, and to embark, with his servants, for transportation, and to return.' A month later, on March 27, 1676, he appointed his father, Isaac Staggins, as his 'true and lawful attorney,' and he also appointed his friend, Matthew Locke, as his deputy, to act as 'Master of his Majesty's Musick' during his absence.

We thus find that Staggins had gone to Italy for a year to perfect himself in the art of music, and he returned to England in July, 1677. A month later, Matthew Locke died, and on September 10, 1677, Henry Purcell was appointed 'Composer in ordinary with fee for the Violin, to his Majesty, in the place of Matthew Locke, deceased.' Four months later, on January 31, 1678, Staggins was paid £16 2*s*. 6*d*. for livery due St. Andrew's, 1675; and in July, 1678, he was paid for further arrears. Therefore it is not surprising that in 1682 the King recommended him to Cambridge University for the degree of Mus. D. I may also add that, in 1697, he gave a concert of his own music at York Buildings (May 13, 1697). He died early in 1700—not in 1705 as given in the reference books—for we learn from the Lord Chamberlain's Accounts that, on July 30, 1700, John Eccles was appointed 'Master of the Musick, in the room of Dr. Staggins, deceased.

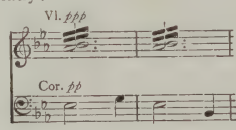
Lastly, it cannot be denied that, though a clique had got up against Staggins on account of the royal favour extended to him, yet his compositions that have survived (duly praised by the Earl of Egmont and the Earl of Arran) are much above mediocre standard. Some of his songs were highly popular, and are included in 'Choice Ayres, Songs and Dialogues' (1675), while he also contributed some incidental music to Dryden's 'Conquest of Granada.'—Yours, &c.,

W. H. GRATTAN FLOOD.

Enniscorthy.

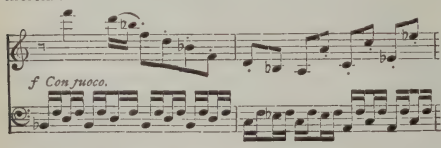
## THE 'FALSE' HORN ENTRY IN THE 'EROICA'

SIR,—Much ink has been spilt at various times, and but to little purpose, in an endeavour to account for the well-known horn entry:




just before the recapitulation in the first movement of the 'Eroica' Symphony (1804).

In playing the Rondo-Finale of the Pianoforte Sonata in D, Op. 10, No. 3 (1797), recently, I was much struck by the following *forte* accented clash of tonic and dominant found therein:




The obvious and ordinary thing to do here would, of course, have been to continue the left-hand semiquavers until the *second* crotchet of the second bar; but, no! Beethoven chooses to change the left-hand harmony on the *first* beat. (Incidentally, one may remark that this must have been one of the things that raised the ire of the writer in the *Allgemeine Musikzeitung* when, in referring to the first appearance of the three Op. 10 Sonatas, he spoke of 'the obscurity of art, or the art of obscurity.') One might entertain a suspicion that here was one of those still uncorrected engraver's errors against which Beethoven so frequently complained, but the succeeding four bars clearly show that he was so pleased with the novel effect obtained that he repeated it twice—first in G minor, then in E flat.

Though not entirely unversed in some of the Beethoven literature extant, I cannot remember that anyone has previously commented on this passage in the D major Pianoforte Sonata, especially with a view to connecting it with those puzzling two bars in the 'Eroica.'

But, after all, is there any puzzle? May it not well be that, having keenly relished the novel harmonic clash, *forte*, in one medium, Beethoven tried it again seven years later, only this time in another medium, and *pianissimo*?—Yours, &c.,

FELIX WHITE.

28, Hilldrop Crescent, N.7.

P.S.—Surely this is one of the earliest appearances of that now notorious damsel, 'Polly-Tonality.'

## THE SMALLEST FOUR-MANUAL ORGAN

SIR,—I was interested in the 'Smallest Four-Manuals,' one at Oxford, the other at Cambridge.

There is, however, a smaller one at Trinity College, London, the specification of which, sent me some time ago by a friend, lies before me, as follows:

MANUALS CC to C=61; PEDAL CCC to g=32.

| | | |
|---|---|---|
| Great—Doub. Dulciana, 16; Open Diapason, 8; Claribella, 8; Wald Fl., 4 ... ... ... ... | = | 4 |
| Swell—Open Diapason, 8; Rohr Fl., 8; (Ec. Gam., 8; Vx. Cel., 8; Gemshorn, 4; Oboe, 8 ... ... | = | 6 |
| Choir—Lieb. Ged., 8; Dulciana, 8; Clarinet, 8 ... ... | = | 3 |
| Solo—Flauto Traverso, 8; Trumpet, 8 ... ... ... | = | 2 |
| Pedal—Double Dulciana, 16; Bourdon, 16; Bass Flute, 8 | = | 3 |
| | | 18 |

Couplers 10. Total Speaking Stops ... ... ... 18
Pistons 6 (really only 17, as probably the Great and Pedal Double Dulciana are identical).

Now this seems to me a excellent organ for pupils, especially when (as is frequently the case) they have not studied organ *construction*, and are at a loss when going to a four-manual for the first time. Moreover my friend tells me he heard E. H. Lemare give a capital and most effective recital upon it.—Yours, &c.,

THOMAS CURRY.

St. Paul's, Battersea.

## ONE-HANDED PIANISTS

SIR,—There are many skilled pianists with only one arm, unfortunately. It seems a shame that they should be debarred from entering Musical Festivals. Would it be possible for committees to arrange a class for left-hand only? I am convinced that the need is a real one.—Yours, &c.,

ALEC ROWLEY.

## FULL SCORES OF THE SAVOY OPERAS

SIR,—The inaccessibility of the Sullivan scores has always been a mystery to students of music, and it is to be hoped that the attention given to the matter by Mr. Dunhill and your reviewer will lead to publication. Although one can obtain orchestral parts of miserable selections from the operas, it is impossible to get parts of (say) the Overtures to 'The Gondoliers,' 'Patience,' 'The Yeomen of the Guard,' the cachucha from 'The Gondoliers,' or the 'March of the Peers' from 'Iolanthe.' All these would 'sell like hot cakes,' being ideal food for amateurs and holiday resort orchestras.

When I was studying at the R.C.M. I discovered, to my great delight, the full score of 'The Yeomen of the Guard' in the Parry Room. This, and two fragments in Cecil Forsyth's 'Orchestration,' are the only examples I have ever seen of Sullivan's exquisite scoring. May I suggest that a signed appeal, sent through your paper to Mr. D'Oyly Carte, might persuade him to make a start with the splendid Overture to 'The Yeomen of the Guard'?—Yours, &c.,

'A SULLIVAN ENTHUSIAST.'

## BYRD GRAMOPHONE RECORDS

SIR,—In your review of Frank Howes's excellent book on 'William Byrd,' you say that 'It was a happy thought to give references to such [gramophone] records as are available.' Unfortunately, all the Byrd records made by the English Singers mentioned in Mr. Howes's list have now been removed from the catalogue and are unlikely to be re-recorded. Special 'pressings' of these records—which are, of course, old process—can be obtained in the ordinary way at the usual prices.—Yours, &c.,

THE GRAMOPHONE COMPANY, LTD.,
*p.p.* ALEC ROBERTSON
*(Principal, Education Department).*

### A TRIBUTE TO THE LATE DR. ILIFFE

SIR,—The news of the death of Dr. Frederick Iliffe, of Oxford, to which brief reference was made in the March issue of the *Musical Times*, came as a great grief to me, as doubtless it did to many others of his former pupils and friends. I write this in default of a fitting tribute from an abler pen than mine, to the memory of one who rendered such splendid service to music. His long and honourable career as a teacher, as a church organist and choirmaster, as a composer of both sacred and secular music, and his notable contribution to musical literature in his masterly analysis of Bach's 'Forty-eight,' entitle him to a position of some distinction in the ranks of English musicians of modern times; added to which, his charm of manner, his geniality, his modesty, his unfailing patience, and his readiness to give a word of encouragement when occasion arose, endeared him to all his pupils, and made for him a very wide circle of friends.—Yours, &c.,

W. BERTRAM COLLINGWOOD.

Grahamstown, South Africa.

### ORGANISTS' LONG RETENTION OF THE SAME POST

SIR,—I have been very much interested in Dr. Pearce's letter in your May issue regarding organists' long service. I have a vivid recollection of the R.C.O. examination in 1881, when I first made Dr. Pearce's acquaintance, which later on developed into sincere friendship. I must confess that I had forgotten who the other successful candidates were, and am glad to have their names brought back to me. My reason for troubling you with this letter is to clear up a small matter, *i.e.*, that I do not now hold the post at St. Saviour's, Hampstead, having resigned at Easter last year on the completion of forty-five years' service as organist and choirmaster. May I add that my connection with St. Saviour's dated from the year 1873, when, as a boy, I joined the choir; and, apart from the years 1880-81, during which I was organist at St. Mary's Parish Church, Battersea, my association with the choir of St. Saviour's extended over a period of about fifty-three years.—Yours, &c.,

1, Steele's Road, N.W.3. ARTHUR J. GREENISH.

### DIPLOMAS

SIR,—Apropos of the subject of degrees and diplomas, the late Sir Hubert Parry made some very wise remarks in an address he gave, in July, 1902, at the distribution of diplomas at the Royal College of Organists. In the course of his address he said:

'For the Universities to compete with the schools would be perfectly ridiculous. Sometimes people find it hard to understand what the prestige and value of a University degree is. It certainly is of very great value, though the value is much more indefinite than that of certificates given by schools which have to deal in a practical way with particular departments, the utility of which is more obvious to commonplace minds. People go in for degrees because they show a certain type of mind and capacity. Particular departments in these days have to deal with particular things. The examination for a Mus. D. at one of the great Universities is a thing which perhaps one man can pass, to a thousand who could pass the very hardest tests that could be devised in performance. A very difficult paper in harmony or counterpoint is one of the very hardest things the human mind can be set to solve. To ask the worker of such a paper to sit down and play a Bertini study afterwards would make you feel sick with humiliation! I say a Bertini study, because you cannot expect people to sit down after doing such work and play the very hardest studies of Liszt, or the Paganini Variations of Brahms. It is not the province of the Universities to test such special efficiencies. It is the province of the schools. Therefore, we must keep distinctly in view the difference of type between examinations. . . . We have the great comprehensive schools giving the highest tests in every kind of instrumental performance and artistic activity; and the Universities taking in hand the particular standard which represents the highest culture of the mind and a broader hold of musical principles than any which can be dealt with in the schools.'

I think the above remarks by the late Oxford Professor of Music help to clear the air in this discussion.—Yours, &c., G. SYDENHAM HOLMES.

26, Whitworth Road, S.E.25.

[We are unable to insert the numerous letters we have received on the diploma question. We are sorry for this, because several abusive attacks from the backers of bogus colleges would have provided our readers with some good light reading.—EDITOR.]

'Spinet,' a correspondent of some months ago, is asked to send his name and address. A letter awaits him at our office.

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Viola player, good time-keeper, wanted to complete string quartet. Near Hammersmith.—XX, c/o *Musical Times*.

Pianist (gentleman) wishes to meet vocalist or instrumentalist for mutual practice. West London district.—S. H., c/o *Musical Times*.

Experienced accompanist wishes to meet advanced instrumentalist or vocalist. Classical work only. Also advanced pianist for two-pianoforte work.—A. V. H., 15, Hanover Park, S.E.15.

Advanced pianist (young) wishes to meet violinist or 'cellist for mutual practice. Write.—L. SUMNERS, Ivydene, Whoberley Avenue, Coventry.

Good 'cellist wanted for pianoforte-trio work. S.W. district.—A. BARTLETT, 157, Bedford Hill, S.W.12.

Lady pianist (advanced) wishes to meet good instrumentalist, either wind or string, for mutual practice of classical and modern works. N. London.—S. R., c/o *Musical Times*.

Lady vocalist, L.R.A.M., wishes to meet pianist for mutual practice. Must be good sight-reader. Evenings.—N. ROBINSON, 14, Belsize Crescent, N.W.3.

Pianist (lady) wishes to meet violinist or 'cellist for mutual practice. About two evenings weekly. Richmond, Isleworth, or Hounslow districts.—BILLINGTON, Silver Hall, Isleworth.

Pianist (lady) wishes to meet instrumentalist or vocalist, or would join quartet, trio, or small orchestra. Newcastle-on-Tyne district.—M. T., c/o *Musical Times*.

Lady vocalist wishes to meet pianist for mutual practice. Classical music. W. London.—M. K., c/o *Musical Times*.

Violinist wishes to meet accompanist for mutual practice, in London area.—A. E., c/o *Musical Times*.

Lady pianist wishes to meet vocalist for mutual practice.—B. D., c/o 287, High Street, Lewisham, S.E.13.

Lady pianist (advanced) wishes to meet soprano or violinist for mutual practice. Evenings only. Tufnell Park district.—E. E. C., c/o *Musical Times*.

## Sharps and Flats

There is nothing of magic in the word 'creator.' It cannot be a function of the [Board of Trade Inquiry] Committee to inquire which is the greatest of, say—the composer of the 'Eroica' Symphony, the inventor of electrical recording, or the gifted author of 'Yes, we have no bananas.' I take off my hat to the first, I would like to be a client of the second, and I should like to hang the third.'—*Rudolph Muntz. K.C.*

A gramophone is a parody of music—a fair substitute, just as water is a substitute for strong drink. I wouldn't take one as a gift.—*Judge Cluer.*

In the good old days [of Grand Opera], when the late Lady Ripon's voice reigned almost supreme at Covent Garden, no lady of note or fashion would dare appear among that notable audience unless she was suitably gowned and wearing her finest jewels. Even her perfectly

gloved hands lent an air of distinction to the proceedings. What gentleman would dare face the opera, except in evening tail-coat and white tie?

Now, alas! . . .—'*Goodwisher*,' *in* '*The Times*.'

The name of Tom Burke is so commonplace that when the Press lately published a list of the singers for the season it was overlooked. So in future I propose to be known as Tomascovitch Bukalliapin. This may lead to the incredible situation of an English singer being taken as seriously as a foreign singer.—*Tom Burke*.

On Wednesday, in the Parish Church, the Choral Society will give a performance of Mozart's 'Twelfth Night.'—*Local Paper*.

There is an indescribable loveliness in Handel's 'Largo': words may seek to capture it, but may never hope for success. In exquisite waves the melody pulsated through the stillness. It seemed as if even Nature's turbulent heart had been softened by the perfect strains, for ere they died away a fugitive sunbeam stole in through the stained glass window and danced on the floor in the aisle.—*Scottish paper's report of an organ recital*.

Sir Hubert Parry has just composed a musical accompaniment for Oxford's Greek play, which contains a motor-horn as an integral instrument in the orchestra for the first time.—*Sunday Graphic*.

'Mr. M——'s part in the orchestra playing the double ass, contributed largely to the success of that part of the entertainment.'—*New Zealand Paper*.

We always like to hear people playing the buffoon. It is our favourite instrument.—*Punch*.

OCH HONE!

Later he gave a much appreciated interpretation of the 'Ave Maria,' his double stropping being very clean.—*Berkshire Paper*.

We should like to hear him in something from 'Il Barbiere.'—*Punch*.

I have had my hair cut!—*Pachmann*.

## Sixty Years Ago

TO THE MUSICAL WORLD.—REQUIRED an ENGAGEMENT, or Engagements, for a CHILD, a really splendid Pianist. Has never played in public, therefore would be a novelty. Address, Amy, 378, City Road, Islington.

'The Bright and Morning Star.' Anthem for Epiphany. The music composed by the Rev. Edward Husband.

As for the anthem, 'The Bright and Morning Star,' we are puzzled what to say of it; a work altogether so strange and so original, never before came under our notice. The apparent ease with which half the rules in harmony, and all the laws of construction, are utterly set at defiance, is a matter which excites our wonder and admiration. . . . It would be impossible to do justice to this remarkable effusion, in a notice like the present, without the aid of music-type; and, wanting that, we can only say in all seriousness, that Mr. Husband should remember that the mere fact of writing an anthem is nothing unless the anthem be a good one; and the production of a hundred bad anthems would be less creditable to a man than one good hymn-tune.

GREENOCK.—The Trustees of the Wesleyan Chapel, Ardgowan Street, having made arrangements for the introduction of a harmonium to lead the psalmody of the congregation, an inaugural service of sacred music lately took place in the Chapel.

## ROYAL ACADEMY OF MUSIC

The summer term began on Monday, April 30. It is very satisfactory to record the continued success of the Haydn String Quartet afternoons. The four young women, all pupils of Mr. Lionel Tertis—Miss McDonald, Miss Ryerson, Miss Copperwheat, and Miss Mulholland—who started last September to play the complete set of Haydn's Quartets, eighty-three in number, are well on their way to accomplish their aim, and this term will see the end of this great adventure. On Thursday, May 3, they played Op. 55, Nos. 1, 2, and 3, and an excellent performance they gave. They will play the remaining Quartets on the following Thursdays, June 7, 14, 21, and 28, and the public will be well advised to hear some of these interesting concerts.

At the Worshipful Company of Musicians' Dinner, on April 24, the programme consisted entirely of music composed by old students of the Royal Academy, and it was admirably performed by present students. On June 15 a concert of more than usual interest will be given at Æolian Hall, the entire proceeds being devoted to the Students' Aid Fund. The three items of the programme are a new Quartet by J. B. McEwen, Principal of the Royal Academy, which will be broadcast; the Pianoforte Quintet by Arnold Bax, an old R.A.M. student, with Miss Harriet Cohen at the pianoforte; and the Horn Quintet by York Bowen, also an old student, in which Mr. E. A. Chapman will be the horn player. On this occasion the work will be heard for the second time. The other artists at this concert will be the Virtuoso String Quartet.

Mr. Lionel Tertis, the famous viola player, has recently become possessed of a wonderful and, indeed, unique viola. It was in the well-known collection of Silvestre, of Paris, and was made by the great master, Gasparo da Salo, about 1590. It is intact, and in absolutely perfect condition. Mr. Tertis accounts for this by its large size, the body being 17⅞-in. in length, which must have prevented the ordinary run of people from playing it. The original pegs and small fingerboard are also in Mr. Tertis's possession, and he tells me that without any hesitation he considers it the finest viola in existence. It is well known to European and American connoisseurs, and many attempts have been made to buy it. Mr. Tertis is to be congratulated on his acquisition.

The annual operatic week at the New Scala Theatre will begin on Monday, July 9, when the following operas will be presented: Monday and Friday, July 9 and 13, 'Carmen'; Tuesday and Thursday, July 10 and 12, and Saturday, July 14, 'Madame Butterfly'; Wednesday and Saturday, July 11 and 14, 'The Mastersingers.' Owing to the great success and general appreciation of the performances of 'The Mastersingers' last July, it has been decided to repeat the work this year. F.

The following award has been made: Sterndale Bennett Scholarship (any branch of music) to Arthur John O'Brien (violin) (South Africa), Wilhelm Myers Foggin being highly commended.

## ROYAL COLLEGE OF MUSIC

The summer term may well be said to have opened with its usual severity, for something more than Sir Hugh Allen's description of the sunshine of Cannes, or the sight of the white-clad players on the College tennis court, has been needed to maintain our belief in May. But a busy month of a dozen fixtures (in some of which the College has acted as host) has warmed our hearts to life again.

Besides College concerts and recitals, three performances have been given in the theatre. Not the least interesting of these was the outcome of an invitation by the Director of the Royal College to the Principal of the Royal Academy. Last term the Opera Class of the R.A.M. produced, in its own theatre, three short operas: Mozart's 'Bastien and Bastienne,' and 'The Enchanted Garden,' by Thomas F. Dunhill, and 'Savitri,' by Gustav Holst, two distinguished ex-scholars of the College. This happy combination of College composers and Academy performers suggested to Sir Hugh Allen the possibility of a performance of the works at the College, and, his invitation to Dr. McEwen and the Royal Academy Opera Class being accepted, the whole programme was repeated with great success in the College Theatre on May 17, in the presence of the Heads of the two institutions and an equally representative audience of students. Apart from the lighting and some of the scenery, the Royal Academy students were responsible for the whole production, including orchestra, chorus, and stage-management.

The countless friends of the late Dr. Tom Haigh, a former scholar of the College, who died last autumn shortly

after taking up his appointment as organist of Sydney Cathedral, will be interested to learn that his name is to be kept in memory. On May 14, at Ramsgate, in the church where Dr. Haigh had worked for many years, Sir Hugh Allen unveiled a tablet to his memory, and was handed a cheque for £100, which had been raised by subscription for the purpose of founding an organ prize at the Royal College of Music.

The competition for the Kent Scholarship, which is of the value of nearly £100 a year, and is tenable for three years, produced a large number of candidates born or resident in the county. A preliminary examination was held at Canterbury, when eight candidates were selected for the final examination at the College. The result of this final examination was that the scholarship was divided between Frederick C. Riddle (violin), of Chatham, and Marjorie Smith (soprano), of Margate.

## TRINITY COLLEGE OF MUSIC

The summer term has begun well with a number of new students. The inaugural address was given by Prof. Granville Bantock. A large audience was much interested in his subject, which dealt with 'Famous Musicians.'

At the Presentation Day ceremony of the London University, on Wednesday, May 9, at the Royal Albert Hall, the College Orchestra, under Mr. Joseph Ivimey, performed a programme of music suitable to the occasion. The Vice-Chancellor has conveyed an expression of the University's appreciation.

Successful distributions at which the College was represented have taken place at Plymouth, Stroud, Woolwich, Hastings, Shields, Grimsby, Cardiff, and Merthyr Tydfil.

At Warrington, Chester, Crewe, and Wrexham centres, distributions were also held at which demonstration concerts of the College syllabus were given by scholars of the College, under the direction of Prof. J. C. Bridge, the Director of Studies, who also gave addresses.

The recital of folk-songs by Miss Winifred Holloway at the College on Wednesday, May 16, was appreciated by a large and enthusiastic audience.

Rehearsals for 'Madame Favart,' to be given by the operatic class at the Scala Theatre on July 19, 20, and 21, are in active progress.

### LONDON CENTRE

The annual presentation of exhibitions, prizes, and certificates took place on Saturday morning, April 28, at Central Hall, Westminster, before a very large audience. The Mayor and Mayoress of Westminster (Councillor Jacques Abady and Mrs. Abady) distributed nearly six hundred awards. Dr. John Warriner (chairman) welcomed the Mayor and Mayoress, and alluded to the famous musical traditions of the ancient City of Westminster; also to many worthies who had done honour to their calling and, in their turn, had been honoured. The local secretary (Mr. T. Lester Jones), in his report, said it was no longer necessary to study at famous Continental music centres, or to go abroad at all for a sound musical education. It was brought to our doors. Two or three generations of musicians had accomplished the seemingly impossible. Prof. Joseph C. Bridge urged young students to provide their own music, and not to rely too much upon other forms of musical entertainment. This, although good in its way, is calculated to produce laziness. He advocated greater attention to stringed instruments and to the useful study of elocution. The Mayor of Westminster, in reply to a vote of thanks proposed by Dr. E. F. Horner and seconded by the Rev. Jocelyn Perkins, said he had always admired Trinity College for what it had done for all forms of musical education. He still treasured certificates which had been awarded to him many years ago. Musical items were efficiently performed by Miss Muriel Haste, Miss Ruby Griggs, Miss Joan Rochford, Master Emanuel Yourovsky, Miss Rosie Roffey, Master Solomon Margolofsky, and Miss Ivy Seabrook.

The College Exhibitioners at the London centre are Muriel Haste, Tooting (senior pianoforte); Irene Richards, Palmers Green (senior pianoforte); Mollie Halls, Walthamstow (inter. pianoforte); Emanuel Yourovsky, Stamford Hill (junior pianoforte); William J. W. Effer, St. John's Wood (advanced inter. theory); Barbara Tansley, Paddington (winner of H.H. Princess Helena Victoria's exhibition of six guineas, preparatory pianoforte).

## THE ASSOCIATED BOARD: AWARD OF MEDALS

The following candidates gained the gold and silver medals offered by the Board for the highest and second highest honours marks respectively in the final, advanced, and intermediate grades of the Local Centre Examinations in March-April last, the competition being open to all candidates in the British Isles: Final Grade Gold Medal, Norah E. Day, Folkestone centre (pianoforte); Final Grade Silver Medal, Nancy Russell-Davies, London centre (pianoforte); Advanced Grade Gold Medal, Megan Lloyd, Cardiff centre (violoncello); Advanced Grade Silver Medal, Kathleen Wilson, Middlesbrough centre (pianoforte); Intermediate Grade Gold Medal, Joan C. Tribe, Blackheath centre (pianoforte), and Elspeth M. C. Swanson, Enfield centre (violin) (these two candidates gained an equal number of marks); Intermediate Grade Silver Medal, Grace B. Davenport, Manchester centre (pianoforte).

## PARRY'S 'JUDITH' AT ALTON

An enterprise of the past month which deserves record for its unusual character and the courage with which it was carried through was Miss Susan Lushington's two performances at Alton, on May 2, of Parry's oratorio 'Judith.' Following a plan which has been applied to some of Handel's oratorios (Miss Lushington herself gave 'Theodora' on the stage a year or so ago), 'Judith' was treated as an opera and given by a village company of singers in costume and with action. The majority of the choir of the Alton and District Choral Societies were not on the stage, but were seated with the orchestra. Their co-operation with those who took part in the action, who appeared as the worshippers of Moloch, as the captive Jews, and other participants in the drama, was one of the best managed features of the whole production. At the same time it should be said that we are now learning to expect a high standard of choral singing from village and small town choirs, and that in some of Parry's expansive choruses the quality of tone, intonation, and general style of interpretation fell below expectation. One must not expect too much from amateur solo singers in such music as this. The wonder lay in the way the representatives of the several personages grasped the character of their parts, and succeeded in compassing the music in spite of elementary vocal defects. Mrs. Otto Lund, who sang the difficult part of Judith, was the most conspicuously successful in this. She made a beautiful and dignified figure on the stage, and she managed somehow to get her voice round the tremendous phrases culminating in the entry on the high B flat, 'Ho! ye upon the walls,' which was originally designed for the grand manner of Anna Williams. The one professional importation, Mr. Helmar Fernback, a young tenor from the R.C.M., was considerably less near to his original (Edward Lloyd) in the music of Manasseh, but the vacillating weakness of that monarch is distressingly emphasised when he is put on the stage. An oratorio tenor may begin amidst human sacrifices and end with pious ejaculations. He may sit down after each number, but the stage representative has got to stand there and maintain the part. It is in the music of Manasseh that the oratorio is least adaptable to stage treatment. The little scene of the children with their mother, including the appealing ballad, 'Long since in Egypt's plenteous land,' was quite delightful, and was pleasantly sung by Miss Nora Selby and two children unnamed but well trained. But the strongest justification of the whole enterprise was that it brought a large number of people together to work at and enjoy a fine and generally neglected work. The whole was splendidly held together by the untiring energy of Miss Susan Lushington, who not only has all the enthusiasm and musicianship needed for such a task, but is that rare thing amongst women, a born conductor.

X.

## ORGANISTS' LONG SERVICE ROLL OF HONOUR

Acting on the Editor's kind invitation, I propose giving in the *Musical Times* an 'Organists' Roll of Honour,' in which will be inscribed, in alphabetical order, the names of musicians, past and present, who have held, or happily are still holding, the same organ appointment—ecclesiastical or otherwise—for forty years in unbroken continuity.

Greatly assisted by my friend Mr. John E. West's invaluable book on 'Cathedral Organists,' of which a new and revised edition has recently been issued by Messrs. Novello, I begin this Roll with a list of organists who have held Cathedral or Collegiate appointments for the long period specified. Death, resignation, change of post, or other causes obviously exclude from so limited a list such honoured names as those of Henry Purcell, Orlando Gibbons, Maurice Greene, William Boyce, S. S. Wesley, John Goss, John Stainer, George C. Martin, J. Varley Roberts, and many others; but the names here given may truly be said to epitomise the progress of English Church music from Reformation times onward to the present day.

I shall be glad to receive, at the address given below, further names of organists who have fulfilled the conditions laid down. Letters or postcards giving such particulars, should reach me not later than the end of the first week in each month. — Dr. C. W. Pearce, 'The Paddocks,' Ferndown, Wimborne, Dorset.

### LIST I.—CATHEDRAL AND COLLEGIATE ORGANISTS

| No. | Name | Appointment | Years of Tenure |
|---|---|---|---|
| 1 | Armes, Philip, Mus.D., Oxon., Prof. Mus., Dunelm. | Durham Cathedral, 1862-1907 | 45 |
| 2 | Atkins, Robert Augustus | St. Asaph Cathedral, 1834-89 | 55 |
| 3 | Attwood, Thomas | (1) Organist, St. Paul's Cathedral; (2) Composer, Chapel Royal (held conjunctly), 1796-1838 | 42 |
| 4 | Banks, Ralph | Rochester Cathedral, 1790-1841 | 51 |
| 5 | Bates, Frank, Mus.D., Dublin | Norwich Cathedral, 1886-1928 | 42 |
| 6 | Bates, George | Ripon Cathedral, 1829-73 | 44 |
| 7 | Bevin, Elway | Bristol Cathedral, 1589-1637 | 43 |
| 8 | Bishop, John | Winchester College, 1695—1737 | 42 |
| 9 | Bridge, Sir Frederick, C.V.O., M.A., Dunelm., Mus.D., Oxon., King Edward Prof. Mus., Lond. | Westminster Abbey, 1875-1918 | 43 |
| 10 | Bridge, Joseph Cox, F.S.A., M.A., Mus.D., Oxon. et Dunelm., Prof. Mus., Dunelm. | Chester Cathedral, 1877-1925 | 48 |
| 11 | Buck, Zechariah, Mus.D., Cantuar. | Norwich Cathedral, 1819-77 | 58 |
| 12 | Byrd (or Bird), William | Chapel Royal, Whitehall, 1572-1623 | 51 |
| 13 | Camidge, John | York Minster, 1756-1803 | 47 |
| 14 | Camidge, Matthew (son of preceding) | York Minster, 1803-44 | 41 |
| 15 | Capell, Thomas | Chichester Cathedral, 1744-94 | 50 |
| 16 | Chard, George William, Mus.D., Cantab. | Winchester Cathedral, 1802-49 | 47 |
| 17 | Child, William, Mus.D., Oxon. | (1) Chapel Royal; (2) St. George's, Windsor (held conjointly), 1632-97 | 65 |
| 18 | Church, Richard | New College, Oxford, 1732-76 | 44 |
| 19 | Collinson, Thomas Henry, Mus.B., Oxon. | St. Mary's Cathedral, Edinburgh, 1878-1928 | 50 |
| 20 | Corfe, Arthur Thomas | Salisbury Cathedral, 1804-63 | 59 |
| 21 | Corfe, John Davis (son of preceding) | Bristol Cathedral, 1825-76 | 51 |
| 22 | Done, William, Mus.D., Cantuar. | Worcester Cathedral, 1844-95 | 51 |
| 23 | Ebdon, Thomas | Durham Cathedral, 1763-1811 | 48 |
| 24 | Elvey, Sir George Job, Mus.D., Oxon. | St. George's, Windsor, 1835-82 | 47 |
| 25 | Ford, Henry Edward, Mus.D., Cantuar. | Carlisle Cathedral, 1842-1909 | 67 |
| 26 | Frye, Frederick Robert, Mus.B., Cantab. | Chelmsford Cathedral, 1876 (at present) | 52 |
| 27 | Fuller, Richard | Limerick Cathedral, 1601-42 | 41 |
| 28 | Garland, Thomas | Norwich Cathedral, 1749-1808 | 59 |
| 29 | Garrett, George Mursell, M.A., Mus.D., Cantab. | St. John's College, Cambridge, 1857-97 | 40 |
| 30 | Gerard (Gerrard or Jarred), Alexander | St. Asaph Cathedral, 1694-1738 | 44 |
| 31 | Gerard, John (son of preceding) | St. Asaph Cathedral, 1738-79 | 41 |
| 32 | Hancock, Charles, Mus.B., Oxon. | Leicester Cathedral (St. Martin's), 1875-1927 | 52 |
| 33 | Hardy, Joseph Naylor, Mus.B., Dunelm. | Wakefield Cathedral, 1886 (at present) | 42 |
| 34 | Hawkins, James (senior) | Ely Cathedral, 1682-1729 | 47 |
| 35 | Hawkins, James (junior) | Peterborough Cathedral, 1714-59 | 45 |
| 36 | Hayden, Henry | St. Asaph Cathedral, 1794-1834 | 40 |
| 37 | Hayes, William, Mus.D., Oxon. | Magdalen College, Oxford, 1734-77 | 43 |
| 38 | Heather, Stephen | Eton College, 1788-1831 | 43 |
| 39 | Henman, Richard | Exeter Cathedral, 1694-1741 | 47 |
| 40 | Hesletine, James | (1) Durham Cathedral; (2) St. Katherine's Collegiate Church, by the Tower of London (held conjointly), 1710-63 | 53 |
| 41 | Hill, Thomas | Carlisle Cathedral, 1785-1833 | 48 |
| 42 | Hopkins, Edward John, Mus.D., Cantuar. | Temple Church, London, 1843-98 | 55 |
| 43 | Hopkins, John, F.R.C.O. | Rochester Cathedral, 1856-1900 | 44 |
| 44 | Iliffe, Frederick, Mus.D., Oxon. | St. John's College, Oxford, 1883-1928 | 45 |
| 45 | Isaac, Elias | Worcester Cathedral, 1748-93 | 45 |
| 46 | Jones, John | (1) St. Paul's Cathedral, 1755-96<br>(2) Temple Church, London, 1749-96<br>(3) Charterhouse, London, 1753-96 (all three held conjointly) | 41<br>47<br>43 |
| 47 | Jones, Thomas Evance | Canterbury Cathedral, 1831-72 | 41 |
| 48 | Keeton, Haydn, Mus.D., Oxon. | Peterborough Cathedral, 1870-1921 | 51 |
| 49 | Loosemore, Henry, Mus.B., Cantab. | King's College, Cambridge, 1627-70 | 43 |
| 50 | Lott, John Browning, Mus.B., Oxon. | Lichfield Cathedral, 1881-1926 | 45 |

LIST I.—CATHEDRAL AND COLLEGIATE ORGANISTS—(*continued*)

| No. | Name | Appointment | Years of Tenure |
|---|---|---|---|
| 51 | Mann, Arthur Henry, Mus.D., Oxon., M.A., Cantab. | King's College, Cambridge, 1876 ... (at present) | 52 |
| 52 | Marchant, Charles George, Mus.D., Dublin ... | St. Patrick's Cathedral, Dublin, 1879-1920 ... | 41 |
| 53 | Marks, James Christopher, Mus.D., Oxon. ... | St. Fin Barre's Cathedral, Cork, 1860-1903 ... | 43 |
| 54 | Marks, Thomas Osborne, Mus.D., Oxon. et Dublin | Armagh Cathedral, 1872-1916 ... ... ... | 44 |
| 55 | Merbecke (Merbeck or Marbeck), John, Mus.B., Oxon. ... ... ... ... ... ... | St. George's, Windsor, 1541-1585 ... ... ... | 44 |
| 56 | Mundy (Munday or Mundie), John, Mus.D., Oxon. | St. George's, Windsor, 1586-1630 ... ... ... | 44 |
| 57 | Muspratt, Frank ... ... ... ... ... ... | Limerick Cathedral, 1885-1928 ... (at present) | 43 |
| 58 | Mutlow, William ... ... ... ... ... ... | Gloucester Cathedral, 1782-1832 ... ... ... | 50 |
| 59 | Nicholson, Richard ... ... ... ... ... | Magdalen College, Oxford, 1595-1639 ... ... | 44 |
| 60 | Parratt, Sir Walter, M.A., Mus.D., and Prof. Mus. Oxon. ... ... ... ... ... ... | St. George's, Windsor, 1882-1924 ... ... ... | 42 |
| 61 | Perkins, William ... ... ... ... ... | Wells Cathedral, 1819-60 ... ... ... ... | 41 |
| 62 | Phillips, Matthew ... ... ... ... ... | St. David's Cathedral, 1730-82 ... ... ... | 52 |
| 63 | Porter, Samuel ... ... ... ... ... | Canterbury Cathedral, 1757-1803 ... ... ... | 46 |
| 64 | Pratt, John ... ... ... ... ... ... | King's College, Cambridge, 1799-1855 ... ... | 56 |
| 65 | Pring, Joseph, Mus.D., Oxon. ... ... ... | Bangor Cathedral, 1793-1842 ... ... ... | 49 |
| 66 | Randall, John, Mus.D., and Prof. Mus., Cantab. | King's College, Cambridge, 1743-99 ... ... | 56 |
| 67 | Reading, John ... ... ... ... ... ... | Chichester Cathedral, 1674-1720 ... ... ... | 46 |
| 68 | Rogers, Brendan J. ... ... ... ... ... | Dublin (R.C.) Pro-Cathedral, 1882-1928 (at present) | 46 |
| 69 | Rogers, Frederick Handel ... ... ... ... | Limerick Cathedral, 1835-85 ... ... ... | 50 |
| 70 | Simms, Edward ... ... ... ... ... | Coventry Cathedral (St. Michael's), 1828-86 ... | 58 |
| 71 | Skelton, George ... ... ... ... ... | Lincoln Cathedral, 1794-1850 ... ... ... | 56 |
| 72 | Smart, Sir George Thomas ... ... ... ... | Chapel Royal, 1822-67 ... ... ... ... | 45 |
| 73 | Smyth, William ... ... ... ... ... | St. Fin Barre's Cathedral, Cork, 1720-81 ... ... | 61 |
| 74 | Spofforth Samuel ... ... ... ... ... | Lichfield Cathedral, 1807-64 ... ... ... ... | 57 |
| 75 | Spofforth, Thomas (uncle of preceding) ... ... | Southwell Cathedral, 1764-1818 ... ... ... | 54 |
| 76 | Stanley, Charles John, Mus.B., Oxon. (blind) | (1) St. Andrew's, Holborn, 1726-86 ... ... | 60 |
| | | (2) Temple Church, London, 1734-86 ... ... | 52 |
| 77 | Stephens, James Brealsford ... ... ... ... | St. Fin Barre's Cathedral, Cork, 1811-60 ... ... | 49 |
| 78 | Stewart, Sir Robert Prescott, Mus.D., Dublin ... | (1) Trinity College, Dublin; (2) Christ Church Cathedral, Dublin (held conjointly), 1844-94 ... | 50 |
| 79 | Sudlow, William ... ... ... ... ... | Manchester Cathedral, 1804-48 ... ... ... | 44 |
| 80 | Tallis (or Tallys), Thomas ... ... ... ... | Chapel Royal, 1545-1585 ... ... ... ... | 40 |
| 81 | Tudway, Thomas, Mus. D., and Prof. Mus., Cantab. | King's College, Cambridge, 1670-1726 ... ... | 56 |
| 82 | Turle, James ... ... ... ... ... ... | Westminster Abbey, 1831-82 ... ... ... | 51 |
| 83 | Turle, Robert (brother of preceding) ... ... | Armagh Cathedral, 1823-72 ... ... ... ... | 49 |
| 84 | Vicary, Walter, Mus.B., Oxon. ... ... ... | Magdalen College, Oxford, 1797-1845 ... ... | 48 |
| 85 | Wood, Daniel Joseph, Mus.D., Cantuar. ... ... | Exeter Cathedral, 1876-1919 ... ... ... | 43 |
| 86 | Young, John Matthew Wilson ... ... ... | Lincoln Cathedral, 1850-95 ... ... ... ... | 45 |

C. W. PEARCE.

## MUSIC IN PUBLIC SCHOOLS

Among recent public school activities two features of unusual interest are to be noted: the organization, at Cheltenham, of a series of orchestral concerts (by the City of Birmingham Orchestra), largely under the auspices of the Ladies' College, Cheltenham College, and Dean Close School; and the visit to Harrow of members of the Eton College Musical Society, this latter event being probably the first of its kind.

ABERDEEN (Robert Gordon's Colleges).—The annual concert, in February, had in its programme unison songs for trebles, basses, and massed voices; a chorus from Bach's 'Peasant' Cantata, and the slow movement of the Bach Concerto for two violins, in D minor. The orchestra accompanied all the songs, and played movements by Bach, Haydn, Schumann, and Mozart (Sinfonietta in D), and a March by Mr. Kimberley Smith, who conducted.

BRADFIELD.—The Musical Club concerts included a song recital by Mr. Owen Bryngwyn, a violin recital by Miss Marie Wilson, Octets by Mendelssohn and Svendsen, and a concert by the School Orchestra with songs by the audience. The programme of the annual orchestral concert, conducted by Mr. D. G. A. Fox, contained Schubert's C major Symphony, the Overture to 'Prince Igor,' and the 'Danse Macabre.' House competitions (instrumental and vocal combined) were judged by Prof. P. C. Buck. Rehearsals for the Greek play ('Rhesus') have been in progress throughout the term; the music to be used was composed by Dr. Ernest Walker for the O.U.D.S. performance in 1923.

BRUTON (King's School).—The programme of the Musical Society's Easter concert was partly operatic (the excerpts ranging from Handel to Sullivan), partly miscellaneous. Mr. N. W. Newell conducted. Charles Wood's 'Passion according to St. Mark' was given in Bruton Parish Church; and the house competitions, vocal and instrumental, were judged by the Rev. A. H. Peppin. Purcell's 'Dido and Æneas' is to be given during the summer.

CANFORD.—During the term there have been concerts of orchestral and chamber music. Mr. Plunket Greene gave a recital on March 21, with Mr. Liddle at the pianoforte. The choir sang Handel's 'Passion' on the last Sunday of term, when all the soloists, with one exception, were members of the School. Programmes of community singing have been conducted by Mr. S. B. Leonard.

CHELTENHAM (Dean Close).—At the end-of-term concert, which was almost entirely devoted to Schubert, the orchestra played the Ballet Music from 'Rosamunde' and the Military March; the Choral Society and a vocal quartet sang several of the songs in Dr. Bairstow's arrangements; the Violin Sonata in D and several pianoforte solos were played by boys; and the senior members of the Choral Society sang Jerrard Wilkinson's Choric Song for T.T.B.B. Mr. Heller Nicholls conducted. The outstanding Sunday concert of the term was a violin and pianoforte recital by Miss Marie Hall and Miss Dorothy Williams. The concerts by the Birmingham Orchestra are mentioned above.

CHIGWELL.—On March 3 a series of Trios was performed (Mendelssohn in D minor, Haydn, Gade, Quilter, and Bridge). Haydn's 'Creation' (Parts 1 and 2) was given in the School Chapel with organ and orchestral

accompaniment. Masters took the male soloist parts, and Mr. H. S. Denton conducted.

ETON.—The principal events of the Lent term have been four organ recitals by Dr. Ley; Charles Wood's 'Passion according to St. Mark' (the College Choir); the Mass in B minor and the 'St. Matthew' Passion (the Windsor and Eton Choral Society), the latter in the College Chapel; a concert by the Guildford Orchestra, under Mr. Claude Powell; the concert given by boys of Eton College at Harrow; and the School concert. At this, Walford Davies's 'Three Jovial Huntsmen' was conducted by the composer; vocal quartets, songs, and part-songs were sung, and the orchestra played Haydn's Symphony in C (No. 7), and works by Schubert, Sibelius, and Edward German. Dr. Ley conducted.

FETTES.—There have been three Sunday concerts—a folk-song recital by Mr. Steuart Wilson, a song recital by Miss Joan Elwes, and a chamber concert, at which the Haydn String Quartet in E flat was played by boys. At a violin and pianoforte recital by Miss Marjorie Hayward and Mr. A. W. Dace the Franck Sonata was played, and the E major Concerto of Bach was accompanied by 'school' strings. The programme of the School concert included Parry's 'Ode to Music,' Thomas Wood's 'Master Mariners,' the Choral Dances from 'Prince Igor,' Trumpet Tunes by Purcell, part of Mozart's Clarinet Concerto, and a movement from the Bach Concerto for two violins in D minor. Mr. H. M. Havergal conducted, and all the soloists were boys in the School.

GIGGLESWICK.—There have been two concerts arranged by the Boys' Music Committee and one by the Shipton Permanent Orchestra, conducted by Mr. T. A. Davies, the programme including the 'Ruy Blas' and 'Magic Flute' Overtures. The Grail Scene from 'Parsifal' was sung in Chapel on Good Friday. The music competition was judged by Mr. Gill, a former music-master. The end-of-term concert had in its programme Holst's 'Bring us in good ale,' songs by Schubert, Berlioz's 'Marche Hongroise,' and part of Coleridge-Taylor's 'Othello' Suite.

HARROW.—The programme of the concert given by the Eton College Musical Society, to which reference is made at the head of these notes, contained movements from Mozart's Trio in E flat for pianoforte, violin, and viola; a Loeillet Sonata for flute and pianoforte; the Larghetto from Dvořák's Terzetto (for two violins and viola); a Veracini Sonata for two flutes; the first movement of the Schumann Pianoforte Quintet; and part-songs by Waelrant, Wood, Vaughan Williams, and Ravenscroft.

MALVERN.—The term's music included a programme of Wagner transcriptions for pianoforte (four and eight hands), with Miss Bertha Steventon and Mr. Peter Howard as soloists; a concert by the Cathedral Male-Voice Quartet; community singing; and a (stage) performance of 'Trial by Jury,' with a chorus of sixty, accompanied by the College Orchestra, conducted by Mr. F. H. Shera.

MARLBOROUGH.—The musical competitions were judged by Dr. R. S. Thatcher (Harrow). The list of events comprised pianoforte solos, house glees, solo singing, duets for two pianofortes, pianoforte sight-reading, solos for wood-wind, brass, strings, and organ; instrumental ensembles, and composition, vocal and instrumental.

OUNDLE.—A concert was given by the City of Birmingham Orchestra, conducted by Dr. Adrian Boult and Mr. C. M. Spurling. The programme consisted of Schubert's C major Symphony, the 'Casse-Noisette' and 'L'Arlésienne' Suites, the 'Hebrides' Overture, and the usual excerpt from Act 3 of 'The Mastersingers.'

RUGBY.—The School Orchestra's concert, conducted by Mr. K. A. Stubbs, included the 'Ruy Blas' Overture and works by Grieg, Tchaikovsky, and Brahms; with a movement of the Brahms Pianoforte Quintet and songs by Schubert. The band concert, conducted by Mr. H. W. Pearce, contained Vaughan Williams's 'Somerset Folk-Tunes,' the 'Tannhäuser' Overture, and items by Boccherini and Sullivan. A movement from Mozart's Horn Concerto in E flat, a Schumann 'Fantasiestück' for clarinet and pianoforte, and Haydn's Octet for wood-wind, were also played.

ST. PAUL'S.—The programme of a chamber concert included the Haydn Concerto in C, Preludes by Chopin and by Harold Darke (for organ), and a group of Sea Shanties with chorus. At the end-of-term concert the Musical Society sang Elgar's 'Banner of St. George,' under Mr. H. E. Wilson, the remainder of the programme being miscellaneous.

WELLINGTON.—The term's performances have been as follow: chamber concerts by the students of Reading University and the Virtuoso Quartet, with Mr. W. K. Stanton at the pianoforte; recitals by the Misses Ita Cope and Jean Duncan, and by Mr. Steuart Wilson; a concert by the School Orchestra (Schubert's Symphony in B flat, the 'Zauberflöte' Overture, Holst's 'Marching Song,' Dyson's Suite for flute and strings, and two horn solos); and the Mozart 'Requiem' in the College Chapel, both under Mr. W. K. Stanton. The competitions were judged by Dr. W. G. Alcock.

WESTMINSTER.—Recitals have been given by Messrs. Leslie Heward and Arnold Goldsbrough (works for two pianofortes); Mr. Steuart Wilson (songs); Miss Gertrude Newsham and Mrs. Thornton Lofthouse, with Mr. Lofthouse at the pianoforte (works for two violins). Mr. Bernard Shore and Mr. Ambrose Gauntlett have given lecture-recitals dealing respectively with the viola and 'cello. The programme of an informal concert contained, amongst other things, one of the Beethoven 'Æquali' for brass; movements for the C major Concerto of Bach for two pianofortes, and from the 'Brandenburg' Concerto in D; and a Fugue by F. D. Kidner, played by the composer. F. H. S.

## SOME PROBLEMS IN THE PERFORMANCE OF BACH'S CHURCH CANTATAS

This was the subject of a paper by Dr. W. G. Whittaker at the meeting of the Musical Association held at Central Hall, Westminster, on January 10. The lecturer said that there were three fruitful sources of error with regard to these problems. One was that many conductors proceeded from a work like the B minor Mass to the Church Cantatas, instead of in the reverse direction, and so got a wrong angle of vision. Secondly, it was customary to try to adapt Bach to our modern conditions; and, thirdly, there had been a tendency to regard Bach as a crude and erring orchestrator, and to think that his works were palatable only when modernised.

One of the main troubles was that we began to perform Bach when we had become accustomed to big choral societies, and when our sole idea of a choral work was that it should be performed by a battalion of two hundred and fifty to four hundred voices, with an orchestra of forty-five to sixty. We should see the absurdity of the situation if we took the Cantata 'Actus Tragicus.' Its scoring was the most exquisite that could be imagined: two flutes, two viole da gamba, and continuo. How was it possible to give any idea of this subtle scheme if we had a choir of three hundred? As the choir was there it must be used, and conductors, overlooking the fact that the choice of orchestra was just as important a factor in the scheme as the chorus, re-scored for modern forces, and so lost the value of this side of the work.

It must be emphatically stated that the majority of the Cantatas were only suitable for performance with a small choir. That did not mean that our large choral societies must renounce these works altogether, but it *did* mean that care must be taken in selection. There were plenty of works on a big scale in which an ordinary concert orchestra could be adapted to the necessary requirements without very much trouble, but it was essential that if wind instruments were required they should be increased in proportion to the number of strings. Unless we carefully calculated the balance between choir and orchestra it was utterly impossible to give even a passable performance of the majority of these works. Bach had a marvellous power of surviving even the most appalling desecrations to which his music had been submitted. It sounded well under almost any conditions, but it was often performed in ways which falsified all his principles, and led Bach to be regarded frequently as an out-of-date composer who had to

be furbished up before we superior moderns could put up with him.

The choice of suitable soloists was often difficult. Bach wrote for the particular voice he had in his choir at the time, using all its possibilities to the utmost. At one time there would be a high soprano, at another a low one; at yet another a singer whose middle notes were the best. It was not right to expect any one soprano to sing well the arias written for all these voices. There were few professional singers who were qualified mentally and musically to do Bach's recitatives and arias justice. They drawled out the recitatives, singing them with what they called 'expression.' They should be sung quickly, as if the words were being read in the ordinary way. Strict tempo should be observed as much as possible. Many singers thought that a recitative was an opportunity for destroying time and rhythm. *Rubato* was certainly permissible; but if it was impossible for the conductor to beat four in a bar, the recitatives lost their point.

Many vocalists sang arias without any thought of any one but themselves. They were concerned with the charms of their own voices, and considered only their own line. One result was that arias were almost invariably taken too slowly. In a great many cases the tempo of the aria must be settled by the instrumental portion, not the vocal. In nine cases out of ten that was the key to the solution. Generally speaking, we found Bach's solo vocal music most satisfactory when sung by the semi-amateur who combined intelligence and enthusiasm with willingness to be taught.

According to the article on 'Orchestration' in the new 'Grove,' 'neither to Bach nor to Handel was the art of the orchestra indebted for signs of development. To them the function of the orchestra was accompaniment for the most part.' These were utterly inaccurate statements. If the orchestra was a mere matter of accompaniment, why did Bach write the Overtures and 'Brandenburg' Concertos, and why did he put so many Sinfonias into his Church Cantatas? The orchestra was one of the chief factors in Bach's scheme of things. It was impossible to imagine his vocal works without the colour thus obtained. In the Church Cantatas alone there were a hundred and forty-three different orchestras demanded, and each of these furnished several different groupings in the Cantata to which it belonged. It was very rarely that within the limits of one Cantata the same orchestral combination was used twice, except where large choruses demanded the employment of all forces. How could it be said that a man who used so many hundreds of different combinations did nothing to advance orchestration? He was untiring in his life-long search for variety of colour. Bach thought just as much in terms of his orchestra as did Richard Wagner. It was because we had dealt sacrilegiously with his works that we had not discovered the charm in this direction. Conductors seemed to become possessed of an itch for arrangement directly they decided to perform a Bach Church Cantata. The more clearly we kept to Bach's scoring the more beautiful were the results, and the nearer we got to the spirit. No doubt there were miscalculations, but was there any composer of orchestral music who had not made miscalculations?

We must give up the idea that Bach had no sense of orchestration, and that we must re-arrange everything. We must try to find out by a close study of the scores as a whole what his underlying principles were, and perform his works accordingly. It was surely illogical to acknowledge Bach's supremacy in harmonic and contrapuntal writing, his nobility and expressiveness of ideas, and then to assume that he did not know his job of writing for his orchestra, when for a matter of forty years of his life he was in constant contact with instrumental forces, and for twenty-seven years he gave performances of works for choir and orchestra averaging more than one a week. His ideas of balance were not ours, and it was necessary to consider his point of view. For example, in 'Sleepers, wake,' an important feature of the opening number was the antiphonal treatment of strings against two oboes and taille. As one heard it often to-day, with eight or ten first violins and a corresponding proportion of other strings, answered by two oboes and cors anglais, it sounded absurd. With the composer, it was evident that the two forces were equal.



After dealing in detail with the differences between modern instruments and those of Bach's time, the lecturer referred to a statement in the new 'Grove' (*s.v.* 'Orchestration'): 'If some of Bach's flute passages are unplayable on the modern model, with Boehm's principle, they would have been the more impossible on the contemporary instrument.' There was, on the contrary, not a single passage which could not be played by a good amateur. It was difficult to know why such a statement was made at all. Another was as follows: 'The task for all the wood-wind group was to play the notes and keep in tune; expression and delicacy of phrasing were an after-thought.' An examination of the Flute Sonatas of Bach, particularly that in B minor, and of the flute parts in the Cantatas, was sufficient refutation.

The violin of Bach's time was a very different instrument from ours, and it was difficult to keep our strings generally soft enough to let the voices come through. The oboe played a large part in these works. Both Bach and Handel were very fond of that reedy quality of tone with which we to-day were not so much enamoured. Yet when we got accustomed to it there was a considerable charm which we would not readily surrender. In one matter we lost enormously, and that was the rarity of the oboe d'amore. A general revival of this instrument was absolutely essential for the future. There was no comparison between the effect of the ordinary oboe and the oboe d'amore where Bach had specially written for the latter.

As regards the well-known high trumpet parts written by Bach, Dr. Whittaker said his own experience bore out what Schweitzer said, that it is possible for a man who would do a little extra practice to play these passages, and to play them sufficiently softly to blend almost perfectly with the rest of a small orchestra.

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Later in the evening the annual dinner was held at the Criterion Restaurant, Prof. J. C. Bridge, the President of the Association, being in the chair. The speakers, in addition to the chairman, were Sir Hugh Allen, Mr. J. Swinburne, Capt. Hoby, Mr. W. W. Cobbett, and Mr. J. Stuart Archer. This being the Centenary year of Schubert's death, the composer's Trio in B flat was played by Miss Winifred Small, Miss Marie Dare, and Mr. Maurice Cole.

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## CONFERENCE ON THE BOARD OF EDUCATION'S LATEST PUBLISHED SUGGESTIONS FOR THE TEACHING OF MUSIC

Under the auspices of the Tonic Sol-fa College a Conference of music teachers and others was held at the College of Preceptors on Saturday afternoon, May 19, the chairman being Sir Henry Coward. The subject of discussion was the Board of Education's latest published Suggestions for the Teaching of Music. The Conference, which was well attended, was opened with an address by Mr. Robert McLeod, of Edinburgh, on 'The Advantages of Teaching the Staff Time System through the medium of the Sol-fa Time Notation.' With the aid of blackboard illustrations, Mr. McLeod demonstrated the facility with which the Tonic Sol-fa notation expressed those subtleties of rhythm which could not be represented in the Staff notation. Comparing the reading of music with ordinary reading, Mr. McLeod emphasised the fact that no reading is intelligible which possesses false accentuation and ludicrous punctuation, yet the Staff notation supplied to the learner no indication of those necessary and fundamental essentials. He then showed on the blackboard how superior the Sol-fa time notation was in these respects. Every Staff notationist would benefit from a study of the Sol-fa time notation, because it would necessitate his concentrating on accentual values which are constantly appearing before his eyes. In the Sol-fa time notation the child from the earliest stages has a pictorial symbol for accent and a series of these symbols for measure, the measure being of course a group of accent markings. Was it not desirable that during the early years at least we should pictorially represent a factor which really makes music? By using the Sol-fa time notation we make music reading a very

definite, conscious act, and are laying the foundation of a definite consciousness of musical phraseology. The longer he taught, the longer he was impressed with the value of the Sol-fa time notation as an aid to appreciation. And since appreciation loomed so largely in the schemes of musical work nowadays, surely anything which aids appreciation should be retained. If we left our children without a knowledge of the Sol-fa time notation as a basis of appreciation and a secure basis of technique for reading, we should be removing one of the stepping-stones to higher flights in musical thought. Not only this, but we should be heading to disaster in the musical life of the nation. What would Guido d'Arezzo not have given to have invented the Sol-fa notation in its entirety a thousand years ago? He was struggling with hand-signs and Sol-fa syllables then, as John Curwen did within the memory of many still with us. Some of our academically trained teachers will laud Guido but despise his legitimate successor, John Curwen.

Mr. McLeod was followed by Mr. Arthur Stork, Superintendent of Music to the Bradford Education Authority. Mr. Stork gave a brief criticism of the recent Suggestions of the Board of Education. He praised the many good points contained therein, but strongly objected to the suggestion that the Sol-fa notation should be dropped at an early stage, and to the statement that the Sol-fa time notation need never be taught, which was only a subtle way of saying that the Sol-fa notation itself need never be taught.

Sir Henry Coward next addressed the Conference, and asked why there was this attack upon an essential and vital part of the Tonic Sol-fa method of teaching music. It was evident to him that the originator of the suggestion to scrap the Sol-fa time notation had not yet got a sub-conscious grasp of the notation and was unable to realise the benefits arising from its use. It was a case of one who did not grasp the real musical content of the Sol-fa time notation. What was the inner musical content of the notation? (1.) It developed a sense of pulsation in time through its regular spacings. (2.) It developed a keen sense of rhythm by showing strong, weak, and medium accents, which sense is so often lacking in those, even fairly accomplished, musicians who have been taught entirely on the Old notation plan. (3.) It helped to elucidate complicated rhythms. He had had the honour of conducting a great many of Bach's Cantatas, the Passions, the B minor Mass, and, coming to modern works, pretty nearly all Parry's, Bantock's, Elgar's, Vaughan Williams's, and Holst's compositions. In these there often occurred what might be termed rhythmic problems, to elucidate which he found it expedient to put the knotty points into Tonic Sol-fa notation, because he found that difficult, elusive time problems were simplified by the Sol-fa time notation, just as tune and key problems were made clear by Sol-fa note notation. (4.) It afforded the best medium for learning the rhythm names, the educational values of which none would dispute, and which he frequently used to pattern difficult phrases in advanced works. He was speaking from the elementary education angle, and as one who had conducted at least twenty thousand children annually for twenty years, although at present he conducted only about seven thousand. He had spoken of the theoretical advantages of the Tonic Sol-fa notation, but here were some facts as to the practical advantages. At the last Blackpool Festival, Mr. Dawn's choir (from one of the poorest districts of Sheffield, where some hundred and fifty children had to have dinners provided for them every day) obtained 99 per cent. of marks for sight-reading: all Tonic Sol-fa! Last Saturday week, he said, Mr. Fletcher Sykes's Huddersfield Choir, in three intricate pieces, obtained 98, 96, and 94 per cent. of marks respectively, and Prof. Bantock and Mr. Julius Harrison said they had never heard such masterly, moving readings. This was from Staff notation entirely, but he might say that practically all the singers owed their skill to being so well grounded in Tonic Sol-fa, as all Huddersfield choralists are. He gave all his instructions in Sol-fa language to his Huddersfield Choir, which sang 'Gerontius,' 'Hymn of Jesus,' &c., in Holland in Easter week, and of which the Dutch papers said they had never heard such singing on the Continent of Europe before. That confirmed his own wide experience in many competitions. The sol-faists always came out top. In face of this, the man who had to decide things must have wide views, and not be ruled by bias, because the one-track-minded Government official in any department was a national danger, as was illustrated in this present menace.

Discussion ensued, in which the principal speaker was Mr. Field Hyde, who said that reading at sight from the Staff notation was so difficult that it was only possible to more or less gifted persons; that was why there were so many professional musicians who could not read at sight. Was musical education to be adapted to meet the needs of the few or of the many? It was his experience in training-college work that when he came across a good sight-reader from the Staff-notation, it more often than not turned out on inquiry that the student had come from Bradford, in the schools of which city it was the practice to lay a solid Tonic Sol-fa foundation.

In his concluding remarks, Sir Henry Coward proposed that a memorial should be sent to the Board of Education drawing attention to the objectionable portions of the Suggestions which had been criticised that afternoon, and this was unanimously agreed to.

Letters of apology for absence from the Conference, on account of prior engagements which could not possibly be put off, were received—from Dr. John E. Borland, late Musical Adviser and Inspector to the London County Council Education Department, stating that if only the great music schools would make a thorough knowledge of Sol-fa, including both tune and time, a necessity in the early education of their students, a musical millennium might be within reach during the coming few years; from Mr. Harvey Grace, editor of the *Musical Times*, expressing the hope that the Tonic Sol-fa College would be able to strike a blow for a cause which he was sure was of vital importance in the musical future of the country; and from Dr. W. G. Whittaker, of Armstrong College, Newcastle-on-Tyne, characterising the campaign against the Tonic Sol-fa notation as 'most fatuous' and the objections thereto as 'merely blind unreasoning prejudice.'

## COVENT GARDEN OPERA SEASON

The Covent Garden Opera season began on April 30. A new syndicate is in power this year, but Lieut.-Col. Eustace Blois is again the managing director, and the policy follows the same lines as in 1924-27.

The first three weeks were given to German opera, the works presented being 'Der Ring des Nibelungen' (two cycles), 'Tannhäuser,' 'Die Meistersinger,' and Gluck's 'Armide' (in a German translation). Such a programme makes out a very strong case for the musical value of opera. It is regrettable that prices of seats are high, ruling out many music-lovers who would wish to hear such master-pieces; but it must be remembered, first that Covent Garden for all its vast size does not hold such numbers as some of the Continental opera-houses, and, secondly, that nowhere in the world is first-class opera cheap.

Wagner's spell remains all-powerful. 'The Ring' has probably never before had such a public. Musical exquisites have passed on to other things; but to a great mass of ordinary people it represents the richest and most romantic pleasure that the art affords. The audiences at Covent Garden have been a phenomenon sufficient to kill the legend—if it were not the peculiarity of legends that they can defy all evidence—that opera in London is a fashionable fad unrelated to musical appreciation. People do not nowadays sit for four or five solid hours at a spectacle because it is 'the thing.' 'The Ring' is attended because it is enjoyed. And, if one can afford it, how natural!

It is no doubt an ill-constructed and muddle-headed elucubration—considered apart from the music. Its morality, its celebration of stupid brute force, are odious. The last night of all—always considered simply as a dramatic argument—is a terrible exposure of Wagner's grossness in its blunt cruelty, its accumulations of clumsiness, its deadness to any of the finer values. The plot of 'Götterdämmerung' has sometimes been excused because it preceded the rest of 'The Ring,' and was related rather to

the old-fashioned opera librettos. But the old-fashioned opera librettos surely were inclined to an almost mechanical decency rather than to Siegfried's and Gunther's negation of chivalry.

And yet all that hardly matters, at least at present, whatever may be the effect in a few centuries of the fire of humanity's criticism. The music of 'The Ring' obliterates every other consideration. At the end one is exalted as by the contemplation of the most wonderful scenes of nature, forest, mountain, and sea; and the personages of the drama afflict us as little as the bloody but obscure warfare of the brute creation in a sublime landscape.

For this same reason, it is really unnecessary to fuss about the stage presentation of Wagner. Musical criticism, we all know, has for fifty years made much of every little paradox or mishap in Wagnerian performances. By all means let the performances be as decent as may be; but the music is so immeasurably the principal business that the other things hardly count, and after a time the Wagnerian cares little or not at all whether Brünnhilde is thin or fat so long as she can sing, whether Grane is a cab-horse or a Derby winner, whether or no we see Valhalla burnt down—always provided that the musical performance satisfies the ear.

Covent Garden is an old-fashioned theatre, which may any year be turned into a 'movie' palace or a cabbage market; and it would be absurd to expect in an opera that is performed only twice in the season the machinery of Munich, or Bayreuth, or Berlin—favoured cities whose inhabitants, having lost a war, have hundreds of thousands to spend on stage pageantry. The Covent Garden 'Ring' was decent to the eye and very gratifying to the ear.

Bruno Walter conducted. We have known his Wagner for five years—vivid, excitable, overwhelming at the crises, sometimes jerky, always alive. He had a good orchestra, which in the second cycle got well into its stride. London players know their job, as we see when they are given a chance. On the stage we had in Wilhelm Rode a superb Wotan, who sang from end to end of the immense part softly and yet powerfully, without once being raucous or seeming over-taxed. The barking Wotans of the past have gone—witness Rode, Schorr, Nissen.

Good Brünnhildes and Siegfrieds are harder to come by. The new Brünnhilde, Madame Elisabeth Ohms, had an appealing profile but not an adequate voice. In 'Siegfried' she sang badly, in 'Walküre' and 'Götterdämmerung' moderately. She has not a good method. Because a dozen or so fine singers have come from Germany lately there is a tendency to consider all German geese swans. Swans that can sing remain a rarity, and a visit to Bayreuth is enough to dispel the illusion that a miracle has happened among German vocalists. Madame Ohms was appreciated for Wagner's sake, and because she was earnest and had artistic intentions. If she does not remedy her tremulousness of tone her singing will probably soon be squawking.

Rudolf Laubenthal was the brisk, bright young Siegfried. Again, purely as a singer, he gave us small pleasure; but still there have been many worse than he. He knows the part. There were two Frickas, Madame Rosetta Anday, who was ordinary—a competent singer, apart from a wobble—and Madame Olczewska, who was distinguished. The latter's Waltraute was also as good as need be. As for Madame Lotte Lehmann's Sieglinde, it was the ideal; and Lauritz Melchior as Siegmund was at his best. Nor could the giants, Otto Helgers and Ivar Andresen, have been surpassed. Other excellent singers in this 'Ring' were the Loge (H. Clemens), Alberich (E. Habich), and Gunther (H. Janssen). The English Rhinemaidens (Miss Odette de Foras, Miss Theresa Ambrose, and Miss Gladys Palmer) were particularly good in 'Götterdämmerung,' but Miss Busby's Freia was disappointing.

### 'ARMIDE'

Gluck is a composer who is over-honoured in the text-books and under-honoured in practice. This German performance of his French opera left us cold. Musically, the first Act is simply null. Here was an opera that required artful aid from the producers to gloss over its insufficiencies. No doubt the best that was possible in the circumstances was done, and we were grateful for the opportunity of hearing a rare work; but nothing gripped, and the eye was displeased. The German text gave the opera a show of earnestness which there was nothing to support. The story of the siren and the crusader was neither quaint nor yet serious—the siren being a particularly homely German one, Madame Frida Leider. She sang well. She has a method, a well-grounded notion of what is musical tone. Her higher notes strike one as being 'made,' not born. She does not carry one away by the natural splendour of her voice, but one is constantly appreciative of her art. The Rinaldo was Walter Widdop, whose singing has come on well of late, but who was not suited to the part. His quality was both fine and powerful in the robust music, but there were some trying high passages in which he tightened. A number of other English singers had small parts. It was quaint to get two English tenors (Mr. Widdop and Mr. Wendon) engaged in a colloquy in German.

### 'TANNHÄUSER' AND 'MEISTERSINGER'

'Tannhäuser,' which Robert Heger conducted, was not well cast. Surely Madame Leider (who sang Venus in a kind of Queen of the May costume) should have been Elisabeth. The Elisabeth was Madame Ljungberg, an over-rated singer who simply had not the voice for the part. The Greeting and the Prayer equally showed the lack of backing in her tone. This young person is suited only to pretty music. She should have bewared of exposing herself thus.

The Tannhäuser was Lauritz Melchior, who for the greater part of the evening 'let rip,' as the saying is, and only awoke to an intelligent, sensitive style in the third Act. The Wolfram, Herbert Janssen, showed good sense and a fine, dark tone, which was, however, much too heavy for some of the music, and which he could not adequately lighten. He, like other 'Ring' singers, has a fixed habit of singing individual words as though they were self-sufficient and fraught with a whole code. Well, at the end of 'The Ring,' such words as 'gold,' 'curse,' and 'worm,' undoubtedly have a complex sense; but normally a word depends on what goes before and after, and to underline 'angel' in the 'Star of Eve' song is no compensation for allowing the melody to go to pieces. The 'Star of Eve,' as a fact, requires technics of which many 'Ring' singers have only a small idea. The truly beautiful performance of the evening was Ivar Andresen's Landgrave. This new bass is assuredly one of the finest singers of the day. The suavity and mellowness of his tone were an unfailing delight to the ear.

'Meistersinger' was a good all-round performance with an artistic (if not very resonant) Sachs (E. Schipper), a Walther above the average (Laubenthal), a massive Pogner (Helgers), the wittiest and most finished of Beckmessers (Habich), a competent David (Clemens), and a charming Eva (Madame Lehmann, who was, however, a degree or two below her Sieglinde form). The orchestra was at its best.

C.

## NINTH CENTENARY OF GUIDO D'AREZZO

On April 24, 25, and 26, there were celebrations at Rome to commemorate the ninth Centenary of Guido d'Arezzo, famous for having popularised the hexachord and creating Solmisation, and also for his share in the invention of the stave. The celebrations were inaugurated by the singing of a pontifical Mass by Mgr. Palice, at the Minerva. On the following day (April 25) Cardinal Cerretti sang the Mass at the Church of St. Cecilia, and on the third day the Holy Father, Pope Pius XI., celebrated a Mass at St. Peter's, assisted by Cardinal Bisletti, the protector of the Society of St. Cecilia, the liturgical music being splendidly sung by choristers from the Pontifical School of Music and the seminarists, conducted by Abbot Feretti and Mgr. Casimiri. Among the addresses was an eloquent discourse by Mgr. Raffaele Casimiri on the great musical achievements of Guido.

# London Concerts

PROF. TOVEY

It is difficult to convey a clear idea of the impression made by the playing of Prof. Donald Tovey, for in some respects he stands well in the front rank amongst interpreters; in others he is less convincing; in one respect he seemed frankly unsatisfactory. In the three recitals he gave recently at Wigmore Hall we heard him play music by almost every important composer from Bach to Scriabin, and the experience showed once more how profound is the chasm which divides critic and interpreter. Those who are acquainted with Prof. Tovey's writings were probably expecting a flawless Bach performance and a less distinguished performance of Scriabin. As a matter of fact it was Scriabin who showed Prof. Tovey's interpretative talents in the best light and Bach who revealed his limitations. His playing is always lucid; in Schubert and Beethoven its clearness combined with penetrating sympathy makes it most fascinating. In Scriabin it became light and warmth—it revealed every detail; it fused details together: it conveyed the idea of unity as no other performance within our experience ever did before. Exactly the opposite happened in Bach. The very lucidity of the episodes contributed to defeat unity, since there was no solid rhythm to bind them together. One had the impression that Prof. Tovey relied perhaps on the strict logic of the composition, and that he believed nothing could draw apart threads so closely woven. It may be, however, that while tone-colour is his strongest point, rhythm is his weakest. If this is so the far from impeccable ensemble when Prof. Tovey was joined at the last recital by Miss Adila Fachiri, would be explained.

F. B.

CRYSTAL PALACE

The fame of Sir Thomas Beecham's reading of 'The Messiah' has gone forth. And justly. He has approached it with a single eye to its musical content, disregarding the tradition that has made it a document of Protestantism, or a ceremonial observance, or an occasion of respectable sentimentality. The result is like the interior of a church that has been cleared of the work of 'restorers'; its true proportions can be seen, and the real emotions that inspired it can be felt. But it was hardly to be expected that he would be invited to the temple of Handelian tradition, the Crystal Palace, in order to induce the large Handel Festival chorus to execute his untraditional view. He went, however, and he conquered.

What of *tempi*? Like any sensible musician, Sir Thomas Beecham knows that speed is relative to the size of buildings, of audiences, and of choirs, so that the actual pace on May 5 may not have been what it was at his first performance with a small choir at Queen's Hall. But the important thing was that though quick, the movement was always easy and flexible, with the result that 'And He shall purify' was not ponderous but buoyant, 'For unto us' full, not of heartiness but exaltation, 'And with His stripes' (sung unaccompanied) not turgid with theology but transparent with the clarity of good counterpoint; 'Behold the Lamb' was slower than usual; only in 'All we like sheep' did the choir become ragged.

The soloists (Miss Stiles-Allen, Miss Brunskill, Mr. Widdop, and Mr. Robert Easton), fell in with the general view of the conductor and sang their recitatives at a proper pace; they wisely made no attempt to force their tone in order to fill the large space, and so they filled it comfortably. Mr. Easton, who deputized for Mr. Harold Williams, proved worthy of a big occasion, with a fine big voice, clear articulation, and a good delivery.

F. H.

HAROLD BROOKE CHOIR

There are two ways of presenting Handel to a modern audience; one is the paraphrase of his score into terms of the large choir and orchestra, the other its acceptance as it stands and accommodation of the conditions of performance to it. It was the latter which Mr. Harold Brooke and his choir chose for their revival of 'Belshazzar' at Bishopsgate Institute on April 26, and their choice was the right one for them. The choir of about three dozen voices is approximately the size of Handel's choir, and the orchestra was chosen to match it. Mr. Brooke told the audience that he would like to increase his numbers a little to facilitate double-chorus work; incidentally he pleaded for more honorary members to secure the finances of the undertaking, and he declared that the hall of the Institute was chosen for the choir's performances because of its excellent acoustics and its suitable size. The performance then was to scale in all respects save one, viz., the organ, which Mr. Francis Sutton was inclined to use as though he had a Handel Festival choir to support. The *continuo* part was divided according to the accepted tradition between the organ for the choruses and the harpsichord (Mr. Bernard Ord) for the solos and recitatives. Though the conditions were those of Handel's day, the general spirit of the interpretation was thoroughly modern, which no doubt was also that of Handel's day, but not that of the conventional oratorio style of the last century. 'Belshazzar' begins with an accompanied recitative moralising on the rise and fall of civilisations, almost in the manner of Parry's 'A Vision of Life.' It turns from that attitude to the dramatic, which culminates in the vivid scene of Belshazzar's court and the portent of the writing on the wall. It includes many numbers of purely lyrical music, amongst them the exquisite chorus 'See, from his post Euphrates flies,' and ends with the ensemble of soli and choir 'I will magnify Thee,' adopted from the first Chandos Anthem. Some selection is necessary, and the abridged edition of Novello followed in this performance includes most of the best things. The solo singers were Miss Norah Scott Turner, Mr. Percy Manchester, and Mr. John Buckley, who all showed understanding of the proper treatment of the recitative and contributed to an ensemble which, despite several small accidents, was notably successful in conveying the wide reach of Handel's imagination and maintaining the continuous rhythmic life of the music.

C. H. H.

DELIUS'S 'MASS OF LIFE'

The Philharmonic Choir and Mr. Kennedy Scott deserve well of the musical community for their performance of Delius's 'Mass of Life,' at Queen's Hall, on May 16. Such a work would never be heard if there were not some uncommonly disinterested persons among us. It must mean hard work. It cannot be remunerative. And it is not very good fun for the choir. Still the audience's thanks at the end of this performance had a different ring from the ordinary, and were, we hope, some compensation for the labours of the singers and players.

The 'Mass of Life' is unpractical, ungrateful, unintelligible, and so on; but it contains an undefiled well of music—Delius at his best, and that is to say an expression of beauty unlike another's (the only possible source of some of it is the third Act of 'Parsifal'), and something that would be a singular loss if forgotten. Delius, when he tries to write an assertive choral movement, seems curiously ill at ease and awkward. But when he slips into his pastoral reveries (and they are numerous here) he is a great poet-musician. The next time 'A Mass of Life' is sung a little help might be given to us literal-minded people by an outline of Nietzsche's 'Zarathustra' in the programme. Delius's libretto gets more obscure the farther it goes. It also suffers from the oddest of professional song-translator's English. Mr. Roy Henderson sang the philosopher's rhapsodies in a way that enhanced a reputation first made in this work. The other soloists were Miss Caroline Hatchard, Miss Mary Morris, and Mr. Steuart Wilson.

C.

HAROLD SAMUEL

Five Partitas, five Suites, seventeen Preludes and Fugues, Toccatas, Fantasias, and Inventions galore were played (from memory, of course) by Mr. Harold Samuel at his annual week of Bach recitals which began at Æolian Hall on April 30. The miracle is performed by virtue of rhythm, and the audience is held in a grip like the Ancient Mariner's by rhythm, for Mr. Samuel does not command a great range of tone, which in loud passages is too dry for

many tastes. But he is master of every rhythmic device employed by Bach within that unfaltering, unhurrying, fundamental pulse. There was a time when Mr. Samuel misjudged *tempi*. He still prefers a fairly fast turn of speed, but the part-playing, while still as smooth, is clearer in the more deliberate manner to which he has returned. There is still a certain monotony about this purling stream, which makes some of us prefer to hear Mr. Samuel in composers with less suggestive names. This is, no doubt, rank heresy, but we remember certain sonata recitals in which Mr. Samuel showed even more resource than he does in these remarkable Bach recitals.

F. H.

MESSRS. WIENER AND DOUCET

The pianola, it seems, has set up a new ideal before pianists—the beauty of machinery. Jazz is the perfect medium for achieving this ideal. Two pianofortes are more pianola-like than one. Eliminate all grades of tone but three, play your melodies so that they sound like that greasy-pole, the saxophone, and cultivate slickness to the *n*th degree. 'Horrible,' shudders the musician. But a small dose, imbibed in the sober environment of Wigmore Hall, can be most entertaining. After all, it does reflect one aspect of post-war life—it is cheerful, pleasantly cynical, without reverence (most Victorian of vices), efficient, shallow, heartless, and cheeky. Messrs. Jean Wiener and Clément Doucet played (on May 2) a programme of modern dance-music in which all these vital elements were present. The Waltzes of Johann Strauss eluded them—the machine has no grace or elasticity, but three South American Dances, with more kinship to the tango than to the fox-trot, were well done. Best, however, was a 'Black Bottom' by Henderson, whose North American characteristics were present in hundred per cent. strength. The programme began with Bach's Concerto in A: it sounded like a barrel-organ—only not so good, for human ensemble is not yet equal to the pianola, and human fingers show more tendency to run away than perforated paper or little bellows.

F. H.

SAMUEL DUSHKIN

As a soloist Mr. Samuel Dushkin commands respect. His technical equipment is considerable; his tone is invariably sweet and mellow; his conception of Boccherini or Debussy sound and thoughtful. But he lacks the crowning gift of an attractive personality. No one else plays just as he does—that is true of every fiddler, great or little, excellent or inadequate. But there is nothing by which he could be distinguished from other good violinists; nothing of which it could be said that only Mr. Dushkin can do so lucidly or so eloquently. The future, of course, may change all this. But in the meantime one hopes Mr. Dushkin will not be content to wait patiently further developments. His style clean and impeccable, his powers of execution, which are considerable, suggest a most valuable leader in an orchestra and an inspiring teacher. He might also try his hand at writing cadenzas. Nothing could be less effective than the cadenzas to the Boccherini Concerto he played at Æolian Hall.

F. B.

ANGUS MORRISON

It is almost harder to keep on doing well than to begin well. Mr. Angus Morrison, when he came out a year or two ago, certainly began well; he showed at his recital at Wigmore Hall on May 8 that he is continuing to develop. His playing is still too polite, especially in such things as the late A flat Sonata of Beethoven, and more of the natural man would have been welcome in a group of Albeniz. But his Bach (the C minor Partita) was delightful—clear, rhythmic, and flowing. Beauty of tone is his strongest point, and in that he could give lessons to many older pianists. He met the big technical demands of Brahms's Variations and Fugue on a Theme by Handel, and throughout the programme showed thought as well as sensibility. Now for a dash of devilment!

F. H.

With a performance of 'Caractacus' at Queen's Hall on May 2, the London Choral Society brought to an end a season that has been carried out with characteristic enterprise under Mr. Arthur Fagge. The solo parts were sung by Miss Miriam Licette, Mr. Frank Titterton, Mr. Kenneth Ellis, and Mr. Thorpe Bates.

BACH CANTATA CLUB

At its meeting on May 22 (Royal College of Music) the Club gave its supporters an unusually attractive instrumental programme, the soloists being Madame Landowska, Dr. Albert Schweitzer, and Mr. William Primrose. The two keyboard players are as the poles apart—Landowska brilliant and incisive, Schweitzer deliberate and inclined to bluntness. These qualities have little to do with the characteristics of their respective instruments, or even with the fact that the harpsichordist is a virtuoso always in playing trim, and the organist a many-sided man—theologian, musician, missionary, doctor, and author—who can have little time or energy to spare for the technical side of organ playing. It is rather a matter of temperament and point of view. Schweitzer likes his Bach to be clear, and is prepared to ensure this virtue by a sacrifice of such qualities as fire, dash, and energy, which many of us regard as no less essential. (In certain of the bravura works they are in fact of prime importance.) Thus, his pace in the D minor Toccata and Fugue was so deliberate as to run clean contrary to his own programme notes on the work: there were no 'rapid runs,' 'wonderful animation,' or 'onrushing movement.' A couple of quiet Chorale Preludes found the player more in agreement with the general view as to speed, though we should have preferred a more delicate registration and greater elasticity of rhythm. In the 'Great' B minor Prelude and Fugue, the Prelude had a loud, energetic treatment that was effective, but the Fugue moved at a slower pace than we have ever heard an English recitalist adopt. A crowded audience gave Dr. Schweitzer a warm welcome. Madame Landowska was heard in the G minor and F minor Clavier Concertos, and also gave a sparkling performance of the C minor Partita. Mr. Primrose played the E major Concerto—not impeccably in the matter of intonation. Mr. Kennedy Scott conducted.

The next meeting of the Club will be on June 19, at 8.15, at St. Margaret's, Westminster, when the scheme will include Chorale Preludes played by Dr. Alcock.

H. G.

## Music in the Provinces

BILLINGBOROUGH (Lincs).—On April 3 the village Choral Society, under Dr. Bernard Jackson, gave very creditable performances of Haydn's 'Passion' and Bach's 'God so loved the world,' assisted by soloists from Boston.

BOSTON.—On April 12 the Choral Society gave Haydn's 'Spring,' with an orchestra led by the Yorkshire String Quartet. The programme also included Mozart's Symphony in G minor, solos, and unaccompanied part-songs. The soloists were Miss Nora Desmond, Mr. Cyril Wright, and Mr. James Rogers. Dr. Bernard Jackson conducted.

BOURNEMOUTH.—Recent programmes at the Winter Gardens have included a concert version of 'Tannhäuser,' Schumann's first Symphony, the Pianoforte Concerto made by Liszt out of Schubert's 'Wanderer,' Schubert's Symphony in C, Cadman's 'Thunderbird' Suite, and (at the final concert of the winter series) Brahms's second Symphony. The special programme given during the B.M.S. Congress included Ethel Smyth's 'On the Cliffs of Cornwall' (the composer conducting), Cyril Scott's 'Suite Fantastique' for chamber orchestra, S. H. Braithwaite's Elegy (Carnegie Award, 1927), a Rhapsody by Mary Lucas, and the 'London' Symphony of Vaughan Williams.

BURY ST. EDMUNDS.—On April 26 the Musical Society, under Mr. E. Percy Hallam, performed Parts 1 and 2 of 'Hiawatha,' and Parry's 'The Pied Piper of Hamelin.'

CATERHAM.—Elgar's 'Banner of St. George' and Cowen's 'John Gilpin' were successfully performed on April 24 by the Caterham Choral Society, assisted by a small but efficient orchestra, led by Miss Avice Sealy. Miss Muriel Humphreys was the solo vocalist, and Mr. Granville Humphreys conducted.

DARLASTON.—Mr. Edgar B. Morgan conducted an effective performance of Dvořák's 'The Spectre's Bride,' by the Choral Society, on April 23.

DONCASTER.—The Music Society brought its season to an end on May 10 with an excellent mixed programme that included Parry's 'Voces Clamantium,' three of Holst's 'Hymns from the Rig Veda,' and Stanford's 'Phaudrig Crohoore.' Mr. H. A. Bennett conducted. By way of contrast, Mr. William Primrose (violin) and Mr. Ivor Newton (pianoforte) played the 'Kreutzer' Sonata and that of Franck.

HASTINGS.—Sir Henry Wood recently came as guest-conductor, for the third time in twelve months, to the Pavilion, and conducted the 'New World' Symphony. During Mr. Cameron's absence at the end of April, the concerts were conducted by Mr. Julian H. Clifford, whose duties included Brahms's second Symphony on April 25. On this occasion Mr. Maurice Besly conducted his orchestral arrangement of Bach's Chorale Prelude 'Liebster Jesu.' Mr. Cameron's season came to an end on May 13.

HELSTON. — Although only a year old, the Choral Society, conducted by Mr. Leslie J. Ursell, is sufficiently advanced to tackle such works as 'King Olaf,' which was performed very competently on April 20 with the assistance of an orchestra of thirty.

LITTLEHAMPTON.—The most successful concert hitherto given by the Choral Society occurred on May 10, when the new conductor, Mr. Marcus Webster, directed performances of Elgar's 'The Black Knight' and some smaller choral numbers.

MAIDENHEAD.—At the Choral Society's second concert of the season, on May 1, the Rev. G. Barrington-Baker conducted Brahms's 'Song of Destiny,' Stanford's 'Songs of the Fleet,' and part-songs by Sweeting, Elgar, Stanford, Roberton, and Carse.

NEWBURY.—Assisted by the Amateur Orchestral Union the Choral Society gave Parry's 'Ode on St. Cecilia's Day' and Purcell's 'Dido and Æneas,' under Mr. Ramsey, on May 2.

NORTHAMPTON. — Parry's rarely-heard cantata, 'The Vision of Life,' was performed by the Musical Society under the direction of Mr. C. J. King, and the programme further included Schubert's 'The Song of Miriam.'

PORTSMOUTH.—The concert of the Portsmouth North End Choral Society, on April 18, was specially distinguished by the presence of Sir Edward Elgar, who conducted an excellent performance of 'Caractacus,' with Miss Elizabeth Mellor, Mr. Ivor Walters, Mr. Howard Fry, and Mr. Kenneth Ellis as soloists.——A concert of special interest was given at the Guildhall on April 28, by the Elizabethan and Bach Society. The choir sang 'Jesu, Priceless Treasure,' Byrd's 126th Psalm, and the 'Coffee' Cantata, and the orchestra contributed a Mozart Serenade for strings, Bach's Suite in D, and the 'Brandenburg' Concerto in D. The conducting was shared by Dr. Adrian Boult and Mr. Hugh A. Burry.

READING.—The Schubert Centenary was anticipated by the Philharmonic Society, on April 25, in a programme that included 'The Song of Miriam,' the 'Unfinished' Symphony, and 'The Lord is my Shepherd.' Mr. P. R. Scrivener conducted.

SALISBURY.—The Salisbury Musical Society gave its concluding concert of the season on May 1, under the able conductorship of Miss Nellie Harding. The programme included a Suite for strings by Klengel, a Concerto Grosso by Handel, and 'Northern Song and Dance' by Carse. Mr. Stuart Robertson sang songs by Vaughan Williams, Schumann, Schubert, Korbay, &c.

SITTINGBOURNE.—A crowded audience listened to the effective performance of 'Elijah' given on April 24 by the Sittingbourne and District Musical Society, under the direction of Mr. W. J. Keech.

SOUTHAMPTON.—The Philharmonic Society brought its thirty-fourth season to a successful close on April 25, with a performance of 'The Dream of Gerontius,' under the conductorship of Dr. Heathcote Statham. The solo parts were well sung by Miss Margaret Balfour, Mr. Andrew Clayton, and Mr. Eaton Cooter; and the work of both choir and orchestra reached a very high standard of excellence.

WOLVERTON.—On May 2, the Wolverton Science and Art Institute and District Choral Society gave a successful performance of 'Hiawatha's Wedding-Feast' and 'King Olaf.' The choir and orchestra of a hundred and forty were conducted by Mr. C. Kenneth Garratt.

WORCESTER.—On May 8, the St. George's Musical Society, conducted by Mr. C. H. Baker, gave a concert of works by composers associated with Worcestershire. These were: Elgar ('The Banner of St. George'), Julius Harrison, Alexander Brent-Smith, Sir Ivor Atkins, Edgar Cook, Edgar Day, Easthope Martin, Leonard Winter, and Constance Hill (the Society's accompanist since 1914).

WORTHING.—On April 25, at the Pavilion, the enterprising Madrigal Society gave Purcell's 'Ode on St. Cecilia's Day' and a selection of madrigals, under the direction of Mr. Frank Davey.

## Competition Festival Record

ANDOVER.—Choirs in and around Andover gave encouraging support to the new competition Festival that was opened to them on April 24. The entries in the five classes made a total of thirty-seven, the winning choirs being Hurstbourne Tarrant (sight-reading), R.A.F. (choruses from Gluck's 'Orpheus'), Weyhill (madrigal), Weyhill (female-voice class), and R.A.F. (male-voice class). Act 2 of 'Orpheus' was performed in the evening in the concert of massed choirs, under Mr. Geoffrey Shaw.

BIRMINGHAM (May 7-12).—This year it was the children's turn at the Midland Festival, which strengthened its claim to be 'the leading children's festival of the kingdom,' even though the number of competing choirs had fallen from a hundred and sixty to a hundred and twenty-nine. The elaborate scheme of competitions included, beyond singing and playing in many forms, two days of English folk-dancing, several competitions for national dances other than English folk-dances, interpretation of music by movement, and other tests of the versatility of childhood. The climax of the children's part was a performance of Sydney Nicholson's 'The Luck of Edenhall' by massed choirs, under Dr. W. G. Whittaker. On the one day that was devoted to grown-ups the chief successes were won by Madame Lilian Green's Ladies' Choir, Birmingham, and by Bournville Works Choral Society (Mr. W. Bennett), who headed the mixed-voice and male-voice choirs.

CHELTENHAM (May 10-12).—The third Festival held under the Cheltenham Chamber of Commerce was highly successful, the entries having increased from three hundred to five hundred, and in the fifty classes there was good competition all round. String playing showed a marked improvement in quantity and quality. In the chief choral competitions, Winchcombe Choral Society (Mr. W. E. Haslam), St. Paul's College Male-Voice Choir (Mr. W. E. Haslam), and Cam Female-Voice Choir (Mrs. E. E. Thomas) carried off the prizes.

CHESTER (April 25-28). — For the first time in its history the Wirral and Eddisbury Festival occupied four days, largely owing to the introduction of folk-dancing competitions, an innovation that proved successful. The general syllabus is largely occupied by choral and other concerted work, solo contests being limited to a few, and the area covered is that within twenty-five miles of Chester. The most successful choirs were those of Mollington (in three competitions), Plemstall (in the novice class), Bebington Guild (Women's Institutes), and Chester Male-Voice Choir.

DEVIZES (May 5, 7, 8, 9, and 12).—The Festival of the Wiltshire Musical Competitive Association was again well supported by the junior and senior choirs of the county, which, but for a few classes for concerted playing, occupied the whole of the first four days' proceedings. The principal winners in a successful series of competitions were Corsham

Choral Society (Mr. L. Spackman), Swindon College Choral Class (Mr. H. S. Fairclough), Corsley Women's Institute (Miss E. Martin), and Minety Church Choral Society (Rev. T. A. Ludlow-Hewitt).

DOUGLAS, I.O.M. (April 16-19).—This flourishing family affair among Manx musicians went off with its customary success, the interest being keen throughout and the standard of choral performance that by which Manx singing is known and respected on the mainland. The children made an excellent display, their own special 'festival' after their day's competitions were over being an enjoyable affair. In the choral contests, which occupied the whole of the last day, the chief prizes were won by Ramsay Ladies' Choir (Mrs. Black), the Wanderers' A.F.C. Male-Voice Choir (Mr. R. E. Cubbon), and Douglas Festival Choir (Mr. Noah Moore).

IPSWICH (May 11 and 12).—Last year's Suffolk Musical Festival, held at Bury St. Edmunds, brought three hundred and fifty entries; this year the entries for the fifth Festival, at Ipswich, approached five hundred, and the general success of the Festival was to scale. Four halls were in use on the last day. The following were among the chief prize-winners—village choral societies: Cavendish and Hundon; women's institutes: Cavendish and Pentlow; female-voice choirs, open: Ipswich Choral Society; male-voice choirs, open: Lowestoft; choral societies, open: Ipswich Choral Society; village orchestras: Bildeston Brotherhood; children's orchestras: Leiston Council School.

LEITH HILL (April 17-20).—Villages and towns in this region again showed their appreciation of the annual Festival opened to them nearly twenty years ago. In each of the four main divisions ('second-class' villages, 'first-class' villages, children, towns) the competitions were well supported, and there was some spirited massed singing at the evening concerts under the direction of the founder of the Festival, Dr. Vaughan Williams. The programmes included Part 1 of 'Elijah,' Bach's 'Lord, my soul doth thirst for Thee,' Schubert's seventh Symphony, and Parts 1 and 2 of Vaughan Williams's 'Sea Symphony.'

LIVERPOOL (April 28-May 5).—This Festival, founded in 1917, is not a rival to the famous festivals where the best Northern choirs congregate, but spreads its influence over a lower and fairly widespread plane. Choirs came to its choral day from Lancashire, Cheshire, and Wales. The best of the competitions was put up by six male-voice choirs, among whom the Metropolitan Vickers Choir from Manchester (Mr. A. E. Baker) was definitely superior. Other choirs were from Runcorn, Wavertree, Liverpool, and Stockport. The only female-voice choir was from Llanyblodwell (Mr. J. W. Lloyd). Seaforth Choral Society (Mr. Walter Deyes) was the best of five not very proficient mixed-voice choirs. St. John's Church Boys (Mr. T. L. Deurdon), Blackburn, winners at three National Eisteddfoddau, were unrivalled in the children's choral competitions.

MORECAMBE (May 3-5).—A day of exceptionally good choral singing helped to maintain the Morecambe standard of thirty-two years. The challenge shield for mixed-voice choirs was taken by a choir that had not entered before—Huddersfield Vocal Union, conducted by Mr. J. F. Sykes. Two experienced adjudicators said that its singing was a revelation in Wilbye's 'Sweet honey-sucking bees,' Handel's 'Wretched lovers' (from 'Acis and Galatea'), and Cornelius's 'The Surrender of the Soul.' Twelve female-voice choirs gave a splendid series of performances of Brahms's 'The Gardener' and Julius Harrison's 'Most gentle moon,' the first three places being taken, in close competition, by the Manx Ladies' Choir from Douglas, the Blackpool Glee and Madrigal Society, and Barrow Madrigal Society. Middleton Apollo was first in the male-voice section. The only orchestra was the Blackpool Amateur Symphony Orchestra, conducted by Mr. P. M. Dayman. This orchestra also took part, on the Friday evening, in a performance of 'Elijah,' given, under Mr. Julius Harrison's direction, by a choir of three hundred and fifty voices gathered from the Morecambe and Lancaster districts and trained by Mr. N. S. Wallbank.

MARY WAKEFIELD FESTIVAL.—The oldest competitive festival in England is the Westmorland Festival, held in alternate years at Kendal and still bearing the name of the foundress. In 1885 four vocal quartets met in competition at Miss Wakefield's country house, and in the following year the first choral competitions were held. A combination of circumstances enabled this Festival, which became the type of all in which competition and co-operation are combined, to grow into a flourishing affair able to give daily concerts of the highest order. The thirtieth Festival began on April 17, which was children's day. This was notable because the conducting of the combined choirs was undertaken for the first time by Miss Willow Wakefield, a niece of Mary Wakefield. The second day was notable in that it represented growth to the dimensions of a four days' Festival, and brought in a number of new competitors. There was even a class for places which could not raise four parts. This section could not take part in the combined singing, but it put its members on the way to part-singing, and produced one delightful performance by a tiny choir from Sedburgh of two folk-song arrangements by Dunhill. The complete inexperience of the new choirs, who managed in spite of their extreme caution to give quite a good account of Act 2 of 'Orpheus,' provided a striking contrast with the achievements of the senior choirs on the following days, when two Bach Cantatas, Wood's 'Dirge for Two Veterans,' and 'The Creation' (Part 1) were given under Dr. Adrian Boult. As usual, choirs as well as audience had the opportunity of hearing some orchestral works—Beethoven's eighth Symphony very roughly and Elgar's 'Enigma' Variations quite brilliantly played by the City of Birmingham Orchestra—and solos from Miss Dora Labbette, Mr. Steuart Wilson, and Mr. Keith Falkner. At this Festival the test-pieces are not utilised for combined singing at the concert — a somewhat extravagant way of going on, only made possible by the very highly evolved system of sending the chorus master round to visit the choirs during the preceding winter. In this way highly-polished results are secured, and there is a delightful atmosphere of enthusiasm about the whole Festival which has the momentum of an ever-growing tradition behind it. The 'county,' the manufacturers, their work-people, and the townsmen of Kendal work together in the happiest way, and all the high officials of the Festival are to be found going through the competitive mill year after year, to receive the dispassionate criticism of the judge (this year it was Dr. W. G. Whittaker) on equal terms with the newest recruit and the oldest stager.

F. H.

PETERSFIELD (April 23-26).—The district within twenty miles of Petersfield, made musical by this Festival, again gathered for a successful Festival, at which, according to custom, a series of concerts was the principal aim and interest. Under Dr. Adrian Boult as conductor-in-chief a fine set of performances was given by the competing choirs, visiting artists, and the Petersfield Festival Orchestra. The music included the Suite on Purcell's 'The Gordian Knot Untied,' Vaughan Williams's 'The Lark Ascending,' Bach's eleventh Church Cantata, Elgar's Introduction and Allegro, W. H. Reed's Rhapsody for viola and orchestra, with many test-pieces and solos of various kinds.

PORTSMOUTH (May 3-5).—The entries here maintained their former level, though the choral side was less strong than on some previous occasions. The vocal solo class brought forward an unusually large number of excellent voices. Instrumental music, especially violin and various chamber combinations, was above the average. There was abundant enthusiasm at the close, but attendances otherwise were disappointing, largely owing, no doubt, to the sudden spell of summery weather. The chief choral results were as follows: male-voice, Portsmouth Male-Voice Choir; mixed-voice, Clarion Choral Society; female-voice, Portsmouth Choral Society; church choirs (men and boys), St. Thomas's, Portsmouth (St. John's Church, Sandown, being a close second, one mark behind); church choirs (mixed voices), Stamford Street United Methodist.

SCARBOROUGH (April 26-28).—There was some choral singing of the finest quality to be heard at this Festival, the

female-voice choral class, headed by York Old Priory, being an excellent gathering even for Yorkshire. The same choir was alone in the mixed-voice class, and Scarborough Harmonic was the only male-voice choir. This lack of support has been attributed to the difficulty of the test-pieces. Poor audiences were a secondary result, and the future of the Festival, held this year for the third time, is held to be insecure.

WHITBY (April 24-26).—The coming-of-age of the Eskdale Festival was marked by an appropriate ceremony on the second day, when twelve choirs from Whitby and the neighbourhood joined in a special service at St. Hilda's Church. At the end of a successful Festival a presentation was made to the Misses C. and M. Yeoman, who have long been honorary secretaries of the competitions.

Other competition Festivals held since Easter include the final competitions of the Dorset Choral Association at WEYMOUTH, a sequel to local preliminary tests at ten centres; the Mid- and West Herts Festival at BERKHAMSTED, where Mr. Arnold Foster's choir from Abbot's Langley went home with six first prizes, including that for S.A.T.B. quartet; the LYTHAM Festival; the North Northants competition at OUNDLE; the North and East Herts Festival at Haileybury College, HERTFORD; the Rutland Festival at UPPINGHAM; the Wensleydale Festival at LEYBURN; the school and village competitions at YORK; the Festival of the Essex Musical Association at CHELMSFORD; the Berks, Bucks, and Oxon Festival, held this year at OXFORD; the SCUNTHORPE Festival; the Cornwall Competitions, founded in 1910, by the late Lady Mary Trefusis, at TRURO; the Gloucestershire Countryside Festival at GLOUCESTER; the week-long Festival, mostly of solo work, at CROYDON; the South Somerset Festival at YEOVIL; the Worcestershire Competitions, held for the first time at DROITWICH; and the Teesdale Festival at BARNARD CASTLE. We regret that lack of space and the multiplicity of competition festivals compels us to deal thus summarily with so many deserving and important affairs.

SCOTLAND

ABERDEEN.—The fifteenth Aberdeen and North-East of Scotland Festival occupied five days. The outstanding features were the instrumental classes, ensemble and solo, and the work of the school choirs and Women's Rural Institute choirs. Principal awards: mixed choirs, L.O.A.S., Aberdeen, and Gallowgate U.F. Church Choir; men's choirs, Railway Choir, Aberdeen; women's choirs, Buckie Ladies' Choir and Maud and Alford W.R.I. Choirs; church choirs, Ferryhill Parish Church and Gallowgate U.F. Church; junior choirs, Frederick Street Evening School; school choirs, Rosemount, Mile-end, Causewayend, Hanover Street, Frederick Street, Woodside, Turriff, Strathdon, Kenmay, King Street, Stonehaven, Sunnybank; Scottish country dancing, L.O.A.S., Balgownie, and Central School; vocal solos, Miss Alice H. Horne; violin solos, Mr. Keith Rennie.

BORDER COUNTIES.—The ninth Border Counties Festival ran for a full week at Galashiels and Hawick, over three thousand competitors taking part. The best results were had in the school choir and instrumental solo classes. Principal awards: mixed choirs, Lanark Choral Society and Duns and District Choral Society; men's choirs, Galashiels United Services Choir; women's choirs, Carr's Works, Carlisle, and Lilliesleaf W.R.I.; junior choirs, Kelso High School; school choirs, Kelso, Duns, and Selkirk; Scottish country dancing, Newlands Adult Class, Lindean W.R.I., and Burgh School, Galashiels; vocal solos, Miss May Walker, Jedburgh; instrumental ensemble, D.M.C. Trio, Galashiels; pianoforte solos, Miss Margaret L. Henderson, Hawick.

BUTE.—The fourth Bute Festival, held at Rothesay, Isle of Bute, had over a thousand competitors and crowded audiences. Principal awards: church choirs, West U.F. Church, Rothesay; school choirs, Rothesay Academy and Ballianlay School; vocal solos, Mr. Alec Plumpton, Rothesay.

DUMFRIES.—The seventh Dumfriesshire Festival was held at Dumfries, two thousand four hundred competitors taking part. Principal awards: mixed choirs, Kirkcudbright Choral Society; men's choirs, Dumfries and Maxweltown Y.M.C.A.; women's choirs, Kirkcudbright Choral Society; church choirs, Glencairn Parish Church, Moniaive; school choirs, Lockerbie Academy, Noblehill School, Annan Academy, Catherinefield School, and Applegarth School; Scottish country dancing, Gretna, W.R.I.

DUNDEE.—The seventh Dundee Festival was held at Dundee. Competitors numbered three thousand three hundred, and some particularly good work was heard in the instrumental and school choir classes. Principal awards: mixed choirs, Arbroath Amateur Operatic Society, St. John's U.F. Church, Martyrs U.F. Church, Dundee, and Craigie Works, Dundee; men's choirs, Tay Choir, Dundee; women's choirs, Brechin Girls' Club; church choirs, St. John's U.F., Martyrs U.F., and St. Salvador's Episcopal, Dundee; junior choirs, Martyrs U.F. Church, Dundee; school choirs, Muirhead of Liff, Glebelands, Dundee, Townhead Central, Montrose, and Drumgeith; string orchestras, Dundee High School; Scottish country dancing, Blackness Evening School and Downfield Guides; violin solos, Miss N. Warden.

EDINBURGH (May 12-19).—Entries were at last year's level, though there was a falling off among the schools. The standard, especially in school work, was very high, and it was clear that a great deal of first-rate musical training is being done in this most important of departments. Youthful orchestral players also distinguished themselves. The one disappointing feature in an excellent Festival was the sparse attendance of the public. The many attractive sessions, held in admirable halls, and easy of access, deserved crowded audiences, and it is to be hoped that so musical a public as that of Edinburgh will realise that in the Festival they have an event not only of prime importance to amateurs, especially to the young, but also a source of enjoyment to themselves. We add a few of the principal results: school choirs, Grangemouth High School; junior choirs, St. George's Girls' School, Edinburgh; female-voice, Philomel Choir, Grangemouth; male-voice, Wallsend; mixed-voice, Socialist Choristers, Glasgow; church choirs, Pilrig U.F., Edinburgh.

GLASGOW.—The eighteenth Glasgow Festival ran for thirteen days, and occupied sixty-seven sessions; choirs numbered two hundred and eighty-nine—a hundred and seventy-eight school and junior, twenty-nine mixed, seventeen men's, thirty-nine women's, and twenty-six church. The best work was achieved in the Men's Choir Premier Class, Junior Choir Premier Class, and school classes. The final stages of the vocal solo classes produced some highly distinguished singing. The instrumental classes, except for a few good ensemble teams, were less notable. In the Pianoforte Solo Diploma Class, the diploma had to be withheld, none of the competitors reaching the requisite standard. The Scottish country dancing was on so uniformly high a level as to make judging a matter of difficulty. Perhaps the most perfectly presented piece of work of the entire Festival was an action-song performance of 'The Jolly Waggoner,' by the Glasgow Orpheus Choir Sangspiel. A Hymn Festival, under the direction of Dr. Staton, Chesterfield, on the final Sunday evening, made an effective finish to a crowded fortnight. Principal awards: mixed choirs, St. George Co-operative Choir, Glasgow; men's choirs, Glasgow Philharmonic Choir; women's choirs, Caledonian House Choir, Glasgow; church choirs, Radnor Park U.F. Church Choir, Clydebank; junior choirs, Glasgow Orpheus Junior Choir, Glasgow; school choirs, St. John's Grammar School, Hamilton; action-songs, Glasgow Orpheus Choir Sangspiel; string orchestras, Miss Isobel Marshall's String Orchestra, Glasgow; Scottish country dancing, Queen Margaret Settlement, Glasgow; *Lieder* class (voice and pianoforte), Mr. Robert H. Howie and Miss Phœbe Davie; vocal solos, diploma class, Miss Nellie Allan, Newmilns; vocal solos, honours class, Miss Gertrude Bayes, Clydebank; Scots songs, diploma class, Mr. Edmund Greig, Stirling; operatic solos, Mr. John Verrico, Glasgow; violin solos, diploma class, Miss Martha F. Dewar, Blantyre; instrumental ensemble, M'Inulty Trio, Wishaw.

MORAYSHIRE.—The sixth Morayshire Festival, held at Elgin, attracted three thousand five hundred competitors. The general standard of competition was good, except in the adult choir classes, but the principal feature was the keenness and enthusiasm of the audiences who thronged the halls throughout the entire week. Principal awards: mixed choirs, Elgin Choral and Orchestral Society; women's choirs, Grantown Grammar School former pupils; church choirs, Ness Bank Church, Inverness; junior choirs, General Anderson's Institution, Elgin; school choirs, Grantown Grammar School, Elgin East-end, Hopeman, Bogmoor, Urquhart, Mortlach; vocal solos, Mrs. E. S. Burr, Balnacoul; Scots songs, Miss Jenny Reid, Burghead.

NORTHERN COUNTIES. — The seventh Northern Counties Festival, held at Inverness, with a thousand and seven hundred competitors, kept the judges working at high pressure for three full days. The best work was done in the school choir and Scots and Jacobite song classes. Principal awards: mixed choirs, Ness Bank Church, Inverness; men's choirs, Inverness Academy; church choirs, Ness Bank Church, Inverness, and Dyke U.F. Church; school choirs, Inverness Academy, Merkinch, Avoch, Spean Bridge, and Brora; vocal solos and Scots songs, Mr. R. L. Maguire, Kinlochleven; Jacobite songs, Miss E. Masson, Inverness; pianoforte solos, Miss Elizabeth Robertson, Elgin; violin solos, Mrs. Macdermott, Inverness.

WEST LOTHIAN.—This purely choral Festival, now in its ninth year, was held at Linlithgow. The number of competitors—two thousand three hundred—showed a considerable increase on previous years in both adult and children's classes. Principal awards: mixed choirs, Linlithgow Choral Union and Bo'ness Operatic Choir; women's choirs, Bathgate Women Choristers; church choirs, Craigmailen U.F. Church; school choirs, Winchburgh, Grange, Bo'ness, and Bathgate.

IRELAND

BALLYMENA (May 7-14). — This year's Festival — the thirteenth—was notable for a fifty per cent. increase in the entry—from five hundred and eight to seven hundred and sixty-two. All records were broken in attendance as well, the hall being packed and many people turned away night after night. There can be few centres where festival crowds are so large, enthusiastic, and insatiable. The standard was high, especially in certain departments of school work, and in the Irish folk-song solo classes. Sight-singing by children, both in class and by soloists, reached high-water mark with repeated hundred per centers. We add a few of the chief results: male-voice choirs, Killowen; mixed-voice, Seven Towers; church choirs, Wellington Street Presbyterian, Ballymena; orchestras, Belfast Co-operative; Irish folk-song, Mr. J. Borton, Belfast.

CARRICKFERGUS (April 24-28). — This Festival has gradually advanced since its inauguration in 1924, but still lacks support in the choral classes. Only the male-voice class, with its five entries, was really a satisfactory contest. Castleton Choir, from Belfast, were easy winners. Among the solo competitors, Miss Sally McGifford distinguished herself by winning first prizes for pianoforte and violin playing.

DUBLIN.—The thirty-second Feis Ceoil is in progress during the making of these records, and the principal results will be known too late for inclusion in the present number.

DUNGANNON (April 24-27).—At the sixth Festival, which ran a successful course, the chief choral prizes were won by Castlecauldfield Choir (in two classes), Dungannon Men's Club (a choir of fine voices, well trained), and Belfast Choral Union.

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The Thames Valley Orchestra, conducted by Mr. F. W. de Massi-Hardman, gave the second concert of its first season at the Surbiton Assembly Rooms on April 28, with a programme that included the first movement of the 'Unfinished' Symphony, and the conductor's tone-poem, 'The North-West.' The orchestra numbered fifty players.

# Music in Scotland

EDINBURGH. — The Edinburgh Grand Opera Society showed considerable enterprise and courage in presenting Borodin's 'Prince Igor' at the King's Theatre. Mr. R. de la Haye conducted, and Mr. Hebden Foster acted as producer. The Edinburgh Opera Company, with Mr. Ralph T. Langdon as conductor and the veteran Mr. E. C. Hedmondt as producer, gave a week's performances in the Lyceum Theatre, the operas presented being Verdi's 'Aida' and Flotow's 'Martha.' Some time ago we commented on the dilatoriness of Edinburgh University in recognising the musical distinction of its own citizens, and asked whether it had never heard of Marjory Kennedy Fraser. Now comes the news that it has decided to offer the honorary degree of Doctor of Music to Mrs. Kennedy Fraser and Dr. Albert Schweitzer (of 'J. S. Bach' fame).

# Music in Wales

ABERYSTWYTH.—At the ninth annual Festival, held on April 24 and 25, the orchestral items included Brahms's Violin Concerto, Borodin's 'On the Steppes of Central Asia,' the 'Siegfried Idyll,' Schubert's 'Rosamunde' Overture, the 'Eroica' Symphony and third 'Leonora' Overture, and Grieg's Pianoforte Concerto. A group of Schubert songs was contributed by Miss Dorothy Helmrich. The choral work for the occasion was 'The Dream of Gerontius,' in which the small College choir won high praise for its good tonal qualities and the delicate performance of the mystical portions of the work. Prof. de Lloyd conducted throughout the Festival.

CARDIFF.—The National Orchestra of Wales, conducted by Mr. Warwick Braithwaite, has continued its series of free concerts in the Museum and subscription concerts in the City Hall. Haydn's 'London' Symphony, Beethoven's first Symphony and 'Emperor' Concerto, Handel's 'Water Music,' arranged by Hamilton Harty, Saint-Saëns's 'Cello Concerto in A minor, Spanish Dances by Granados, Vaughan Williams's incidental music to the 'Wasps,' Kalinnikov's Symphony in G minor, Brahms's first Symphony, and Grieg's Pianoforte Concerto, have figured in the programmes. Audiences have been large and appreciative, and the unique method of co-operation adopted between the British Broadcasting Corporation and the national and civic bodies concerned is worthy of careful attention as showing a way for coping with present-day musical difficulties.

CWMAVON (Port Talbot).—The death is announced of Mr. Afan Thomas, an organist and composer who had gained a considerable amount of popularity in the Principality.

LLANELLY.—On April 17, Zion Choral Society gave 'A Tale of Old Japan' and 'The Revenge.' On April 30 a selection from 'The Messiah,' together with smaller choral works of Bach, and Parry's 'There is an old belief' were given in the Parish Church. A small orchestra from the County School assisted with the accompaniments. The conductor was Mr. Frank Phillips.

MERTHYR TYDFIL.—On May 3 the Choral and Orchestral Society, conducted by Mr. W. J. Watkins, gave 'Hiawatha's Wedding-Feast,' Elgar's 'Go, song of mine,' Mendelssohn's G minor Pianoforte Concerto, and the first movement of Beethoven's fifth Symphony.

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The seventh annual Congress of the British Music Society was held at Bournemouth during the week ending May 5. Everything in the programme—discussions, concerts, and the banquet—went off successfully under the direction of Mr. Hamilton Law as hon. secretary. Sir Dan Godfrey read a paper on 'The influence of the wireless and the gramophone on our musical life,' and there was an interesting discussion on 'The future of opera in England,' in which Dr. Lilian Baylis, Dame Ethel Smyth, Mr. Frederick Austin, and Mr. Rutland Boughton were the principal speakers. The visiting artists were Miss Dorothy Silk and Mr. Lionel Tertis.

# Music in Ireland

CORK.—The St. Fin Barre's Oratorio Society, founded five years ago, has advanced to a high level of achievement under the guidance of Mr. J. T. Horne, as is amply proved by the programme of its concert on May 3: Parry's 'Blest Pair of Sirens,' Faning's 'Song of the Silent Land,' Howells's 'A Spotless Rose,' Dale's 'The Shepherds and the Mother' and 'Before the paling of the stars,' Holst's Two Psalms, and Schubert's 'Unfinished' Symphony.

DUBLIN.—The choir and orchestra of University College Musical Society gave the Finale from Act I of Mendelssohn's 'Loreley' and Brahms's 'Song of Destiny' at the College on May 9. The conductor was Mr. Robert O'Dwyer, whose Overture, 'Rosaleen,' opened the programme.

## THE FIRST BALLAD OPERA:
## ALLAN RAMSAY'S 'GENTLE SHEPHERD'

All our reference books are practically agreed that the first ballad-opera was Gay's 'Beggar's Opera'—produced at Lincoln's Inn Fields, on January 29, 1728. Yet, though priority of production may be ceded to the 'Beggar's Opera,' the credit of the genre known as 'ballad opera' must be given to Allan Ramsay's 'Gentle Shepherd,' which was published in 1725—more than two years before Gay wrote his better-known production. Earlier still, in 1720, Ramsay had published a Pastoral entitled, 'Patie and Roger,' which was the genesis of the 'Gentle Shepherd.' The preface of this Pastoral is dated 'Edinburgh, March 26, 1720,' and be it understood that the year was really 1720, and not 1721 as some have imagined, for at that period the year began with March 25. Further, a London pirated copy of 'Patie and Roger' was issued in July, 1720—about the same time as Ramsay's 'Wealth: or the Woody,' and his 'Scots Songs.'

In regard to the 'Gentle Shepherd,' which dates from June, 1725, the late Frank Kidson, in his interesting volume on 'The Beggar's Opera: its Predecessors and Successors' (Cambridge University Press, 1922), tells us that:

> 'It is doubtful whether Ramsay ever saw this pastoral play in Scotland, although Theophilus Cibber staged a version of it at Drury Lane in 1730, under the title "Patie and Peggy: or the Paid Foundling"—a ballad opera of one Act, with the Scotch dialect turned into English, and the whole condensed from Ramsay's Pastoral.'

Here it is sufficient to say that Ramsay did see his 'Gentle Shepherd' acted in Scotland, as he was present at a performance of it at Taylor's Hall, Edinburgh, on January 22, 1729, though it is only fair to add that Mr. Kidson admits Ramsay's ballad opera as 'giving the lead to Gay's "Beggar's Opera."'

Most articles on the subject of ballad opera tell us that Gay was influenced by Dean Swift in his suggestion for 'A Newgate Pastoral,' but Mr. Kidson, commenting on Pope's words, 'Dr. Swift had been observing once to Mr. Gay what an odd pretty sort of thing a Newgate Pastorale might make,' came to a wrong conclusion:

> 'In these words we have an indication that Swift and Gay had been reading or discussing "The Gentle Shepherd," the Scotch Pastoral; and Ramsay's employment of popular tunes for the songs must have given Gay a hint as to the method of introducing music.'

The point of this argument is obviously incorrect, for as a fact Dean Swift had made the suggestion to Gay about nine years before Ramsay's Pastoral was published. Swift wrote to Pope, on August 30, 1716, as follows:

> 'There is a young ingenious Quaker in this town [Dublin] who writes verses to his mistress, not very correct, but in a strain purely what a poetical Quaker should do, commending her looks and habits, &c. It gave me a hint that a Quaker pastoral might succeed if our friend Gay could fancy it, and I think it a fruitful subject. . . Or, *what think you of a Newgate Pastoral among the w——s and thieves there?*'

Thus we learn that as far back as August, 1716, Swift had actually suggested the theme of the 'Beggar's Opera' to Gay, though it is as well to remark that the suggestion seems to have been dropped, or lost sight of, for ten years, and it was not until Ramsay's Pastoral of the 'Gentle Shepherd' had been issued, in 1725, that Swift met Gay, the exact date being March, 1726. From Swift's correspondence it appears that the famous Dean was the guest of Gay during the late spring and summer of the year 1726—also foregathering with Pope and Congreve—and it is most probable that Ramsay's Pastoral then revived the hint which Swift had given in his letter of August, 1716.

Swift had suggested the germ of the idea, but Ramsay's Pastoral furnished the method of the ballad opera genre. It is well known that in the summer of 1726, when Ramsay's fame had been fanned considerably in London by the publication of his ballad opera, Swift, Pope, and Gay collaborated in evolving the famous 'Beggar's Opera.' Not only must Gay have been familiar with Ramsay's work at this date, but it is most likely that he actually paid a visit to Ramsay at Edinburgh, in November, 1726, and enjoyed the prospect from Ramsay's new shop, near St. Giles's, the windows of which, as Mr. J. Logie Robertson writes, 'looked out on the busiest, as it was the most central, scene of Edinburgh, the space round the old Market Cross.'

In the biography of Allan Ramsay, contributed to the edition of his works published at Edinburgh in 1808—the 'Gentle Shepherd' being issued in two volumes—it is stated that in 1726 Ramsay was visited by Gay:

> '. . . who, from the door of the shop, had remarkable characters pointed out to him, and often retired into it that Ramsay might explain to him the language of "The Gentle Shepherd," which, he observed, would enable him to do the same to Pope, who was likewise, he said, a great admirer of it.'

Thus it came to pass that on Gay's return to London, in February, 1727, he set to work on his Newgate Pastoral, basing his scheme for the 'Beggar's Opera' on Ramsay's libretto. In September following he had his work well in hand, and on October 22, Gay wrote to Swift:

> 'You remember you were advising me to go into Newgate to finish my scenes the more correctly. I now think I shall, for I have no attendance to hinder me; but my opera is already finished.'

Swift replied to this on November 27, expressing his satisfaction that the opera was completed; and Pope wrote to Swift, in January, 1728:

> 'John Gay's opera is just on the point of delivery: it may be called, considering its subject, "A Jail Delivery."'

Of course, long before the appearance of the 'Gentle Shepherd' there were musical plays and masques, Milton's 'Comus' (1634) being a notable example; and 'Prunella,' a pasticcio of airs from 'Arsinoe,' 'Camilla,' and 'Thomyris,' as well as ballad tunes, was performed at Drury Lane Theatre on February 12, 1709. However, Ramsay's 'Gentle Shepherd,' written in 1725, can claim to be the first of its genre, with spoken dialogue, a comic plot, and suitable songs set to selected airs, including folk-tunes, mostly old Scottish.

Lastly, it is safe to say that although Gay may be credited with the success attaching to the production of the 'Beggar's Opera,' yet Ramsay, with his 'Gentle Shepherd,' was undoubtedly the first in the field, and may thus be styled the inventor of ballad opera. As I write, I have before me a copy of Ramsay's 'Scots Pastoral Comedy,' the seventh edition, printed in 1737. It is in five Acts, and has twenty songs, opening with 'The Wauking of the Foulds,' and closing with 'Corn Riggs are bonny.' The original edition—dedicated to the Countess of Eglinton—was 'printed for the author by Thomas Ruddiman, and was sold by James McEwen, at Glasgow; by Matthew Bryson, at Newcastle; and by Mr. Farquhar, at Aberdeen.'

Owing to the feeling in Scotland against plays in general, it was not acted publicly for some years, but it was given a performance 'by a set of young gentlemen' at Taylor's Hall, Edinburgh, as an afterpiece to 'The Orphan,' on January 22, 172$^{8}_{9}$, for which Ramsay supplied an Epilogue.—Yours, &c.,

W. H. GRATTAN FLOOD.

# Musical Notes from Abroad

## HOLLAND

The celebration of the fortieth year of the Concertgebouw did not bring forward anything strikingly new, but gave a résumé of the methods and principles for which the orchestra has, under both its conductors, stood firm. Willem Kes, musically the founder and for seven years the conductor of the orchestra, was present, and at one of the concerts directed a thoroughly poetical performance of Schubert's 'Unfinished.' His successor, Willem Mengelberg, still comparatively young, in spite of his thirty-three years' service, took over the rest of the general programmes and gave magnificent readings of Beethoven's 'Choral' Symphony, Richard Strauss's 'Don Quixote' and 'Ein Heldenleben,' Mahler's second Symphony, &c. There was a programme of works by native composers, but apart from a pleasant little item by Johan Wagenaar there was nothing in it that was new and nothing of any striking quality. The programme that aroused the most interest was that of works by Igor Stravinsky, including his new opera-oratorio, 'Œdipus Rex.' Stravinsky is *persona grata* at Amsterdam, and even had the work been of less interest he was assured of a hearty welcome. He conducted this as well as 'Petrouchka,' and both the music and the man were warmly applauded. From the reports received from other places it would appear that nowhere has 'Œdipus' had such a critical and popular success as at Amsterdam. Whether this is because it contains many passages that bear a real relation to the classics, or whether the piquancy of its modernism tickled the fancy of its hearers, or whether the appeal was principally in the excellent performance by orchestra, chorus ('Toonkunst'), and soloists, it is difficult to say. One may not leave unnamed and unpraised the soloists, Louis van Tulder, a tenor of exceptional vocal and artistic gifts, Helen Sadoken, a soprano made for the part of Jocaste, Jac van Kempen, Gustave Huderbeau, and Thom Denijs. Whatever doubts as to its justification as a musical work may have been aroused on the part of the more conservative of its hearers, the skill with which 'Œdipus Rex' is constructed, the personality of its composer, and the excellence in every respect of the performance made it a tremendous success.

Besides the purely musical aspect of the festival there was also the personal and social one. Four of the members of the orchestra—Messrs. Kemman and Bauer (violinists), Bakker (violist), and de Groen (fagottist)—have served during the whole period of forty years, and received honours suited to the occasion. A great reception with entertainments both of a light and serious character was held, and speeches made by Ministers and others in the presence of a gathering representative of all classes of musicians and music-lovers. Except for a few recitals and one or two choral society concerts this practically closed the season. The Hague 'Toonkunst' Choir included in the programme of its spring concert the 'Vesperæ Solemnes' of Mozart with the recently discovered orchestration, a work which aroused interest and proved very pleasant without showing any great depth of feeling or religious insight. Dr. Wagenaar, who has been conductor of this choir for the past nine years, has announced his intention of retiring from that position after the spring concert of next year, at which will be celebrated the Centenary of the foundation of the Society. His reason for retiring is simply that at his age (he is sixty-seven), he thinks he should begin to make way for the younger generation. He will probably be succeeded by Dr. van Anrooy.

Among the recitals of the last few weeks the only one that has aroused more than ordinary interest was that of Nathan Milstein, a young Russian violinist, who with a somewhat awkwardly constructed programme and an instrument that was certainly not one of the best, showed technical and interpretative ability of a very high character. He seems to have a personality, also, that should lead to the development of a really great artist.

HERBERT ANTCLIFFE.

## ITALY

The visit to Milan by the Philharmonic Orchestra of the Budapest Theatre Royal was the most important event of the past month. The Orchestra is directed by the pianist-composer Ernst von Dohnányi, and in two concerts it gave evidence of being a very efficient and well-drilled organization. The first programme included Goldmark's 'Sakuntala' Overture, Tchaikovsky's fourth Symphony, the conductor's 'Ruralia Hungarica,' and pieces by Liszt and Verdi—the 'Vespri Siciliani,' naturally. Interest was centred in the Goldmark and in Dohnányi's own work, particularly the latter, which, in three well constructed, highly-coloured, and well contrasted movements, contains some very serious and interesting music. The second concert was dedicated to Beethoven: the third 'Leonora' Overture, the second Pianoforte Concerto, and the 'Eroica' Symphony. In the Concerto, Dohnányi set himself the difficult task of playing the pianoforte and directing at the same time. The result was not so happy as could have been hoped. One was led to ask why a soloist had not been specially engaged. The conductor, no matter what his playing may have been once, is no longer a 'high light' at the keyboard, and one felt that a very much better executiorf of the Concerto would have been arrived at had the two jobs been distributed, as good British industry demands, 'a man apiece.' The 'Eroica' was quite the best thing the Hungarians presented that evening. The tempi were, however, open to question, and in the Funeral March there was not sufficient austerity.

It was interesting to note, too, the diverse tone-colours as compared with an Italian orchestra—for example, that of La Scala. Not taking into account the marked superiority of the latter body, it is difficult to say whether the difference mentioned lies in the instruments used or in the schooling of the players. The Hungarians, I noticed, but seldom employed even a slight vibrato. One could look round the entire row of bows and never see a left wrist move. The resultant tone, possibly for this reason, often uncannily resembled that of an organ.

### FOUR CENTURIES OF ITALIAN MUSIC AT THE MILAN EXHIBITION

A well-devised and well-executed scheme of arranging a chronological programme covering four centuries in as many concerts, was the special musical attraction at the Fair during the last week of April. The first day's music was devoted to the 17th century, and proved in every way the most interesting. After some harpsichord music, transcribed for the pianoforte, and some of the best of the arias, there was given a performance of 'Tancredi and Clorinda.' The exquisite loveliness of the Monteverdi work, like that of the Scarlatti 'Stabat Mater' given at Florence recently, entirely won over the big public present. It is surprising and distressing to find such a vast ignorance of the classic masters here. These old works are scarcely known except to a few of the more advanced maestri.

The 18th-century programme was less interesting, owing no doubt to the poverty of that century in comparison with its immediate predecessor. Boccherini was the favourite of the early sonata writers, and a delightful performance of his third Sonata for 'cello and pianoforte proved grateful hearing. The principal work of the day was Cimarosa's 'An Italian Lady in London.' The 19th century was represented by 'La Falce' of Catalani, and virtuoso music of Martucci, Busoni, Bossi, &c., and some arias by Verdi, Donizetti, Bellini, and Rossini. This brought us up to modern times, with which the series ended.

### AT LA SCALA

M. Panizza conducted a good performance of 'Andrea Chenier,' with the ever-popular and excellent Pertile in the title-rôle. Galeffi sang well as Gérard; Bruna Rasa sang her lines to satisfaction and acted her part as well as her

lack of *scena* permitted. She has a good voice and diction, and when she adds *plastique* to her list of studies will do very well. As at Rome, there have otherwise been only repetitions of operas already given several times, and except that there were a couple of performances of 'Turandot,' with the tenor Jan Kiepura, nothing new remains to chronicle. CHARLES D'IF.

## TORONTO

There have been one or two noteworthy events here during the past month, the most significant, so far as Canadian music is concerned, being a short tour by the Toronto Mendelssohn Choir to Detroit and Cincinnati. Dr. H. A. Fricker arranged an *a cappella* programme for the former city in exchange for a very welcome visit earlier in the year from the Detroit Symphony Orchestra. The Choir captured the hearts of the Detroit critics, and evidently established a new standard in choral achievement. Equally great was the success of the Canadians at Cincinnati, where they joined forces with Mr. Fritz Reiner's orchestra in a three-day Festival of four performances. Here again it was the high standard and finished musicianship of the singers which impressed the Americans. The programmes were built up mainly with works heard this year at the Toronto Festival.

A new choir has made its appearance in this city, organized by Dr. Ernest Macmillan at the Toronto Conservatory. The young body recently co-operated with Dr. Luigi von Kunits and the Conservatory Orchestra in a well-balanced performance of Mozart's 'Requiem.' The reading enhanced Dr. Macmillan's reputation. A few smaller works were tastefully given, the orchestra contributing two novelties, a Symphonic Poem by Vaughan Williams and the arrangement by Albert Coates of a Purcell Suite for strings.

Our own Toronto Symphony has given two concerts, presenting Miss Isabelle Burnada, a young contralto from Western Canada, and your very efficient pianist, Mr. Norman Wilkes. The orchestra offered familiar classics by Grieg, Rossini, and Smetana.

Leaving one of the best things to the end, we have at last heard your Westminster Glee Singers—and have thoroughly enjoyed, and at times marvelled at, the true English purity of vocalism. The performance was slightly marred in places by an unavoidable travel-tiredness of voice, but we heard enough to learn much to our advantage. We have only one criticism to offer—why do not these splendid artists from the Old Country bring out with them a professional accompanist? No man can do two jobs well during the same programme, even if he is an Englishman.

Excellent and well-attended recitals have come from such celebrities as Paderewski, Rachmaninov, Kreisler, Hans Kindler (the eminent Dutch 'cellist), our own Hart House String Quartet, and Ellen Ballon, a promising young Canadian pianist.

Quite a number of interesting events are crowding into the closing few weeks of our musical season. Maurice Ravel was welcomed, in association with the Hart House String Quartet. His works were unusually well received. The Hart House Strings gave his F major Quartet, Mr. Ravel played his Sonatine, and Lisa Roma (soprano) sang three Oriental songs—'Asie,' 'Scheherazade,' and 'Chanson Hébraïque.'

We have been fortunate enough to hear one of the finest American organists of the day, Lynnwood Farnam, who gave a recital on the new Yorkminster Church organ. Mr. Farnam is a native of Quebec, and, as perhaps you will remember, was trained at the Royal College, London. He is a masterful technician and a thorough musician.

Passion week brought the regular performance of Bach's 'St. Matthew' Passion, under the joint direction of Dr. Ernest Macmillan and Mr. Richard Tattersall; Mr. Campbell McInnes, as usual, taking the part of Christus, Mr. Joseph Lautner, of New York City, substituting for Mr. Alfred Heather, who is at present at New York.

A new venture has been successfully launched by Dr. Ernest Macmillan at the Conservatory—a week of opera in one of the town theatres, given by Conservatory pupils. To give experience to a larger number of students and to overcome the understudy problem, double casts were used alternately for performances of Humperdinck's 'Hansel and Gretel' and Sullivan's 'The Sorcerer.' An opera school of the English rather than the Italian style has been badly needed here for many years, and Dr. Macmillan has now started a ball rolling which should develop into an important Conservatory activity.

There has been quite an attractive array of solo artists—Poul Bai, an interesting Danish baritone, introduced many new Scandinavian songs; Margaret Metzenauer and Tudor Davies co-operated in a programme which drew special attention to purity of style and diction; Mark Hambourg gave a Beethoven programme; and Norman Wilkes, the English pianist, introduced into a varied scheme some attractive works by Jervis Read, Edwin Benbow, and Frank Bridge.

Two or three months ago I promised a word about the Harvard Glee Club. The programme given here by fifty-five members of the regular two hundred voices, under the direction of Mr. Archibald T. Davison, speaks for itself as being one of the most extensively representative choral presentations ever undertaken by a visiting choir. It is a significant illustration of the educational trend of American music that a University chorus can develop such a distinct sense of musicianship and true artistic beauty demanded by such a programme. Here are the items: choruses from Rimsky-Korsakov's 'Sadko'; French carols, 'Le Marche de St. Nicolas,' 'Les Anges dans nos Campagnes'; 'Chœur des Cahneliers' (Franck); 'Ave Verum' (Byrd); 'Sacrum Convivium' (Viadana); 'Cantate Domino' (Hans von Hasler); French-Canadian chansons, 'Mon Père a fait batir Mason,' 'La-bas sur ces Montagnes'; 'Der Gang zum Liebchen' (Brahms); six choruses from 'The Yeomen of the Guard' (Sullivan); 'The Campbells are comin',' 'The Hundred Pipers,' 'Gently, Johnny,' 'Swansea Town.' H. C. F.

## VIENNA

### SCHUBERT: A HUNDRED YEARS AGO, AND NOW

The Schubert Centenary is with us. Vienna, the master's own city, indulges in its blessings with even more intensity than all other musical centres. Schubert is being served to us day by day, in concert-halls, theatres, and newspapers alike. Critics and musicologists conjure the beloved shade to demonstrate, by comparison, the futility of present-day creative musical effort, with particular reference to Ernst Krenek's jazz opera, 'Jonny Spielt Auf'; famous conductors and recitalists seek to lend new interest to their programmes by allusions to the historical event, and minor artists gladly embrace the topical opportunity for increased activity; astute managers of all kinds try, as the Germans say, to 'boil their broth on Schubert's fire.' Thus we have had to endure the depressing spectacle of a scenic description of the 'Müller Lieder' interpolated in a second-rate revue; an 'historical operetta' with Schubert as its central figure presented in a circus; and a 'song play' based on Schubert's music, entitled 'The Musician from Lichtenthal,' and narrating the story of the master's life with less historical accuracy than well-aimed speculation upon the hearers' sentimentality. The pot-pourri is the work of Emil Berté, nephew of the gentleman who first plucked 'Lilac Time' and ample royalties from Schubert's inheritance, and who has apparently founded a dynasty of prosperous Schubert exploiters. Eduard Erhard, an operatic basso who has seen better days, contributed a portrait-like impersonation of Schubert, and his distant family bonds to the 'Song King,' appropriately discovered by him or by his alert press agent, helped to provide the otherwise lacking 'atmosphere.' The great master who left a fortune of sixty-three gulden and a hospital bill two or three times in excess of that sum, has indeed become a source of prosperity for many heirs!

More appropriate was a Schubert celebration held by the Gesellschaft der Musikfreunde, the famous old Society which once declined Schubert's dedication of a Symphony—I believe it was that in C major—but which has at least earnestly laboured since to redeem its mistake. The concert was an exact duplicate of the one and only concert

given at Vienna by Franz Schubert, and given to the day a hundred years ago. Then as now the Gesellschaft der Musikfreunde was the patron of the concert; and then as now, the enthusiasm was great and the receipts comparatively small. The Rosé Quartet, the pianist Severin Eisenberger, Josef Manowarda (replacing the famous basso and friend of Schubert's, Johann Michael Vogl), Rosette Anday, and the Männergesang Verein joined forces for the occasion. To Carl Lafite fell the difficult task of replacing, at the pianoforte, him from whose inspired soul sprang all this lovely music.

GUEST CONDUCTORS

The conductors' question at the Staatsoper, long latent, has been temporarily solved by the engagement of Dr. Wilhelm Furtwängler for a series of guest appearances. The solution is a tentative one. The Staatsoper commands artists like Franz Schalk and Robert Heger for the 'big' operas, and Carl Alwin for the current répertoire. Richard Strauss figures as a 'stranger of distinction' for twenty guest-nights each year. Furtwängler, one is inclined to fear, will not be much more than that, with interesting and lucrative engagements abroad occupying much of his time. One may anticipate from him many a great performance, and his tremendous popularity at Vienna will insure the full houses which Strauss fails to draw. The hard-working, permanent conductor and drill-master that the Staatsoper needs, he is not and does not wish to be. A temporary solution, as I said.

A new conductor has been discovered by Vienna and proclaimed one of the few great ones: Nikolai Malko, a celebrity in the uncontrollable realms of his native Russia, conductor of the Leningrad Philharmonic Orchestra. His debut, awaited with mingled interest and scepticism, marked the *entrée* of a new European figure into Vienna's musical life. He is a pupil of Mottl, but, if comparisons be permitted, reminds one more of Nikisch; not in languidness of pose (Malko is free from all affectation), but in fascination over orchestra and public. As a conductor of his native Russian music—Mjaskowsky's Fifth, for example—he is without rival in our region.

Lack of an economic sense was a drawback in a Symphony—his first—by Guido Binkau, a young Austrian composer-conductor. He, too, suffers from a superabundance of fancy, so to speak, and a temporary inability to subordinate it under the unwritten laws of musical discipline. His dash is Straussian, his themes at times Wagnerian, yet his distinct sense of orchestral sonorities, his talent for colouring, and his evident temperament, are clearly his own. At the close of his first movement he succumbs to the temptations of Mahlerian metaphysics and to an 'operatic fallacy'; his second movement, Spanish in colour, is attractive, and as the evening proceeded, conviction grew as to a talent of no common sort. It will be well to remember his name.

ROBERT HEGER AS COMPOSER

Great is Vienna's admiration for Robert Heger. His deep, solid musicianship, his serious, unswerving capacity for constructive work, have attained for this eminent musician a place which lesser minds more alert to public display are wont to gain more easily. Such qualities speak also from his choral composition entitled 'A Song of Peace.' It is rarely that a composition so clearly reflects the character and personality of its author: Heger, the earnest, unerring, idealistic musician, and Heger, the sincere, self-set personality who remains undisturbed by strife and slogans of the day. His 'Song of Peace' is not 'modern' in its mentality—rather it betrays an imaginative trend of mind quite foreign to the 'Sachlichkeit' of the period. Hans Pfitzner alone, perhaps, musters equal courage of his convictions; and it surely requires courage for an artist of this restless period to address himself to his public with a large choral work of such an idealistic, spiritual frame of mind. Bach, Handel, or Mendelssohn did so in an epoch which tended towards contemplation; in this epoch of machines and nerves it is only the deep musician who possesses—and expects from his hearers—the concentration and idealism that Heger presupposes in his audience. His inspiration, his craftsmanship, and his lofty conception of music won the day for him. His 'Song of Peace,' moreover, ought to be a boon to choral societies and conductors who have long vainly sought a new and worthy task for their abilities. A magnificent performance, under Heger's baton, put the virtues of the composition into brightest light. The ovations for Heger conveyed not only homage to the conductor, but also gratitude for the noble work that this musician has done for the musical cause at Vienna since his advent here.

PAUL BECHERT.

# Obituary

We regret to record the following deaths:

GEORGE LEAKE at Hulse Road Nursing Home, Southampton, on May 8. Head of the Department of Music at University College, Southampton, since its inception in 1909, he became professor of music there in 1920. He was chairman of the Music and Syllabus Committee of the Southampton Competitive Musical Festival, in the inauguration of which he played an important part. A prominent member, and one of the initiators of the Hampshire Association of Organists, he was also for many years deputy-conductor, and finally conductor, of the Philharmonic Society; and he has held successively the post of organist at St. Mark's Church and the Parish Church of St. Mary. An active Freemason, Prof. Leake was a Past Master of Southampton Lodge 394, a P.P.G. Organist, and a Past First Principal of the Chapter of Concord, Royal Arch Masonry.

GEOFFREY HATTEN, in March, aged forty-three. He was educated at Tonbridge School, from whence he gained an organ scholarship at Caius College, Cambridge. He acted as deputy-organist to the late Prof. Charles Wood, under whom he studied composition. In 1905 he held the Stewart of Rannoch Exhibition in Sacred Music, and graduated Mus. Bac. In addition to being an excellent pianist and organist, he was a capable performer on the violoncello. By profession he was a solicitor at Gravesend and Northfleet, but maintained his interest in music, conducting the Northfleet Choral Society for many years.

EMILE BOHNKE, on May 11, in Pomerania, as a result of a motor accident. He was born at Zdunska Wola, in Poland, on October 11, 1888. He studied at Leipsic Conservatoire, under Sitt and Krehl, and became a teacher at Stern's Conservatoire, and viola player in the Bandler Quartet and also in the Adolf Busch Quartet. A few years ago Bohnke settled at Berlin as a composer and musical director, being made (1923) conductor of the Leipsic Symphony Orchestra. He also held the post of professor of viola at the Berlin High School of Music.

JULES WERTHEIM, at Warsaw, on May 6, suddenly, at a concert, while conducting 'The Mastersingers' Overture. Born at Warsaw, in 1880, he studied under Moszkowski, Sliwinski, and Noskowski. He won a gold medal at the Warsaw Conservatoire in 1901, and for some years was professor of instrumentation there. He afterwards went to Berlin, and achieved considerable success as a composer, writing several symphonies and a good many songs and pianoforte pieces.

HENRY REED, while playing the organ at Staveley, near Kendal, on May 13. He was eighty-one years of age, and had been an organist for sixty-five years. For a long period he played every Sunday at three Westmorland village churches—Inge, Kentmere, and Staveley.

MARJORIE BOOTH at Bristol, aged thirty-two. She was the wife of Mr. Dennis Noble, and was herself a successful singer, having frequently appeared at London concerts and at various B.B.C. stations.

JAMES LOVE, Falkirk, for fifty-one years organist of Falkirk Parish Church, forty years music-master in the Burgh schools, and for many years conductor of Falkirk Choral Union.

## Miscellaneous

The State Opera of Dresden is planning a series of Festival performances from June 6 to July 1. The principal feature of the series is the first production of Strauss's latest opera, 'Die Aegyptisch Helena,' a setting of a libretto by Hugo von Hofmannsthal. This opens the Festival on June 6, and will be given six times in all. The other works of Strauss included are 'Intermezzo,' 'Elektra,' 'Rosenkavalier,' and 'Die Frau ohne Schatten.' An interesting sign of the times is the inclusion of Verdi's 'Macbeth' and 'Il Forza del Destino.' The former is an early work, dating from 1847. The other works in the list are 'Der Freischütz,' 'Così fan tutte,' 'Don Giovanni,' and 'Il Seraglio.' Wagner is represented by 'The Flying Dutchman' and 'Tannhäuser.'

Felix Weingartner is directing two classes for conductors at the School of Music and Conservatory at Basle, Switzerland, from October 1 next to June 30, 1929. For beginners there will be a weekly class of two hours. Advanced conductors will receive three lessons of three hours each per week. The orchestra will be the complete force of the Basler Orchester-Gesellschaft (forty-three members). At all lessons discussion of problems arising will be a valuable feature. Members of the beginners' class will be given free admission to rehearsals of the symphony concerts and operatic performances. Full particulars are to be had from the administration of the Conservatory.

Old Charlton Choral Society performed 'The Black Knight' and 'The Banner of St. George,' on April 28, under Mr. R. G. Martindale. A Violin Sonata by McEwen was played by Miss Joan Worsdell and Mr. Martindale.

In connection with the Society of Women Musicians Miss Myra Hess will give a recital at the Society headquarters (74, Grosvenor Street, W.) on June 13, at 8.15.

Three books of Studies in Sight-Reading for pianoforte, written by Dr. John E. Borland for the use of examinees in the three Divisions of Trinity College of Music Examinations, are in the press, and will shortly be obtainable from Messrs. Hammond.


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*WEDNESDAY, JUNE 20* (First Post).


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Bells of Aberdovey, The
Blow, blow, thou winter wind
Blue Bell of Scotland, The
Bonnie Banks of Loch Lomond, The
British Grenadiers, The
Campbells are comin', The
Camptown Races
Charlie is my Darling
Coasts of High Barbary, The
Come, lasses and lads
Come, let's be merry
Dashing away with the smoothing iron
Down among the dead men
David of the White Rock
Drink to me only with thine eyes
Early one morning
Flight of the Earls, The
Girl I left behind me, The
Glory to Thee, my God, this night (Tallis)
God rest you merry, gentlemen
God save the King
Golden Vanity, The
Good-morrow, Gossip Joan
Harp that once through Tara's halls, The
Heart of Oak
Heave away, my Johnny
Here's a health unto His Majesty
I saw three ships
John Brown's body
John Peel
Keel row, The
Land of my Fathers
Lass of Richmond Hill, The
Last Rose of Summer, The
Let the hills resound
Londonderry Air
March of the Men of Harlech
Marching thro' Georgia
Marseillaise, The
Meeting of the Waters, The
Mermaid, The
Minstrel Boy, The
My Lady Greensleeves
Now thank we all our God
O no, John !
Oak and the Ash, The
Oh, dear ! what can the matter be
Oh ! we can play
Old Folks at Home
Old King Cole
One man went to mow
Onward, Christian Soldiers
Poacher, The
Polly Oliver
Polly-wolly-doodle
Rio Grand
Rounds: Come, follow me
'Tis humdrum
Chairs to mend
Rule, Britannia
So early in the morning
Summer is a-coming in
There was a simple maiden
This great world is a trouble
Tight little Island, The
Twelve days of Christmas
Vicar of Bray, The
Wanderer, The
We be Three Poor Mariners
When I was a Tailor
When Johnny comes marching home
Wi' a Hundred Pipers
Widdicombe Fair
Will ye no come back again
Young May Moon, The

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3. O WHAT CAN LITTLE HANDS DO? ... ... ... H. E. BUTTON
4. WHILE THE SUN IS SHINING ... ... ... T. ADAMS
5. I LOVE TO HEAR THE STORY ... ... ... H. J. GAUNTLETT
6. THE ROSEATE HUES OF EARLY DAWN ... .... A. SULLIVAN
7. LORD, THY CHILDREN GUIDE ... ... ... A. S. COOPER
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# A SELECTED LIST OF SACRED SONGS

PRICE TWO SHILLINGS, except where otherwise stated.

Abbreviations: (S) Soprano; (M-S) Mezzo-Soprano; (C) Contralto; (T) Tenor; (Bar) Baritone; (B) Bass.

| | Range of Lowest Key. |
|---|---|
| **FRANZ ABT** | |
| Ave Maria (O Lord most Holy). E (S or T) ... ... (1/6) | E—G♯ |
| **THOMAS ADAMS** | |
| Nearer my God to Thee. E flat (C or B); F (S or T) ... | B♭—E♭ |
| Radiant Morn, The. D (M-S, C, or Bar) ... ... ... | C♯—E |
| Rock of Ages. E (C or Bar); G (S or T) ... ... ... | B—E |
| **IVOR ATKINS** | |
| Virgin's Lullaby, The. G minor (M-S) ... ... (1/6) | D—F |
| **EDGAR L. BAINTON** | |
| Song of the Virgin Mother, A. D (M-S) ... ... ... | D—F♯ |
| **JOSEPH BARNBY** | |
| Elizabeth's Song. G minor (C or M-S) ... ... ... | D—E |
| Soft southern breeze. B flat (Bar); D flat (T) ... ... | D♭—F |
| When I view the Mother holding (Christmastide). D (C or M-S) ... ... ... ... ... ... (1/6) | D—D |
| **JOHN F. BARNETT** | |
| Rock of Ages, The. E minor (M-S or Bar) ... ... ... | B—F♯ |
| **JULIUS BENEDICT** | |
| I mourn as a dove. A (S) ... ... ... ... ... (1/6) | D♯—A |
| Lord is very pitiful, The. F (T) ... ... ... ... (1/6) | E—G |
| O thou afflicted. D flat (C) ... ... ... ... (1/6) | A♭—D♭ |
| **W. STERNDALE BENNETT** | |
| His salvation is nigh them that fear Him. G (Bar); B (T) ... ... ... ... ... ... ... (1/6) | D—E |
| O Lord, Thou hast searched me out. F (C) ... ... (1/6) | C—D |
| Whosoever drinketh of this water. E (B) ... ... (1/6) | B—E |
| **A. HERBERT BREWER** | |
| Virgin's Cradle Song, The. F (M-S) ... ... ... ... | D—F |
| **GERARD F. COBB** | |
| It came upon the midnight clear (Christmastide). D (M-S or Bar) ... ... ... ... ... ... ... | D—E |
| **WILLIAM COENEN** | |
| Beyond. D flat (M-S or Bar) ... ... ... ... ... | D♭—F |
| Come unto Me. D (C or B); F (M-S or Bar); G (S or T) | C—D |
| Father, forgive them (Lent). F minor (S or T) ... ... | E—F |
| I shall see Thee again. F (M-S or Bar) ... ... ... | E—F |
| Thou wilt remember us. C (C or B); D flat (Bar or M-S); E flat (S or T) ... ... ... ... ... ... ... | B—E |
| **ANTONIN DVOŘÁK** | |
| Inflammatus et Accensus (Latin words only). D minor (C) | A—E |
| **EDWARD ELGAR** | |
| Angel's Song, The. C (M-S) ... ... ... ... (1/6) | D♯—E |
| As a Spirit didst thou pass. E flat (T) ... ... ... | F—A |
| **PERCY E. FLETCHER** | |
| Hark! hark! my soul! C (C or B); E flat (S or T) ... | A—D |
| **MYLES B. FOSTER** | |
| O for a closer walk with God. C (M-S or Bar); D (S or T) | C—E |
| **ALFRED R. GAUL** | |
| Eye hath not seen. G (C); B flat (M-S) ... ... (1/6) | B—D |
| Ruth (Entreat me not to leave thee). B flat (M-S or S) (1/6) | C—F |
| **CHARLES GOUNOD** | |
| Angel hosts descending. F (S or T) ... ... ... ... | C—G |
| Holy Vision, The. D minor (S or T) ... ... ... ... | D—F♯ |
| Jerusalem. A minor (S or T) ... ... ... ... | E—B |
| Nazareth. E flat (C or Bar); F (S or T) ... ... (1/6) | B—F |
| Power and Love. A (M-S or Bar) ... ... ... ... | E—F♯ |
| There is a green hill. D (C or B), E (M-S or Bar); F (S or T)... ... ... ... ... ... ... | C♯—D |
| **CARL H. GRAUN** | |
| Lo! the heaven-descended prophet. B flat (S) ... ... | E♭—C |

| | Range of Lowest Key. |
|---|---|
| **ROBERT KING** (Arranged by H. A. CHAMBERS.) | |
| Come, O Thou Traveller unknown. D (C or B); F (M-S or Bar) | C—F |
| **CHARLES H. LLOYD** | |
| O Father all-creating (Weddings). E (S or T) ... ... | E—G♯ |
| **ALEXANDER C. MACKENZIE** | |
| Cross and Crown. B flat (S or T) ... ... ... ... | C—G |
| Dormi Jesu (The Virgin's Cradle Hymn) (Latin words only). E (C or M-S) | E—E |
| For lo, the winter is past. B flat and C (T)... ... ... | E—G |
| Lord is my Shepherd, The. G (S) ... ... ... ... | E—G |
| **EDWARD J. MARGETSON** | |
| Far from my heavenly home. E flat (C or Bar); G (S or T) | B♭—E♭ |
| **JOHN H. MAUNDER** | |
| O lovely flowers (Harvest). G (C or Bar); A (S or T) ... | B—G |
| **BERNHARD MOLIQUE** | |
| Pour out thy heart before the Lord. A flat (T) ... (1/-) | E♭—A♭ |
| **ALICE A. NEEDHAM** | |
| Far from my heavenly home. C minor (C or Bar); D minor (M-S) | C—F |
| **HORATIO W. PARKER** | |
| Come, Holy Ghost (Whitsun). D (S) ... ... ... | D—G |
| Lo, now the shades of night. A flat (C) ... ... ... | A♭—E♭ |
| Declining now the sun's bright wheel. E flat minor (Bar) | B♭—E♭ |
| **C. HUBERT H. PARRY** | |
| Ballad of Meshullemeth, The. E flat (C) ... ... ... | B♭—F |
| God breaketh the battle. G (T) ... ... ... ... | D—A |
| Lady! thou Queen of Israel. E flat (S) ... ... ... | D—A♭ |
| Lord is long-suffering, The. (C or M-S) ... ... ... | D—E |
| **D. PUGHE-EVANS** | |
| Lead, Kindly Light. E flat (C or Bar); F (M-S); G (S or T) | C—E♭ |
| Return unto thy rest. E flat (C or Bar) ... ... ... | B♭—E♭ |
| **HENRY PURCELL** | |
| Now that the sun (Evening Hymn). E flat (C); G (S) ... | B♭—E♭ |
| **J. JOACHIM RAFF** | |
| Twilight is gently falling, The (Ave Maria). E flat (S or T) | E♭—A♭ |
| **ROLAND ROGERS** | |
| Lead, Kindly Light. F (C or Bar) ... ... ... ... | A—F |
| **FRANZ SCHUBERT** | |
| Litany for All Souls' Day. E flat (C or Bar) ... (1/6) | C—E♭ |
| **JOHN STAINER** | |
| My Maker and my King. D (S) ... ... ... (1/6) | C♯—F♯ |
| **ALESSANDRO STRADELLA** | |
| O God, have mercy (Pietà Signore). D minor (S or T) ... | D—G |
| **ERIC H. THIMAN** | |
| Birds, The. C (M-S or Bar); D (S or T) ... ... ... | D—F |
| God of Love my Shepherd is, The. F (C or Bar); A flat (M-S) | A—D |
| In the bleak mid-winter. D (C or Bar); F (S or T) ... | A—E |
| Jesus the very thought of Thee. B flat (C or Bar); D (M-S) | B♭—D |
| My Master hath a garden. F (M-S or Bar); G (S or T) (1/6) | C—F |
| **HERBERT W. WAREING** | |
| Jesu, Lover of my soul. E flat (M-S or Bar) ... ... | E♭—F |
| **H. LANE WILSON** | |
| Lord is my Shepherd, The. E flat (C or Bar); F (M-S); A flat (S or T) | B♭—E♭ |

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| 227 | King Witlaf's Song ... | ,, | 4d. |
| 228 | Tars' Song ... ... ... | ,, | 4d |
| 229 | The hemlock-tree ... | ,, | 6d. |
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| 231 | The Lye ... ... ... | ,, | 4d. |
| 232 | I loved her ... ... ... | ,, | 4d. |
| 233 | Village Blacksmith ... | ,, | 4d. |
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# SLEEP

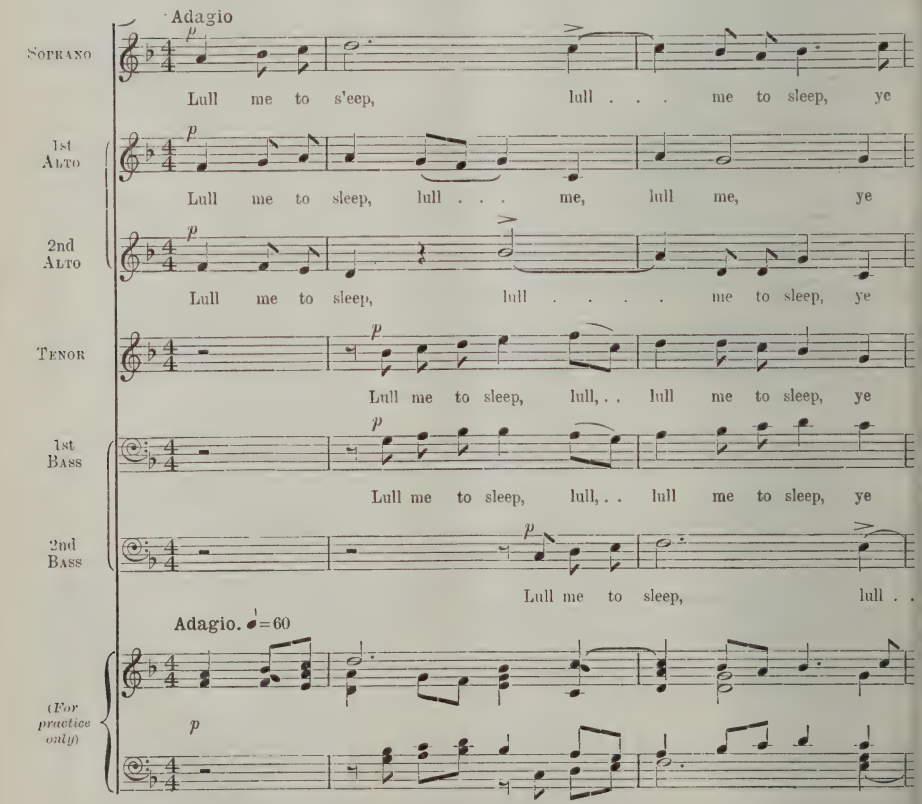
MADRIGAL FOR SIX VOICES (S.A.A.T.B.B.)

WORDS SELECTED FROM LONGFELLOW'S SONNET

MUSIC BY

## BERNARD JOHNSON

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Adagio
Soprano
p
Lull me to s'eep, lull . . . me to sleep, ye
1st Alto
p
Lull me to sleep, lull . . . me, lull me, ye
2nd Alto
p
Lull me to sleep, lull . . . . me to sleep, ye
Tenor
p
Lull me to sleep, lull, . . lull me to sleep, ye
1st Bass
p
Lull me to sleep, lull, . . lull me to sleep, ye
2nd Bass
p
Lull me to sleep, lull . .
Adagio. ♩=60
(For practice only)
p

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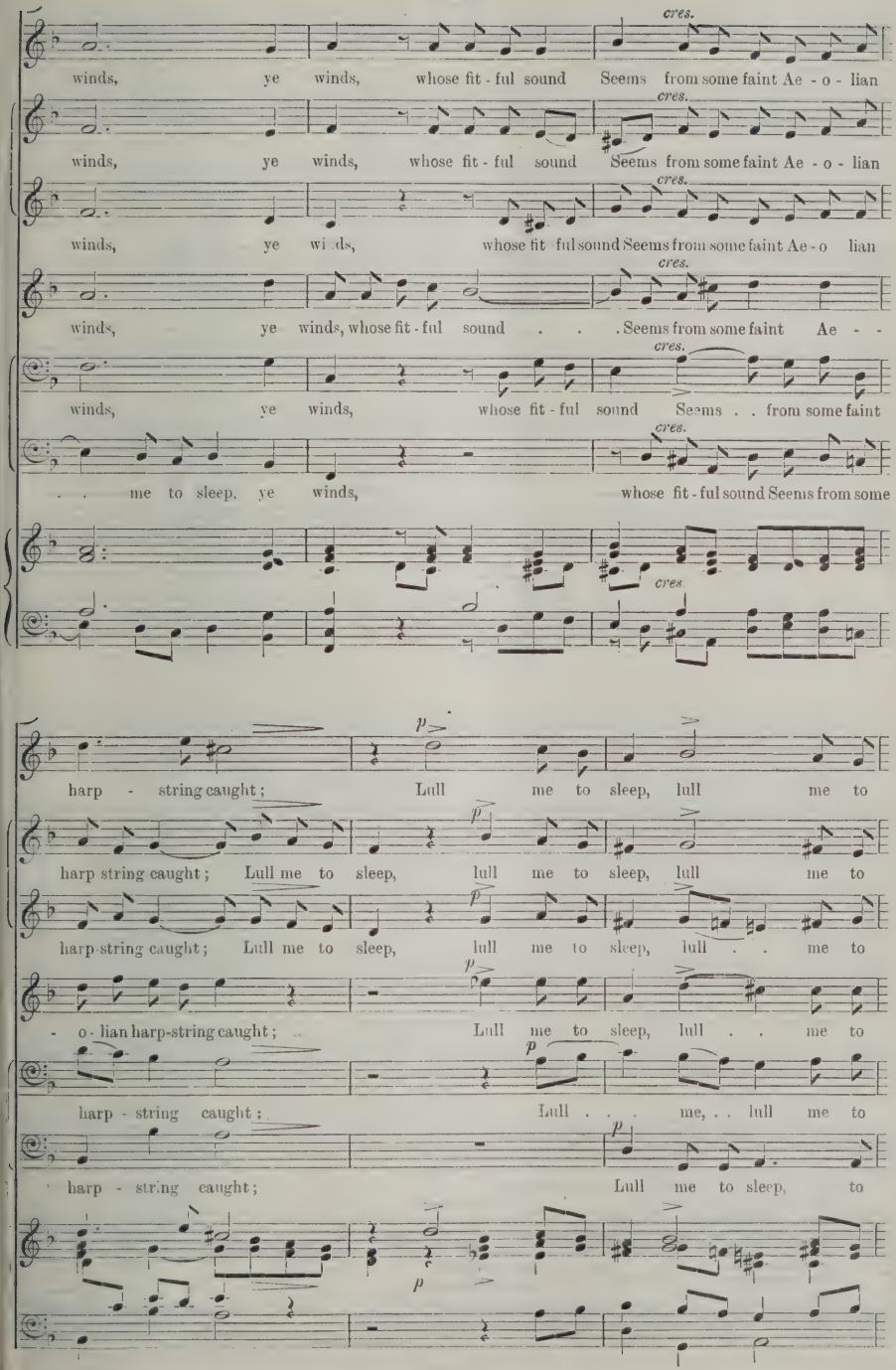
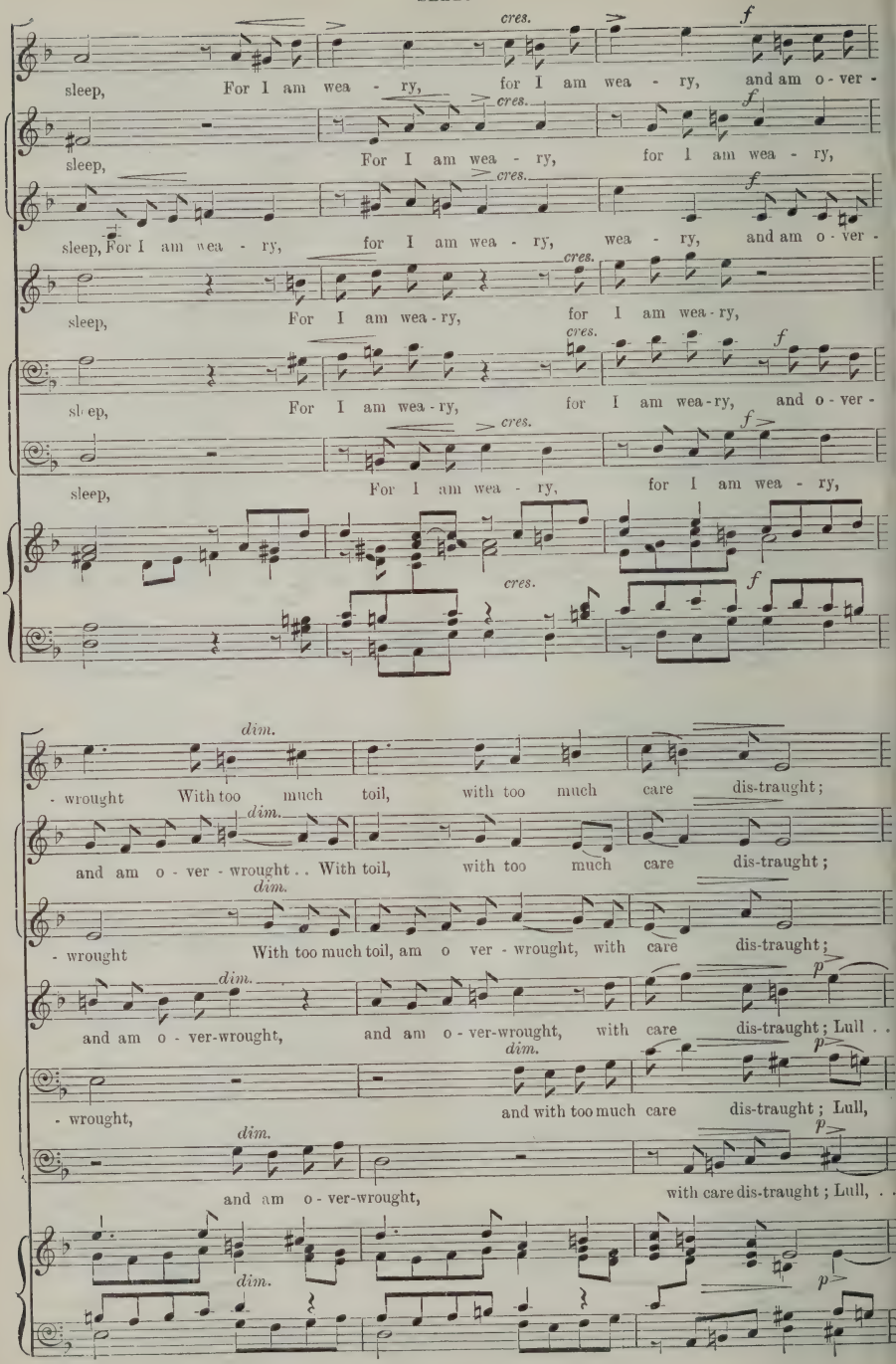
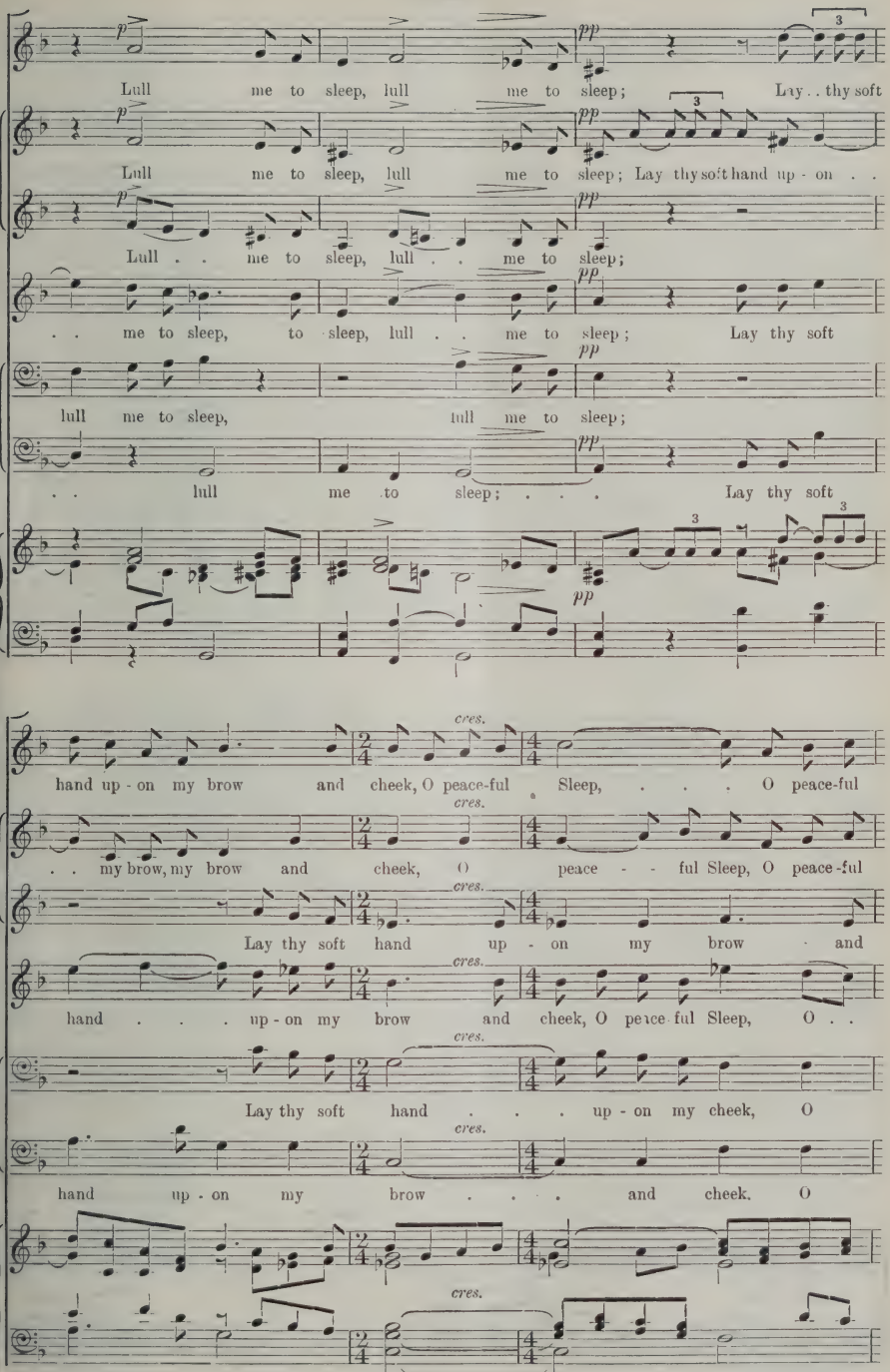
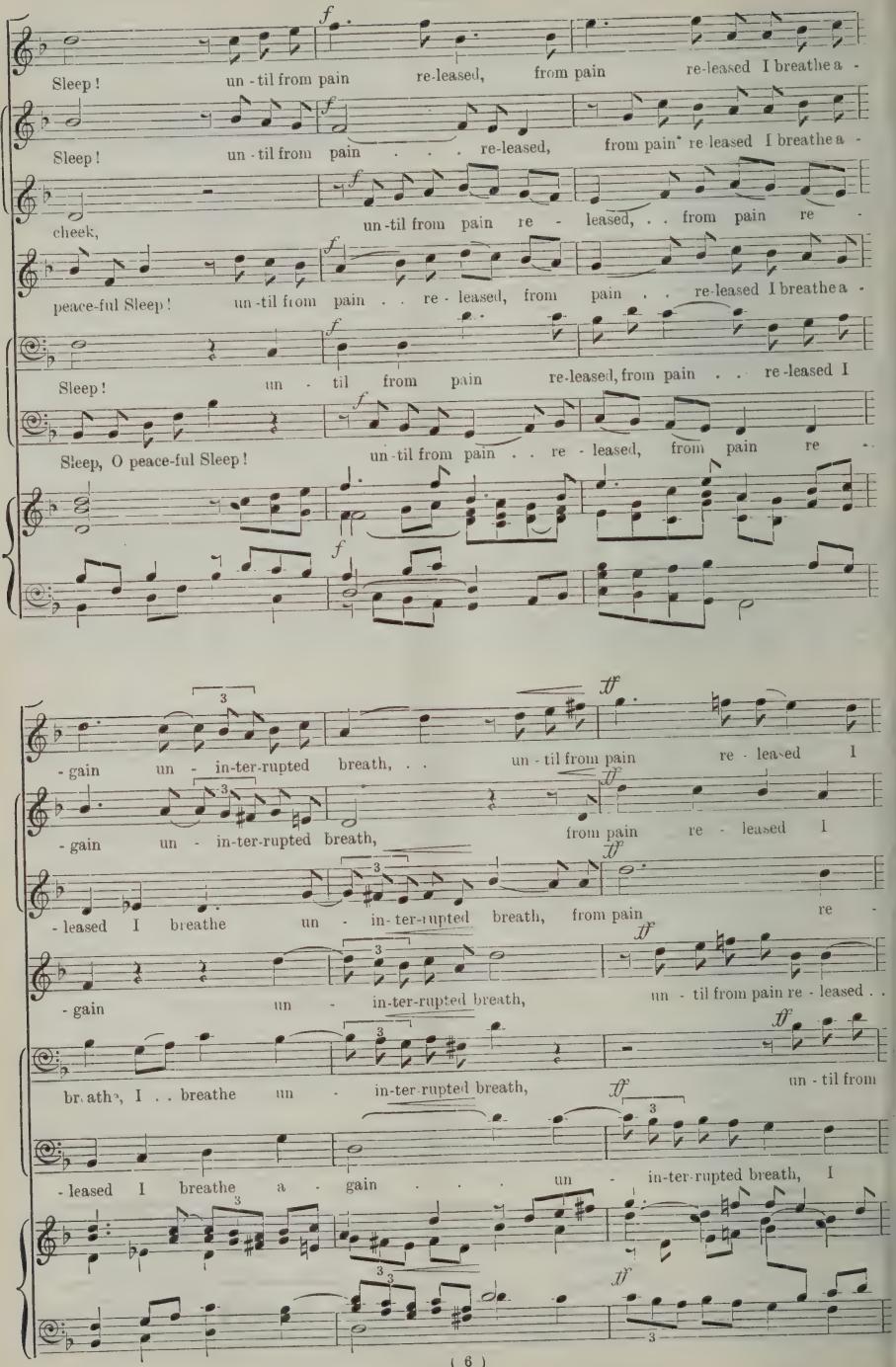
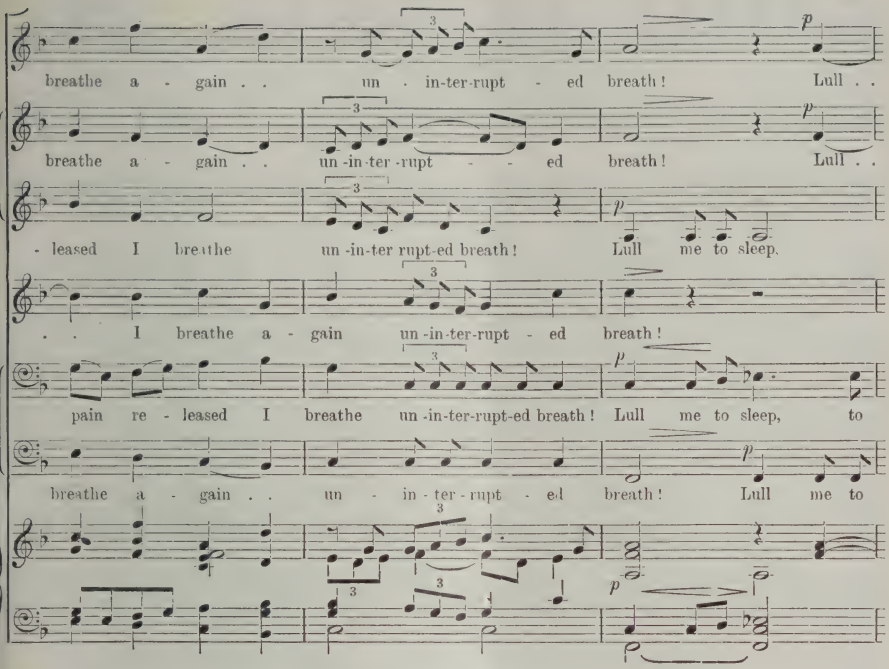
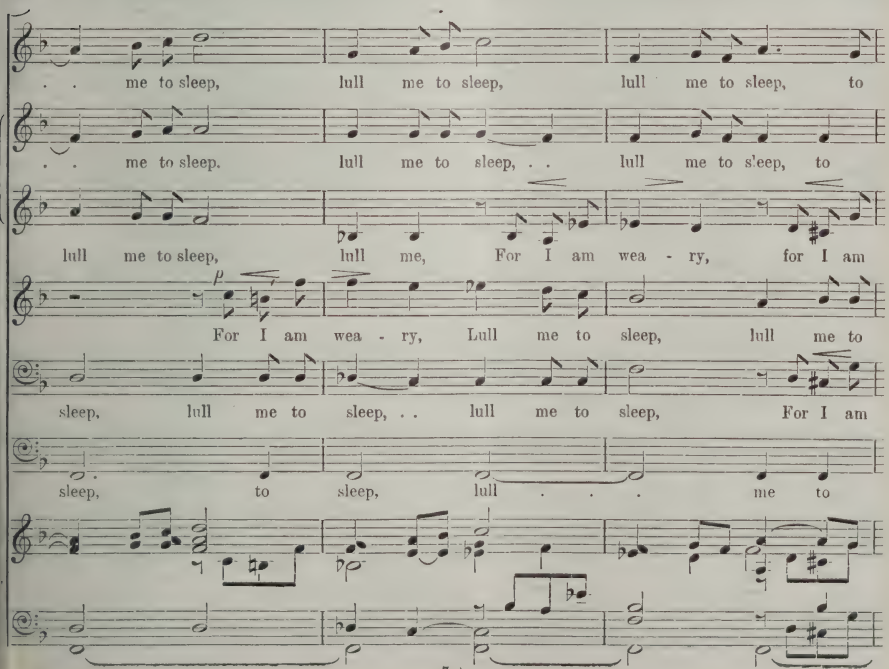
SLEEP

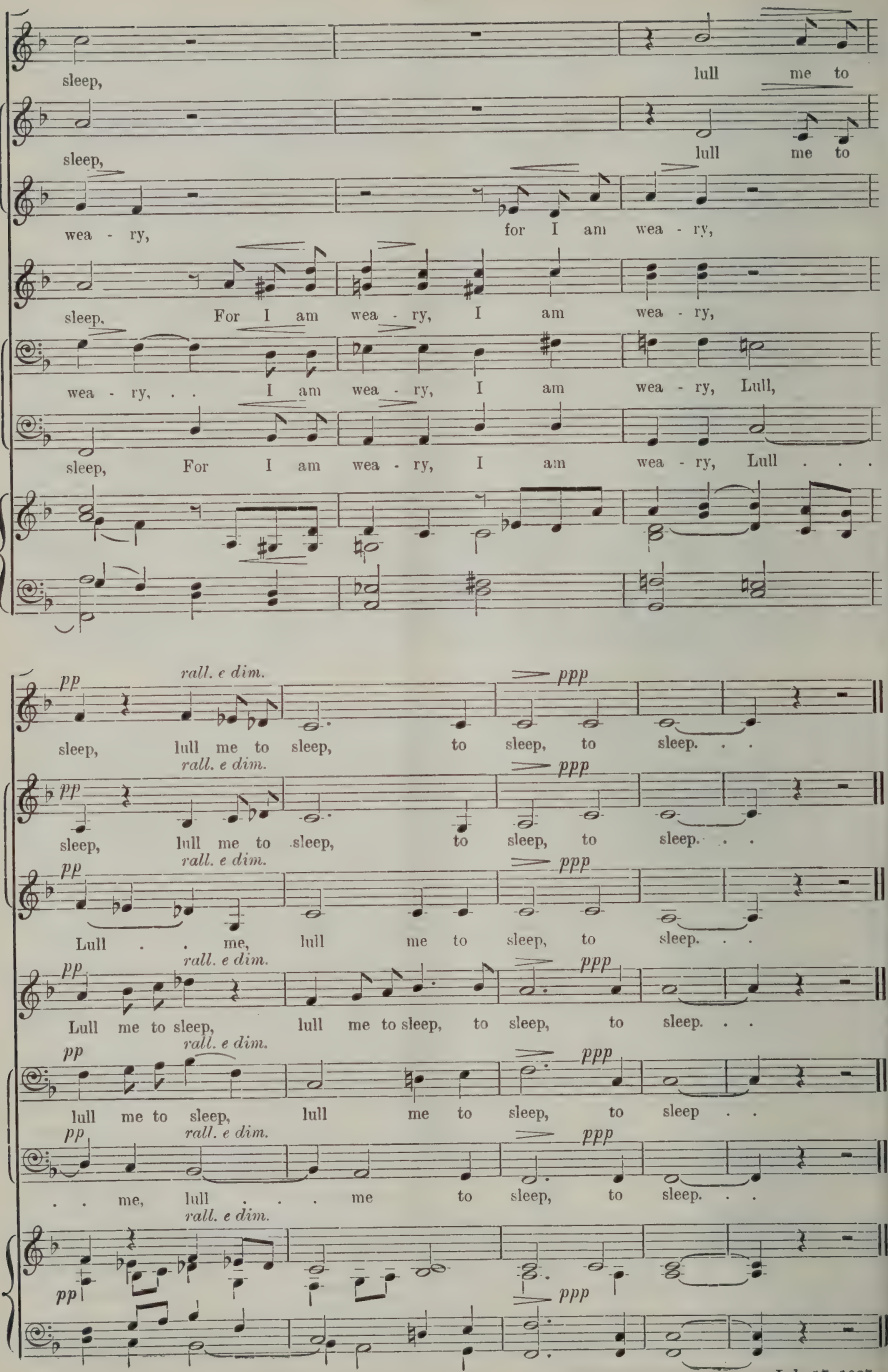

cres.
winds, ye winds, whose fit - ful sound Seems from some faint Ae - o - lian
winds, ye winds, whose fit - ful sound Seems from some faint Ae - o - lian
winds, ye wi ds, whose fit - ful sound Seems from some faint Ae - o lian
winds, ye winds, whose fit - ful sound . . . Seems from some faint Ae - -
winds, ye winds, whose fit - ful sound Seems . . from some faint
. . me to sleep, ye winds, whose fit - ful sound Seems from some
cres
p
harp - string caught; Lull me to sleep, lull me to
harp string caught; Lull me to sleep, lull me to sleep, lull me to
harp-string caught; Lull me to sleep, lull me to sleep, lull . . me to
- o - lian harp-string caught; Lull me to sleep, lull . . me to
harp - string caught; Lull . . . me, . . lull me to
harp - string caught; Lull me to sleep, to


cres.
f
sleep, For I am wea - ry, for I am wea - ry, and am o - ver -
sleep, For I am wea - ry, for I am wea - ry,
sleep, For I am wea - ry, for I am wea - ry, wea - ry, and am o - ver -
sleep, For I am wea - ry, for I am wea - ry,
sl ep, For I am wea - ry, for I am wea - ry, and o - ver -
sleep, For I am wea - ry, for I am wea - ry,
dim.
- wrought With too much toil, with too much care dis-traught;
and am o - ver - wrought . . With toil, with too much care dis-traught;
- wrought With too much toil, am o ver - wrought, with care dis-traught;
p
and am o - ver-wrought, and am o - ver-wrought, with care dis-traught; Lull . .
- wrought, and with too much care dis-traught; Lull,
and am o - ver-wrought, with care dis-traught; Lull, . .


Lull me to sleep, lull me to sleep; Lay . . thy soft
Lull me to sleep, lull me to sleep; Lay thy soft hand up - on . .
Lull . . me to sleep, lull . . me to sleep;
. . me to sleep, to sleep, lull . . me to sleep; Lay thy soft
lull me to sleep, lull me to sleep;
. . lull me to sleep; . . . Lay thy soft
hand up - on my brow and cheek, O peace-ful Sleep, . . . O peace-ful
. . my brow, my brow and cheek, O peace - - ful Sleep, O peace-ful
Lay thy soft hand up - on my brow · and
hand . . . up - on my brow and cheek, O peace-ful Sleep, O . .
Lay thy soft hand . . . up - on my cheek, O
hand up - on my brow . . . and cheek, O
cres.


Sleep! un - til from pain re-leased, from pain re-leased I breathe a -
Sleep! un - til from pain . . . re-leased, from pain re-leased I breathe a -
cheek, un-til from pain re - leased, . . from pain re -
peace-ful Sleep! un-til from pain . . re - leased, from pain . . re-leased I breathe a -
Sleep! un - til from pain re-leased, from pain . . re-leased I
Sleep, O peace-ful Sleep! un-til from pain . . re - leased, from pain re -
- gain un - in-ter-rupted breath, . . un - til from pain re - leased I
- gain un - in-ter-rupted breath, from pain re - leased I
- leased I breathe un - in-ter-rupted breath, from pain re -
- gain un - in-ter-rupted breath, un - til from pain re - leased . .
breath, I . . breathe un - in-ter-rupted breath, un - til from
- leased I breathe a - gain . . . un - in-ter-rupted breath, I

breathe a - gain . . un - in-ter-rupt - ed breath! Lull . .
breathe a - gain . . un -in-ter -rupt - - ed breath! Lull . .
- leased I breathe un -in-ter rupt-ed breath! Lull me to sleep.
. . I breathe a - gain un -in-ter-rupt - ed breath!
pain re - leased I breathe un -in-ter-rupt-ed breath! Lull me to sleep, to
breathe a - gain . . un - in - ter - rupt - ed breath! Lull me to


. . me to sleep, lull me to sleep, lull me to sleep, to
. . me to sleep. lull me to sleep, . . lull me to sleep, to
lull me to sleep, lull me, For I am wea - ry, for I am
For I am wea - ry, Lull me to sleep, lull me to
sleep, lull me to sleep, . . lull me to sleep, For I am
sleep, to sleep, lull . . . me to


sleep, lull me to
sleep, lull me to
wea - ry, for I am wea - ry,
sleep. For I am wea - ry, I am wea - ry,
wea - ry, . . I am wea - ry, I am wea - ry, Lull,
sleep, For I am wea - ry, I am wea - ry, Lull . . .
pp rall. e dim. ppp
sleep, lull me to sleep, to sleep, to sleep. .
sleep, lull me to sleep, to sleep, to sleep. .
Lull . . me, lull me to sleep, to sleep. .
Lull me to sleep, lull me to sleep, to sleep, to sleep. .
lull me to sleep, lull me to sleep, to sleep . .
. . me, lull . . me to sleep, to sleep. .

# THE MUSICAL TIMES

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*SATURDAY, JULY 7, 1928.*

9.30 to 1.0. Session at Æolian Hall, New Bond Street, London, W.1.

2.30 to 5.30. Session at Amen House, Warwick Square, London, E.C.4.

6.45 for 7.15. Dinner at Verrey's Restaurant, Regent Street, W.1. (Morning Dress.)

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Dr. Ernest Bullock. — Dr. R. S. Thatcher.
Mr. Harvey Grace. — Mr. Herbert Wiseman.
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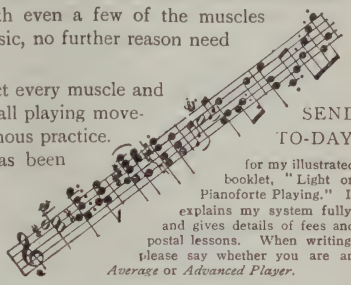

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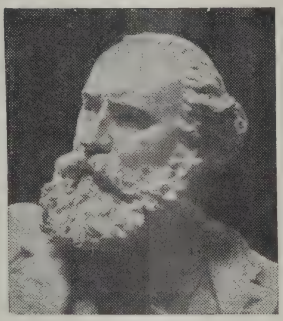

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| | Range of Lowest Key. |
|---|---|
| Ave Maria (O Lord most Holy). E (S or T) ... ... (1/6) | E–G♯ |

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| | |
|---|---|
| Nearer my God to Thee. E flat (C or B); F (S or T) ... | B♭–E♭ |
| Radiant Morn, The. D (M-S, C, or Bar) ... ... ... | C♯–E |
| Rock of Ages. E (C or Bar); G (S or T) ... ... ... | B–E |

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|---|---|
| Virgin's Lullaby, The. G minor (M-S) ... ... (1/6) | D–F |

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|---|---|
| Song of the Virgin Mother, A. D (M-S) ... ... ... | D–F♯ |

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|---|---|
| Elizabeth's Song. G minor (C or M-S) ... ... ... | D–E |
| Soft southern breeze. B flat (Bar); D flat (T) ... ... | D♭–F |
| When I view the Mother holding (Christmastide). D (C or M-S) ... ... ... ... ... ... (1/6) | D–D |

### JOHN F. BARNETT

| | |
|---|---|
| Rock of Ages, The. E minor (M-S or Bar) ... ... ... | B–F♯ |

### JULIUS BENEDICT

| | |
|---|---|
| I mourn as a dove. A (S) ... ... ... ... ... (1/6) | D♯–A |
| Lord is very pitiful, The. F (T) ... ... ... (1/6) | E–G |
| O thou afflicted. D flat (C) ... ... ... ... (1/6) | A♭–D♭ |

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| | |
|---|---|
| His salvation is nigh them that fear Him. G (Bar): B (T) ... ... ... ... ... ... (1/6) | D–E |
| O Lord, Thou hast searched me out. F (C) ... ... (1/6) | C–D |
| Whosoever drinketh of this water. E (B) ... ... (1/6) | B–E |

### A. HERBERT BREWER

| | |
|---|---|
| Virgin's Cradle Song, The. F (M-S) ... ... ... ... | D–F |

### GERARD F. COBB

| | |
|---|---|
| It came upon the midnight clear (Christmastide). D (M-S or Bar) ... ... ... ... ... ... ... | D–E |

### WILLIAM COENEN

| | |
|---|---|
| Beyond. D flat (M-S or Bar) ... ... ... ... ... | D♭–F |
| Come unto Me. D (C or B); F (M-S or Bar); G (S or T) | C–D |
| Father, forgive them (Lent). F minor (S or T) ... ... | E–F |
| I shall see Thee again. F (M-S or Bar) ... ... ... | E–F |
| Thou wilt remember us. C (C or B); D flat (Bar or M-S); E flat (S or T) ... ... ... ... ... ... ... | B–E |

### ANTONIN DVOŘÁK

| | |
|---|---|
| Inflammatus et Accensus (Latin words only). D minor (C) | A–E |

### EDWARD ELGAR

| | |
|---|---|
| Angel's Song, The. C (M-S) ... ... ... ... (1/6) | D♭–E |
| As a Spirit didst thou pass. E flat (T) ... ... ... | F–A |

### PERCY E. FLETCHER

| | |
|---|---|
| Hark! hark! my soul! C (C or B); E flat (S or T) ... | A–D |

### MYLES B. FOSTER

| | |
|---|---|
| O for a closer walk with God. C (M-S or Bar); D (S or T) | C–E |

### ALFRED R. GAUL

| | |
|---|---|
| Eye hath not seen. G (C); B flat (M-S) ... ... (1/6) | B–D |
| Ruth (Entreat me not to leave thee). B flat (M-S or S) (1/6) | C–F |

### CHARLES GOUNOD

| | |
|---|---|
| Angel hosts descending. F (S or T) ... ... ... ... | C–G |
| Holy Vision, The. D minor (S or T) ... ... ... ... | D–F♯ |
| Jerusalem. A minor (S or T) ... ... ... ... ... | E–B |
| Nazareth. E flat (C or Bar); F (S or T) ... ... (1/6) | B–F |
| Power and Love. A (M-S or Bar) ... ... ... ... | E–F♯ |
| There is a green hill. D (C or B), E (M-S or Bar); F (S or T)... ... ... ... ... ... ... ... | C♯–D |

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|---|---|
| Lo! the heaven-descended prophet. B flat (S) ... ... | E♭–C |

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| Come, O Thou Traveller unknown. D (C or B); F (M-S or Bar) | C–F |

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|---|---|
| O Father all-creating (Weddings). E (S or T) ... ... | E–G♯ |

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|---|---|
| Cross and Crown. B flat (S or T) ... ... ... ... | C–G |
| Dormi Jesu (The Virgin's Cradle Hymn) (Latin words only). E (C or M-S) | E–E |
| For lo, the winter is past. B flat and C (T)... ... ... | E–G |
| Lord is my Shepherd, The. G (S) ... ... ... ... | E–G |

### EDWARD J. MARGETSON

| | |
|---|---|
| Far from my heavenly home. E flat (C or Bar); G (S or T) | B♭–E♭ |

### JOHN H. MAUNDER

| | |
|---|---|
| O lovely flowers (Harvest). G (C or Bar); A (S or T) ... | B–G |

### BERNHARD MOLIQUE

| | |
|---|---|
| Pour out thy heart before the Lord. A flat (T) ... (1/-) | E♭–A♭ |

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| | |
|---|---|
| Far from my heavenly home. C minor (C or Bar); D minor (M-S) | C–F |

### HORATIO W. PARKER

| | |
|---|---|
| Come, Holy Ghost (Whitsun). D (S) ... ... ... | D–G |
| Lo, now the shades of night. A flat (C) ... ... ... | A♭–E♭ |
| Declining now the sun's bright wheel. E flat minor (Bar) | B♭–E♭ |

### C. HUBERT H. PARRY

| | |
|---|---|
| Ballad of Meshullemeth, The. E flat (C) ... ... ... | B♭–F |
| God breaketh the battle. G (T) ... ... ... ... | D–A |
| Lady! thou Queen of Israel. E flat (S) ... ... ... | D–A♭ |
| Lord is long-suffering, The. (C or M-S) ... ... ... | D–E |

### D. PUGHE-EVANS

| | |
|---|---|
| Lead, Kindly Light. E flat (C or Bar); F (M-S); G (S or T) | C–E♭ |
| Return unto thy rest. E flat (C or Bar) ... ... ... | B♭–E♭ |

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|---|---|
| Now that the sun (Evening Hymn). E flat (C); G (S) ... | B♭–E♭ |

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|---|---|
| Twilight is gently falling, The (Ave Maria). E flat (S or T) | E♭–A♭ |

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|---|---|
| Lead, Kindly Light. F (C or Bar) ... ... ... ... | A–F |

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|---|---|
| Litany for All Souls' Day. E flat (C or Bar) ... (1/6) | C–E♭ |

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| | |
|---|---|
| My Maker and my King. D (S) ... ... ... (1/6) | C♯–F♯ |

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|---|---|
| O God, have mercy (Pietà Signore). D minor (S or T) ... | D–G |

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|---|---|
| Birds, The. C (M-S or Bar); D (S or T) ... ... ... | D–F |
| God of Love my Shepherd is, The. F (C or Bar); A flat (M-S) | A–D |
| In the bleak mid-winter. D (C or Bar); F (S or T) ... | A–E |
| Jesus the very thought of Thee. B flat (C or Bar); D (M-S) | B♭–D |
| My Master hath a garden. F (M-S or Bar); G (S or T) (1/6) | C–F |

### HERBERT W. WAREING

| | |
|---|---|
| Jesu, Lover of my soul. E flat (M-S or Bar) ... ... | B♭–F |

### H. LANE WILSON

| | |
|---|---|
| Lord is my Shepherd, The. E flat (C or Bar); F (M-S); A flat (S or T) | B♭–E♭ |

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The Musical Times
AND SINGING-CLASS CIRCULAR
JULY 1 1928
(FOR LIST OF CONTENTS SEE PAGE 659.)

## RECONSTITUTION OF THE I.S.M.

It is a commonplace that the musical profession is in urgent need of a society that will both safeguard its interests and assist in the advancement of the art. Organizations already exist for one or other of these purposes, but they have so far been only partially successful for two reasons: (1) They are particular rather than comprehensive, representing not the profession but only one branch of it; and (2) they fail on the whole to realise that the two purposes mentioned above are inseparable. Concentration on the material interests of the profession is apt to develop into trades unionism—a desirable principle in matters of trade but inapplicable to the very different conditions which govern the practice of an art or science. On the other hand, no effort towards the advance of the art itself can proceed far without being confronted with a host of questions concerning the status of teachers, institutions, examining bodies, and so forth.

A study of the proposed new constitution of the Incorporated Society of Musicians indicates that, given due support, the Society will provide the profession with the organization of which it stands in need. The new constitution is the outcome of a lengthy series of deliberations by a committee consisting of Sir Hugh Allen, Sir Landon Ronald, Prof. P. C. Buck, Prof. Granville Bantock, Dr. Markham Lee, Dr. Harold Rhodes, Dr. A. T. Lee Ashton, and Mr. Lewis Hann. Dr. J. B. McEwen, Dr. E. F. Horner, and Mr. Frank Roscoe (representing the Royal Academy of Music, Trinity College of Music, and the Teachers' Registration Council respectively) attended certain meetings by invitation.

We discuss below the main lines of the policy aimed at by the Society.

### EXAMINATIONS DROPPED

First, we are glad to see that the Society has taken the courageous step of abandoning its examinations. The Committee came to the conclusion that

> . . . it is not possible for a Society professing to be and assuming the functions of a professional Representative Body to have any proprietary interests in any particular scheme of education.

It therefore recommends that the Society's examinations shall cease on January 1, 1928, and that the power to resume such examinations shall also be relinquished. It has long been common knowledge that the examining activities of the I.S.M. kept many members of the profession from joining the Society. As the income of the Society has been mainly derived from the profits of the examinations, the Committee has by this stroke shown both courage and confidence. The new body will thus depend for its existence on the income from membership, and this being so we hope that the profession will give it due support. Moreover, the dropping of its examinations leaves the Society better able to take a part in the campaign against bogus diplomas. This point will be touched on later.

### TITLE

The Report recommends that the word 'Incorporated' be dropped from the title, on the ground that it had 'become associated with a certain policy which will no longer be pursued.' We think, however, that an even better argument in favour of the change is that the proposed new title has the advantages of being shorter, more dignified, and more comprehensive.

### NO TRADES UNIONISM

An addition has been made to Clause 2 of the Memorandum of Association. [The Clause sets forth the various ways in which the Society shall aim at furthering the cause of music and its practitioners]:

> Provided that the Society shall not support with its funds any object or endeavour to impose on or procure to be observed by its members or others any regulation, restriction, or condition which, if an object of the Society, would make it a trade union.

### MEMBERSHIP

There are some important changes in the clauses dealing with this subject. It is rightly pointed out that the prestige of a professional society depends no less on the status of its members than on its numerical strength. 'The "right" kind of member must be attracted—the "wrong" kind debarred.' Hence the importance of care in framing conditions of membership.

The qualifying age has been lowered from twenty-five to twenty-one. (But students training for the profession may be admitted as Associate Members at eighteen years of age.) A candidate for election to full membership 'must have been solely engaged in the practice of music as a profession for a period or periods aggregating at least two years, and shall be actually practising at the time of his application for election solely as a professional musician.' Evidence must be forthcoming as to professional service, and also concerning education, both general and musical. We are glad to see this recognition of the importance of general education. Undoubtedly the musical profession has suffered much in status owing to the lack of all-round culture among a large proportion of its members. At the office of this journal many letters are received from correspondents who, though well-qualified musicians, are unable to write reason-

ably good English. We doubt if such an anomaly would be possible in any other profession. Here is the Society's educational test:

> On and from January 1, 1932, all candidates for membership must submit evidence of general education in the form of a school certificate, such as senior, local, or other first school certificate. In exceptional circumstances the applicant may submit proof of having attended a school or of having been under instruction in general subjects up to the age of sixteen with satisfactory results.

Our only criticism of this by-law is in the matter of date. Why wait until 1932? We should like to see the test imposed within a year of the new constitution becoming operative. No hardship need be involved, as the Council reserves to itself the right 'to waive the demand for school certificate in special circumstances.'

### THE SOCIETY AND THE AMATEUR

After consideration, the Committee felt that although 'co-operation with the amateur is essential' for the furtherance of the Society's endeavour to form 'an educated public opinion,' it is not possible to obtain this co-operation by admitting amateurs to membership in a special section. Instead, it 'looks forward to the time when the Society shall be allied with an amateur society. Such a union of forces will combine the experience and practical competence of the professional with the enthusiasm and support of the amateur.' We think that this union is so important as to call for a more definite step on the Society's part in the near future. The reference to 'an amateur society' seems to imply a policy of waiting for the formation of a purely amateur organization corresponding in size and scope to the purely professional Society of Musicians.

We suggest that the Society should as soon as possible evolve a bold and comprehensive scheme whereby any amateur organization—choral, orchestral, or operatic society, music club, or what not—could be affiliated to the Society. The entire musical activities of the country could thus be linked up, to the benefit of all concerned. The ways in which a powerful professional society, working through its branches, could help the amateur organizations scattered up and down the country, are too obvious to need pointing out; the Society, in its turn, would profit by being placed in a position of stability otherwise impossible. We remember hearing Dr. Malcolm Sargent, at a recent Musicians' Company dinner, advocate strongly a more definite fusion of the amateur and professional elements; the most natural way of achieving this desirable end seems to be on the lines suggested above.

### CO-OPERATION WITH OTHER SOCIETIES

An important step towards the unification of the musical profession is the endeavour of the Society to co-operate with other bodies.

Thus, it is suggested that the Music Masters' Association shall become a section within the Society, and there is also a prospect of a Music Mistresses' section being formed. These sections will have the same rights of representation on the Council as districts, *i.e.*, each shall elect one member to the Council. Moreover, steps are being taken to establish connection, on the same basis, with the Royal College of Organists, the Union of Graduates in Music, the Scottish School Music Association, the Royal Philharmonic Society, and the British Music Society. The Teachers' Registration Council will also be represented on the Council. The profession thus has an opportunity of focussing and co-ordinating its activities and policy to a degree which a few years ago would have seemed impossible.

### DUBIOUS EXAMINATIONS

There is to be no change in the policy of the Society in regard to examinations carried on for the personal profit of the promoters, but the word 'knowingly' has been added to the sentence referring to members who prepare pupils for such examinations. Assuming, however, that the Society becomes as large and representative as seems likely to be the case, it is obvious that the bogus diploma industry will at least be scotched, if not killed. Membership will be impossible for any musician who has official connection with examining bodies of a proprietary and irresponsible type. This meant little in the past, when the I.S.M. was a comparatively small and by no means representative organization, and one, moreover, that itself conducted examinations. Now, with its hands free, and given adequate support from the profession so far as membership is concerned, its ban will be something to be reckoned with. Furthermore, a representative society ought to be able to do in a systematic and convincing way what has so far been left to the sporadic efforts of individuals and a few musical journals, that is, instruct the public as to the relative value of diplomas. We shall be surprised and disappointed if the rebirth of the I.S.M. does not drive the first nail in the coffin of the bogus college. The speed with which other nails will follow depends on the measure of support received by the Society.

We have not space to go further into details of the constitution. It must suffice to add that the first fifteen Ordinary Members of the Council are Sir Hugh Allen, Sir Walford Davies, Sir Landon Ronald, and (we drop academical titles, to save space and repetition), Messrs. Granville Bantock, Percy Buck, Tobias Matthay, A. T. Lee Ashton, Walter Carroll, Markham Lee, Arthur Pollitt, W. G. Whittaker, Allen Gill, Lewis Hann, and Bernard Johnson. Add to these the fifteen District Members yet to be elected and the co-opted representatives of other institutions alluded to above, and the

result is as powerful and comprehensive a body as can be desired.

. . . . . .

We have written the above because a study of the Committee's Report has convinced us that the musical profession has, for the first time, an opportunity of bringing into being an organization in every way fitted for the dual task of protecting its interests and furthering the progress of the art; and we urge readers to give careful consideration to the Society's claims on their support. New memberships will date from October 1, when the first year's subscription falls due; but it will be an encouragement and help to the Executive if assurances of a large number of enrolments are made before October. A request to the Secretary, I.S.M., 19, Berners Street, W.1, will bring full particulars and a form of application for membership.

## SCHUBERT'S STYLE

By Richard Capell

### IV.—Rhythm and Tempo

If a word is to be given to Schubert's rhythm, a premise must be allowed on a point of diction; namely, that metre is a matter of numerable things, bars and beats, and that rhythm lies in the usage of metres and accents. Thus, Schubert's fondness for Siciliano and Piffero metres is to be noted, and also his particular expression in the use of them—that is to say, the Schubertian rhythm. A poet or musician will habitually use metres in common with others; his rhythm is the purely personal factor. A great vehemence of accentuation may be one man's rhythm, and another's a virtual obliteration of metre.

Schubert used a great abundance of metrical forms. The variety of them in the song-books catches the eye, and gives the pages their individualistic, 19th-century look. He took up almost any form that came, for he, with his ninety poets to set, could not have too many; but, as with his poets, we feel that he did not go far out of his way to search for them. They were there, close at hand, only waiting to be thoroughly Schubertianised—the *Ländler* to be merrily mated with Shakespeare, if it so chanced, and the polonaise and quick-march with Scott. His assimilation of all he put his hand on was the proof of his sense of rhythm. No song is more Schubertian than the last of them all, 'Die Taubenpost,' but there is nothing elsewhere really like its syncopated dancing measure.

Not, of course, that there was a new measure every time. The oldest ones served again and again. That Schubert was consciously exquisite we cannot believe. His charm resembles that of certain poets who have written entrancingly on lines suggested by the first-opened hymn-book:

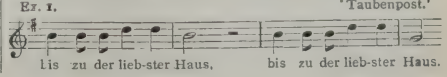
> Well, let them fight for honour's breath,
> Or pleasure's shade pursue—
> The dweller in the land of death
> Is changed and careless too.

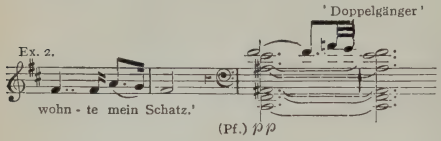
In a good poet there is nothing deterrent in finding a familiar metre or stanza used again and again. So with Schubert's most usual movements—for instance, his favourite pastoral measure in 6-8 time with the predominating metrical foot of quaver-crotchet, quaver-crotchet. Matter and treatment can be counted on to be fresh. This Siciliano movement is found in his early, as in his latest, music, and we never tire of finding it, knowing that there will every time be a peculiar interest. In effect, these pastoral songs, which range from 'Schäfers Klagelied' (1814) to 'Das Fischermädchen' (1828), are full of charming Schubertisms, both modulatory and rhythmical, and they are rarely quite as innocent as they look at a first glance. 'Schäfers Klagelied,' indeed, brings off a happy but too audacious stroke which, if it had become habitual with Schubert, would be with difficulty defensible.

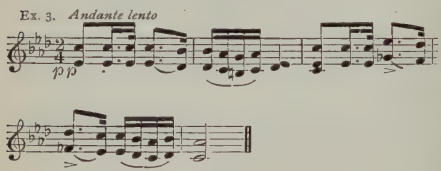
A musical period has sections corresponding to the lines of a poetic stanza. The four-bar section is the standard unit. Schubert adhered to it on principle, and departed from it on countless occasions. His general adherence is the sign of the reasonableness and normality of his art; the departures are its waywardness, playfulness, fancy. His flexibility and enterprise of rhythm have much to do with the charm that is first felt in his music by those who have never looked far into it, for rhythm makes the first call on attention. Looked into for a moment, it is seen to be for ever varying the prosaic way, while keeping to the direction; and we think of Schubert as the country child whose paths are free, and who delightfully takes a short cut or a long one more or less at his own sweet will—comparing him with a composer like Mendelssohn, the town child, whom we see as vivacious and yet prim, conscious of his gravelled walks and fenced-in grass plots.

A perfectly square period of eight bars is exceptional in Schubert, and is characteristic of his expression of studious simplicity or else of deep seriousness. 'Wohin?' is built up of precisely symmetrical sections, for the wanderer's tune is dictated by the regular babble of the unvarying brook to whose course he has confided his future. The unbroken rhythm of the C major melody in 'Am Meer' is in keeping with the poet's fatal vision of the desolate sea and the irresistible oncoming of night. Schubert's first and most obvious variation is the extension of the last section of his period by two bars, frequently a virtual repetition:

Ex. 1. 'Taubenpost.'



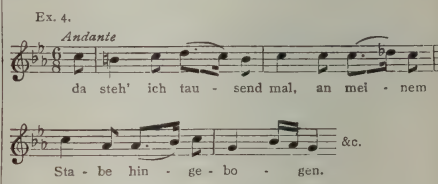
To prolong the period by an echoing of the cadence in the pianoforte part is almost a mannerism:

The device has a lingering and haunting effect, and Schubert's tenderness of heart and fond regretfulness come out in its uncounted recurrences.

He was almost as fond of varying his rhythm by extending the second half of a period by a foot or a bar. The prelude to 'Frühlingsglaube' is an example. A charming instinct bade the composer repeat the second foot of the third bar at the beginning of the fourth:

We were half expecting the third and fourth bars to repeat the pattern of the first two, and the insertion causes a mild surprise, one that is matched in the delicate harmony. There is also a languorous little extension of the first period of the vocal part. The whole song, so transparently simple, is wonderfully written to express the rather tremulous welcome offered to the joyful season by a mind debilitated by sorrow.

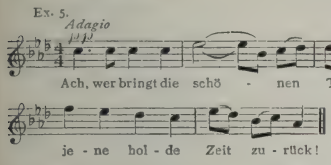
For special purposes Schubert freely builds with melodious sections other than two or multiples of two. 'Täuschung' in the 'Winterreise' offers an example of the persistent use of three-bar sections. Its irregularity conveys a sense of oddity and unrest which is that of the illusory gleam described by the song; and the pianoforte's cæsural bars faintly mock the singer's words at the end of each line. The whole song is a remarkable work of the rhythmical imagination.

Quite as characteristic is Schubert's expressive play with the cæsura—by which, in music, is to be understood a much more variable quantity than in verbal prosody, the range of rhythmical expression in music being so much greater. We count as cæsuras, for instance, the pauses in the vocal part of the Rellstab 'Ständchen,' while the serenader seems to hold his breath to listen for a sign from the balcony and hears only the echo of his own cadence, taken up, as it were, by the nocturnal breeze and the rustling foliage. The singer of Schubert should scrutinise curiously the disposition of his rests. It is very artful, and is in fact one of Schubert's great devices for making vivid the emotional situation. Almost every other page offers an example. Observe in 'Die Post' the irregularity in the breaks—a bar, three bars, half a bar—all indicating the agitation of the cast-off lover, and the last gasping of his fond hopes, while the post-horn sounds in the street.

Schubert already played in masterly fashion with this device when quite young. It gives a special charm to 'Schäfers Klagelied.' The love-lorn shepherd's plaint begins in the most homely strain; but Schubert has a surprise for us in the fourth bar by his omission of the normal cæsura:



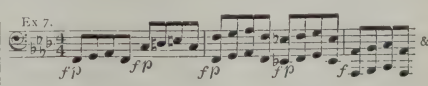

It is an example of the way in which Schubert was seized by the sense of a poem. Goethe has here led him to press on from 'On yon hillside often and often do I stand . . .' to '. . . leaning on my crook and staring down into the valley.' The average youthful composer of the time would assuredly have pulled up on a dotted crotchet at the end of the poet's second line. Schubert gets another foot into his melody in place of the conventional cæsural pause. His eight-bar period is built up not of 4 + 4, but of 2 + 4 + 2 sections. The rhythmical carrying-on between the fourth and fifth bars may be compared with the over-riding of the cæsura by the French symbolists of forty years ago in their alexandrines. The effect here makes for a dreamy melancholy. There is however, a sequel, an immediate sequel, to Schubert's interesting little stroke. With his extra foot he has used up a word of the third line before its due time. Goethe's lines have each three stresses, and so has each of Schubert's two-bar sections. But the melody has left the beaten track. It needs another word to help it back into the measure. What does Schubert do but adapt Goethe? He calmly adds a word and a fourth stress to the line ('hingebogen' for Goethe's 'gebogen'). It is safe to say that no one, hearing the song casually, would notice that the altered line limps. In the setting of the second quatrain the variation from the normal lies in the bar-long cæsura between lines 3 and 4, where the sorry shepherd pauses to reflect how vain is his errand. And so on. Only the fifth quatrain of the little song is rhythmically quite regular. The opening melody returns in the sixth quatrain, and again it is necessary to amend Goethe in the true interests of the musician's rhythmical variation. The word 'nur' is therefore interpolated into the last line but one. This licence is exceptional in

Schubert, but not unique. In the last period of 'Erster Verlust':

he feels the need of an 'anacrusis' for the sake of expressive variation at the end of a song in which the principal phrases have begun on a down-beat, and he calmly inserts the last 'wer' into Goethe's verse. Ordinarily, however, Schubert was able to make reiteration of the poet's words serve such purposes. An example of this, of the same early period as the 'Schäfers Klagelied,' is in the refrain of the admirable 'Gretchen am Spinnrade.' The song is a long one, and with the sustained whirring of the wheel in the pianoforte part it would in another man's hands easily have become monotonous. As Schubert composed it, it is one of the lasting wonders of music. Calculated monotony is, indeed, its primary rhythmical characteristic; but against that is the beautiful variation in the second section of the refrain ('Ich finde sie nimmer'). This consists of an extension of a bar's length, on a repetition of the words, 'Ich finde,' giving us an irregular period of 4 + 5.

A glance at 'Das Fischermädchen' of 1828 shows with what refinement Schubert, at the end of his career, treated a simple 6-8 movement. The prelude of eight bars is quite unpunctuated, and this, taken at the 'rather quick' tempo indicated, gives a vague kind of flowing impression, a suitable background to the waterside courtship. The first two lines are set to four normal bars. The voice pauses, to allow the greeting and invitation to make their effect, while the pianoforte echoes the last two bars. The next two lines are set similarly, then repeated with a virtual repetition of the melody, and then there is a further extension—for, just when the close was expected, Schubert, with the effect of a nonchalant turn on his heel, takes the voice up a minor seventh from the tonic (with a diminished seventh in the accompaniment), and repeats the last line yet again. The settings of the three quatrains are alike, except that from A flat the middle one is taken into C flat. There is something about this modulation, as also about the repetitions of the words, that is elegantly idle and even a trifle impertinent. In short, Schubert, starting with a motive that looked the most familiar possible, made a song that is as individual as any. It is clear enough how the ground he broke by his rhythmical enterprise bore fruit in the general instrumental music, notably Brahms's, of the following generations.

It is not suggested that there is anything finicking about Schubert's refinements. Between the extremes of his most easygoing moods and his deepest earnestness the man is felt to be undeviatingly natural and unassuming. If there is an extravagance in Schubert it is nothing far-fetched, but a wild looseness of animal movement, a throwing of the reins to Nature. There is no perversity in the course, and no forcing of the pace. This 'pace' is what some would call Schubert's rhythm by a generalised use of the term, to which one may prefer the word 'tempo.' It can, perhaps, be roughly defined. It is a healthy and regular pulse, buoyant but not remarkably quick. As Schubert in actual time came between Mozart and Wagner, so his tempo is midway between Mozart's springy vivaciousness and Wagner's superb deliberation. Schubert's music does not care to race, for all its activity. It does not trouble to ponder, for all its sensibility. This music has the leisureliness of Nature.

It is more mistaken to sing Schubert too fast than too slowly. Slow singing may, if due regard is not paid to the rhythmical incidents, sound nerveless and dull; but excessive speed means the trampling down of all Schubert's characteristics. The richness of his texture, the full harmonies, and in particular the fine, sturdy basses, act as a brake. Music that would be speedy must strip. Look at 'Largo al factotum' and 'Numero quindici' in Rossini's 'Barber'; at Sullivan's 'Heavy Dragoon' song'; at 'Fin ch' han dal vino.' Schubert never wanted to spring so lightly. He gave his basses weighty work to do, and they put on muscle. Their handsome sturdiness it is, in good part, that has led one's fancy into seeing in Schubert a countryman, and in his music a similitude of the growths of the earth, sappy and ramifying. They behave with doggedness and native dignity; they disdain to pretend to be dapper and urbane. Almost every song might provide an example. One or two may be quoted as much as anything for the sake of pointing to a song or two that is rarely or never sung. 'Am Flusse' (1822) is perhaps the simplest of all the songs of Schubert's maturity. Nothing could be more bare, more transparent. Under the watery flow of the even quavers in the right hand there is a steadying value, an embanking, so to say, in this bass figure, which becomes slightly more pronounced in the course of the song:

Such a bass as that of 'Todtengräbers Heimweh' is the making of a song:

Schubert nearly always used German for his speed directions. They are curt, and do not

convey much. Very rarely a quicker pace is indicated than a look at the music without reference to the text would have suggested. 'Geheimes' — marked 'etwas geschwind,' rather fast — is an example. But Schubert's 'geschwind' is not to be taken too excitedly. Invariably if 'geschwind' or 'schnell' is read as though the song were an instrumental piece it will be too fast, and the words will be more or less a gabble. 'Frühlingssehnsucht' is marked 'geschwind,' and a glance at the notes suggests a winged movement. But that is to reckon without such verbal obstacles in the path as 'Grünend umkränzet Wälder und Höh'! schimmernd erglänzet Blüthenschnee!' which are bound to reduce the haste if not the warmth of the rapturous expression. Similarly with 'Der Jäger,' in the Müllerlieder, which is commonly rushed into nonsense by English singers when they use the original text. Renouncing a little speed, the singer is more than compensated by the contribution made towards the expression of the young miller's excitement and anger by the hurtling of full-sized words that are like brickbats.

German has a heavy gait. Great energy, surprising to us, is generally applied to the articulation of everyday sentences. It is habitual to dwell on consonants and consonantal groups. The genius of the language naturally pervaded Schubert's style, when he, virtually the first to do so, set himself to write music for German poetry; and it unmistakably influenced his tempo. The German language strikes the stranger as uncouth and repellant; but the very ruggedness and asperity of its forms and sound are a value in the sum of Schubert's music, which is very little inclined to be mordant on its own account. This is one of several arguments for singing the original text of the songs—arguments which are, in the most favourable circumstances of performance, irresistible,* but not always and everywhere.

It is common to hear Schubert sung in German, some sort of German, when German is understood neither by singer nor audience. This is pedantry, which has done untold harm to music in England. It accounts for much tepid and accentless singing of Schubert's songs, in which, if the music is to give up its full sense, the images evoked by the words should all the time be felt by the singer and his listeners—should be seen passing before their very eyes. Perhaps (so it may occur to one when those images cannot well be focussed) it is necessary to be at least half-Germanised to apprehend Schubert in his true vividness; and the rest of us may be, as it were, merely peering through railings at the intangible garden. An upbringing amid a special lore alone can, so it is said, serve to discriminate all the poetical flavours of such a piece as 'Ueber allen Gipfeln.' It would have been better if from the first a really delicate attempt had been made to supply Schubert with a new poetry for the English world—if Victorians of the first order, like Tennyson, Fitzgerald, and Rossetti, had felt disposed to make free and exquisite translations. This would have meant a rather different Schubert, for poetry is not translatable, and what is called a translation can only be a new poem; but it would have given Schubert-singing in England a vitality which was denied by the pallor and flatness of the versions which occupied the field for nearly a hundred years, and equally by what may be called St. John's Wood German—a German which, even if correct on the singer's part, is not really vividly impressive to the listening circle, for it is useless to pretend that more than a meagre and reluctantly acquired knowledge of German is possessed by ordinarily literate English people.

A special training is needed to become disinterested in the text of the vocal music one hears. On this particular ground the English musical public, long accustomed to performances in more or less unknown languages and to ensuing licensed inarticulateness of singers, is no doubt as cultivated as any. There is no general principle to lay down. Performances of music are bound to become more and more adaptations, the farther they are removed from the music's time and circumstances of origin. We had best be pragmatists. It would be a practical mistake to translate 'Ombra mai fu,' for the text amounts to nothing, and the song translated would simply lose the open Italian vowels which are a good part of its music. The sensible singer similarly will not think of singing Brahms's Four Biblical Songs, Op. 121, to an English audience except in translation, since there exists a perfectly fitting English version (Paul England's), and since the strength of these songs lies so largely in the majestic words. The singer might indeed trust to his sense more often than he does; but the vogue to-day, in London at all events, is all for the imitation, as near as may be, of foreign tongues, a vogue which only exceptions like the 'St. Matthew' Passion, 'Elijah,' and the Brahms songs named can withstand.

Applying pragmatism to Schubert's songs, we find some that any singer who is, as well as the owner of a voice, a lively, communicative artist can hardly bear to sing in a language foreign to the audience—songs whose dramatic or evocative words are to such a singer no less than the notes a vehicle of his art. Thus 'Erlkönig'—unless the singer is certain that every listener has Goethe by heart—had surely better be translated, although so nearly untranslatable, and culture be speared on the point of the great story. 2 LO's broadcasting of 'Erlkönig' in German is surely the crowning of pedantry.

* *Cf.* Dante's dictum—'E però sappia ciascuno che nulla cosa per legame musaico armonizzata si può della sua loquela in altra trasmutare sanza rompere tutta sua dolcezza e armonia. E questa è la ragione per che Omero non si mutò di greco in latino, come l'altre scritture che avemo da loro' (Convivio, I. 7).

There are also songs whose words are either about nothing in particular ('Auf dem Wasser zu singen'), or else (*e.g.*, 'Litanei') are much less fine than the theme and music have a right to. These are well enough left in the obscurity of German in circles where German is more or less obscure but still not unheard of. But pedantry has actually been known to introduce songs in German at village concerts and competition festivals, before audiences who are so naïve as to expect as the first thing when a person opens his mouth that intelligible words shall issue. In such surroundings any and every song must be translated, even the untranslatable ones.

The difficulties of translation are always formidable—a scope for the most ingenious pens. Sometimes they are insuperable; an example in Schubert is 'Sei mir gegrüsst,' for which no one has yet been able or is likely to find an English equivalent for the characteristic and repeated phrase with its essential rhyme, so perfectly matched in Schubert's music. The difficulties are increased by the general familiarity with the songs in their original form. This almost forbids alteration of note-values for the convenience of a new text, even alterations that would be of no real musical significance. The subtraction of a quaver from such a purely declamatory phrase as the last line of the 'Erlkönig' is at once noticed and censured. The pity is that the great composers, Schubert and Wagner in chief, had not foresight of our present needs. Then they would surely have called in skilled translators, and would have lent a helping and modifying hand at awkward corners. But Schubert actually lacked presage to the point of setting poems by Pope and Scott to music which does not serve the original text. Regard for a composer's least notes, even when their *raison d'être* has disappeared, amounts to superstition. In England it sometimes touches the height of absurdity, as, for instance, when Rossetti's 'Blessed Damozel' has to be rewritten from the French version when our choirs sing Debussy's setting, all for the sake of the composer's *ipsissimæ notæ!*

'Schubert's Songs Translated,' by A. H. Fox-Strangways and Steuart Wilson,* addressed the problem with a literary conscience not known before in this connection. Not one of the solutions in the book is without skill. Nothing could be more elegant than the best of them. Given this chance a generation or two ago, such pieces as 'Wohin?' 'Der Musensohn,' and 'Geheimes' (translated to perfection) would by now have become truly English songs. As for the version of 'Das Lied im Grünen' in this book, no English singer should be able to resist it:

> . . . Fair sights beckon all men and sundry to follow;
> The song of the lark and the flight of the swallow,
> The carpet of bluebells that fills every nook
> Lead on by the meadow and down to the brook
> In spring-time.

* Oxford University Press, 1924.

The versions which are less finished often have brilliant points. 'Aufenthalt' is rather spoilt by the flat-vowelled 'spate' for 'Strom' in the first line; but what could be better than 'Wind-circled tor, storm-riven trees'? The *adagio* songs are obviously hardest to translate. The curious thing to notice is how in the course of Englishing Schubert's songs not only the atmosphere and imaginative associations are changed but also the pace. The quick songs, as soon as fitted with the new words, go quicker still. The Oxford translators have pricked 'Der Musensohn' and 'Im Grünen' with spurs, and they race as no German song ever did. On the other hand, the slowest of Schubert's songs can never be provided with enough broad, dilatory vowels. These are, as well as crunched mouthfuls of consonants, a great characteristic of German. 'Heil'ge Nacht!' they say; it is as though the wheels of the busy day were indeed slackening speed, and under that round weight of speech Schubert's semiquavers naturally flag nearly to immobility.* Such words seem to charm time; and we remember how at another's 'Heil dir, Sonne!' day was arrested in the act of breaking.

## 'CHARLES AUCHESTER'

By Rutherford Crockett

'Were it not for Music, we might in these days say the Beautiful is dead.' So wrote Disraeli, in reflective vein, on the title-page of this extraordinary book, first published in 1853.

To him the youthful author—for Sara Sheppard was only twenty-three when she completed her task—dedicated her maiden essay in the literary field. Disraeli praised the tale with his usual flamboyance of phrase: 'No greater book,' he asserted, 'will ever be written upon music; one day it will be recognised as the imaginative classic of that divine art.'

From this judgment the musical critic Henry Chorley, in the classic pages of the *Athenæum*, violently dissented. 'Over-wrought, unreal, extravagant,' are among his milder epithets. But even he admits its charm, and suggests with bland condescension that 'neither the musician nor the amateur will be the worse for giving himself up to the spirit of the dream . . .' to an Arcady of art where 'the leaf fadeth never, and the fire never burns low.'

The modern reader, reverting to 'Charles Auchester' as a musico-literary curiosity, finds his attention divided between interest in its theme and surprise at its authorship. The daughter of a clergyman, reared in the stultifying Victorian atmosphere of London in the early 'thirties, seems an odd source for the vivid portraits, the informed enthusiasm, the penetrating critical flashes of 'Charles Auchester.' It is easy, and profitless, to dismiss with a shrug

* 'Nacht und Träume' (Collin), 1825.

the youthful extravagance of language which colours the book; to smile at a flaming hero-worship in the etherealised portraits of Mendelssohn, Zelter, and Jenny Lind; to discount the rhapsodical descriptions of 'Messiah' and of the 'Mer-de-Glace' Overture. Blemishes abound in these vivid pages; faults of proportion and of judgment; but they are the vehement faults of youth, which leave the critic wistful even as he smiles. 'Et ego in Arcadia vixi ——' perhaps in this very Arcady of music where the goddess reigns over devout and earnest worshippers, and commercialised standards as applied to the divine art are put to shame.

Charles Auchester, born of an English father and a German mother, valued neither nationality so highly as that authentic Jewish strain in the maternal blood which linked his lineage with that of his hero, Mendelssohn (Seraphael), as well as with those ancient Hebrew poets he reverenced so profoundly. We are introduced to him as a youngster of eleven, scheming to obtain by hook or by crook a ticket for the triennial musical festival in his native city, with five sixpences in hand towards the necessary guinea and an unquenchable hope in his childish heart. The concert hall looked 'very still, very cold, very blank; the windows all shuttered, the doors all closed. But never mind, the walls were glorious! They glittered with yellow placards . . . announcing the day, the hour, the six-foot-long list of wonders and worthies.'

Charles realises his dream, and attends the three-days' Festival—not as a mere spectator, but as an alto in the chorus, singing in Pergolesi's 'Stabat Mater,' 'The Creation,' and 'The Messiah.' The fairy godfather who works these marvels for him is one Lenhart Davy (a portrait of John Hullah, one of the pioneers of popular singing classes in England).

Just as 'The Messiah' is about to be performed, an opportune accident to the chosen conductor ('a good old man, very steady, but lacking in unction'), provides a loophole for Fate—and for 'the Chevalier Seraphael' (Mendelssohn), then unknown in England, save by reputation.

'Swift as a beam of morning he sprang up the orchestra steps, and . . . bowed to the audience.' A great performance follows; 'the chorus was never so proudly true, so perfect, so flexible; . . . "Lift up your heads" and the "Hallelujah" will never again be heard in England as then.' Seraphael vanishes after the performance, leaving the city unknown, unnamed, as he had entered it.

Joining Davy's singing-class, Charles (escorted to and from the hall by his old German nurse) is initiated into what he half-apologetically refers to as 'choral life, or rather choral worship.' His account of Lenhart Davy's system of choral training ends characteristically: 'All he said . . . was to me a highly spiritual analysis of what most teachers endeavour to lower and to explain away—the mystery and integrity of the musical art.'

An evening party, to which Davy conducts his chosen pupils as performers, gives scope for some of those thumbnail sketches of musical society in which Charles excels. Here is the leading executant of the neighbourhood, 'Monsieur Mirandos, a haughtily-behaved being, warming his hands, gloves and all, and gazing with the self-consciousness of pianist primo; . . . he was the author of a grand fantasia which had neither predecessor nor descendant.' This *chef-d'œuvre*, 'Grande Fantasie sur des Motifs Militaires,' is duly performed, but when Mirandos, 'putting on the pedal, paused before the attacca,' Charles, who has 'a horror of his spreading hands,' hastily retreats.

He overhears a conversation between two performers, which seems to find an occasional echo in the 'artists' rooms' of our own day:

'The wind was very poor at the Festival, I heard,' observes one, a violinist.

'They always say so in London about county performances,' replies his companion; 'either at least about the wind or the strings . . . There sat Erfurt, groping, as he always does, for the organ pedals, and punching the keys; so we had *fortissimo* against the fiddles.'

'I wonder your conductor [the mysterious Seraphael] did not give one little tap upon Erfurt's skull!'

The duologue ends abruptly as the female pianist is called upon to perform; she plays 'a brilliant prelude, a more than brilliant fugue, short and sharp; then a popular air, with variations, few, but finely fingered; and last, after a few modulations, *startling from the hand of a female*, something altogether new' (a little 'tone-wreath' of Mendelssohn's).

Charles makes his way inevitably to Germany, where, under the rigid and eccentric discipline of one Aronach (Zelter, the master and friend of Mendelssohn, and a fervent Bach enthusiast) he studies the violin. Here, among German traditions and general musical enthusiasm, the boy finds his natural home and his inherited happiness. Here he meets Starwood Burney (the young Sterndale Bennett, then a child), who also studies under Aronach.

Not the least fascinating pages of the book are those depicting the musical life of Germany at the period. The Sunday services in the Lutheran churches—'the choir, so full and perfect, mounting its effects, as it were, upon those of the controlling organ-harmonies; the chorale so grave and powerful, with its interpieces light and florid; the unisonous pause, the antiphonal repose'—these made an irrevocable impression on a mind sated, at home in England, by Sternhold and Hatchardson, Tate and Brady, Sunday after Sunday the long year round.

In due course Aronach, who has himself inspired Seraphael, and retains for him that poignant affection of the master for the genius who has outstripped him in the race, sends his latest pupil to an adjacent college of music, the Cecilia. Here the interest focusses on the bitter controversy, then in full swing, between the Bach-ites and the Anti-Bachs among the musical fraternity. Milans-André (a maliciously witty portrait of Thalberg, the then immensely popular pianist, whom Liszt admired and the public adulated) leads the anti-Bach group, and Seraphael, of course, the Bachites. The former launches a bombastic opera of his own, 'The Modern Orpheus,' designed to diminish Bach's glory; 'the scenery,' Charles admits, 'is very good; the story rambling and fiendish.' Paganini takes the chief part, that of the fantastic fiddle-player who overthrows the old deities of music. Seraphael instantly counters with a free lecture on Bach, to which thousands flock. 'You know that Forkel has written a life of Bach?' remarks one of the audience. 'I have since been puzzled to find how such a poem [the lecture] as we listened to could have sprung from the prose of those dry memoirs.'

Among the staunchest adherents of the Seraphaelites is Anastase (Berlioz), who acts as a kind of pupil-teacher at the College, and is first violin in Seraphael's orchestra. When the composer of 'The Modern Orpheus' is finally evicted, Seraphael takes his place as leader of the academy, and at once proceeds to make war on the medal-system of competitive awards. The scene of the last prize-distribution under Milans-André's rule, when the growing popularity of Seraphael makes his entrance the signal for a furore of applause, interrupting the pianist during his favourite concerto, is inimitably done. Seraphael silences the clamour by playing the same Volkslied of Bach's with which he had allured the populace to attend his lecture. Then, prevailing upon the imperial pianist to re-seat himself, he turns over for him with unruffled courtesy until the coruscating concerto, by a process of sheer exhaustion, ends at last. 'There is something grotesque,' comments Charles, surveying the two contrasted figures, 'in talent, when genius, even in repose, is by.' Yet he finds in the discomfited elderly pianist, 'flushed and rather ruffled, but with a certain pomp it was trying to witness,' some touch of undefined pathos; the grass withereth, the flower fadeth, and the place thereof knoweth it no more.

Back in England, where Charles now takes pupils of his own, we encounter Clara Benette (Jenny Lind), and presently Mendelssohn himself, with the young Sterndale Bennett, whom he has adopted as a musical son. The portrait of Jenny Lind in youth is as exquisite, as fragile, and as compelling as heart could wish.

The young violin-master finds his pupils by no means monotonous. 'Of my senior pupils, one was immensely conversable; so conversable that, until he had disgorged himself of a certain quantity of chat, it was impossible to induce him to take up his bow; another, contemplative, so contemplative that I always had to unpack his instrument for him, and to send it after him when he was gone; a third, so deficient in natural musicality that he did not like my playing! and soon put up for a vacant oboe in the local theatre band, and left me in the lurch.'

The book ends with a singularly moving and poetic description of the scenes at Mendelssohn's funeral.

'A dark procession, bearing torches, with a darker in the midst of them than they . . . I watched the black shadows draw closer round the grave—one suffocating cry arose, as if all hearts were broken in that spasm, or as if Music herself had given up the ghost. But Music never dies. In reply . . . a burst, a peal, a shock of transcendent music fell from some distant height . . . nor was it a mourning strain. Triumphant, jubilant . . . it mingled into the arms of night.' It will be recalled that Mendelssohn's body, on its way to the grave, was actually met in the dusk by capellmeisters, who sang round the coffin till midnight; at Dessau, on the road, a one-time adversary, Schneider, brought his choir, and in the quiet darkness conducted a farewell which he had composed for his dead rival.

Enough has been said to indicate the fresh, vivid charm of this neglected 'classic of the divine art.' The deftness of the characterisation, the ironic portraits of contemporary celebrities such as Thalberg, the keen, glancing satire on musical fads and fashions of the moment, make it an entertainment with a flavour all its own.

And the devout enthusiasm for Bach—a rare quality among English minds of the period—reminds us once again that genius knows no boundaries; for Bach's supremacy found in the carefully sheltered product of a young ladies' seminary, in 1850, in the very heyday of an alien tradition, a lifelong and discriminating worshipper.

The last words of Aronach (Zelter), taking leave of his pupil, would serve for the cornerstone of any college of music to-day: 'Be assured that in all works that have endured there is something of the nature of truth; therefore investigate . . . not alone for the love of it, but in the fear of its service. Thus apply thyself to the compositions of Palestrina, of Purcell, of Alessandro Scarlatti, and the indefatigable Corelli; thus lend thyself to the masterpieces of Pergolesi, of Mozart, of Handel; thus lean with thine entire soul upon the might and majesty of Johann Sebastian Bach. All others in order, but these in chief, and this last generalissimo, until thou hast learnt to govern thyself.'

# THE LIMITS OF MUSIC

By Leonid Sabaneev

There was a happy time when a question of this kind could not have been raised, when music had by no means reached its natural limits. But now, in these days of utter musical confusion, the question asks itself.

The occasion seems to be provided by those products of the new musical creation concerning which a natural doubt arises as to whether they belong to the sphere of music, or even of art in general. Every season more and more of them make their appearance, especially since their fabrication is not restricted by any laws, and the flooding of the musical market with wares of an inferior quality is accomplished with perfect freedom.

The question as to how and why the musical art has come to such a state is a complicated and difficult one. The chief cause is undoubtedly to be found in the fact that the musical realm is overbuilt and exhausted, and also in the desire of every worker in it to give expression to something of his own, even though it be useless and harmful. In music it has become crowded and stifling, hence the appearance of various undesirable phenomena; music has burst its bounds and is inundating the surrounding country, which in general has nothing to do with art. But, apart from this, there have been other reasons for this overflowing of its boundaries, and the principal of them is the shattering of all the norms and foundations on which the musical art (whether judiciously or otherwise is another question) has relied for hundreds of years, and by whose co-operation it has attained its enormous development in Europe. I do not dispute that many of the norms created by musical theory were arbitrary, and often narrow; but they provided musical creation with a certain framework or skeleton, and imparted stability to the actual structure of the musical art. These rules and improvised laws may have been imperfect, but without them music has proved to be an amorphous element, which is assuming the offensive and threatens to turn the musical art back to the days of the negroes and cannibals. Music, of course, is not an act but a process, the protracted, sempiternal process of the growth of a certain phenomenon known as 'musical culture.' It is necessary to tend this flower, to protect it from the inroads of an ever-watchful barbarism. The age-long culture of taste, essentially a conventional culture, is a precious treasure, and therefore anything that destroys it, that mutilates its precursors, must be regarded as a barbarism. These boundaries, these embankments which sustain the pressure of chaos in art, may even be arbitrary on the whole, but they must exist, since, just as an individual composition is obliged to have form, so music in general is always restricted in some way. Usually the great composers have been by no means hostile to limitations; indeed they have cherished the fetters which they themselves have imposed on their art, in order to emerge triumphantly from the almost sporting contest with the limitations of form. Bach shut himself up in the fugue, Beethoven in the sonata, Wagner in the system of leit-motifs, and it is only the contemporary barbarians who race unhampered about a free tonal field, imagining that, as artists, they gain something thereby.

Music is an art whose form is tone; it is consequently an artistic organization of the tonal world. But tone in itself has a two-fold nature: On the one hand it is purely the sensation of resonance, on the other it is 'expression,' and has for man, apart from any desire of his own, an emotional quality. In organizing the realm of resonances, music is bound to come into contact with both. If it wishes to be a complete exposition of the tonal world, it must organize the world of pure resonances as well as that of the emotions, usually inevitable, which accompany them.

The art of music is interpolated between these two immemorial, fundamental, and natural spheres. It is the plane of its existence, the space in which music lives. The design and purpose of the organization of the tonal plane is to provide, under given conditions, tonal impressions supremely agreeable to the ear. The organization of the emotional associations aims at obtaining the most vivid and distinct emotions with the least possible expenditure of its resources. In rejecting one or other of these spheres, music merely succeeds in voluntarily impoverishing itself. In depriving itself of emotional reaction, in suppressing the emotions in itself and in its tissue, music is converted into a dry and formal tonal design, into a tonal ornament, which has but little interest. The music which, for the gratification of expressiveness, definitely destroys the charm of tone, is already reverting to barbarism, to the unorganized expression of the emotions, to a state of savagery. These two spheres protect and preserve each other, and we notice that an equilibrium is maintained in the great musical works. In the struggle between them and in the achievement of this equilibrium is the meaning of music as mastery, as an art in the restricted sense of the term. And usually the great composers found the best expression of their genius, and imparted a polish to their mastery, in the mutual control of these two spheres and in inevitable subjection to both.

Tonal charm constituted the Apollinian moment of the musical art, its form; the emotional pathos implanted in it is its Dionysian moment, its 'content.' The mutual penetration of these two spheres is expressed in the law that tonal charm alone, deprived of emotional colouring, becomes unpleasing from the very fact that the double nature of tone protests,

and demands equal rights for the other half of its entity; and in the law that emotionality alone, clothed in unacceptable tonal vestments, loses much of its effectiveness. Musical beauty is attained when both spheres are so equally balanced that one helps and does not hinder the other; we then get the maximum tenseness of tonal charm and emotional expression. This problem and the meaning of it all are almost mathematically clear, and there is no doubt that the ancient friendship between music—'the language of the gods'—and mathematics is due to the mathematical features involved in the problem.

Each of these spheres possessed a certain individual elasticity, and liked to protect its frontiers and safeguard its existence. Tonal charm or euphony formed the stable, conservative party in the musical parliament. It protected euphony and its principles (and even the casually-discovered theoretical formulæ) against the too passionate attempts of expressiveness. On the other hand the latter strove to wrest from the sphere of euphony the maximum freedom for the expression of its sensuous nature. The whole history of the musical art passed through this struggle, these clashings of the musical Whigs and Tories. And some degree of equilibrium was attained, which conditioned the growth and preservation of tonal culture, the development of an organic musical consciousness, and the education of taste.

For me personally there is nothing mysterious or debatable in all this. The limits of music are defined by these two spheres, and music ceases to be such when it is altogether lacking in even one of these attributes, and is quite categorically destroyed if simultaneously deprived of both. It then becomes a series of notes, a chaos, a mass of sounds, but not music. At the same time it must be borne in mind that tonal euphony and tonal expressiveness are an entirely concrete, and I might say a physiologically evident *something*, having its roots in our human organization. The laws of euphony and its attainment, like the laws of expressiveness and its attainment, are the laws of our organism, of our physiology. Essentially the artist in tones always solves one and the same problem by 'maximum and minimum,' to use a mathematical expression: in the given conditions to find the maximum of euphony and the maximum of expressiveness.

The laws of euphony and expressiveness and the methods by which they are to be attained have not yet been accurately formulated. Musical theory has lagged far behind intuition and artistic practice. The majority of the rules created by theorists are restricted to the sphere of euphony, and have no reference to the attainment of expressiveness. The whole of musical history as far as the 20th century is nothing less than the gradual instruction of composers in the art of imparting euphony to the most complex tonal combinations. The fault of the theorists is not that, in general, they took the liberty of attempting to establish certain rules and to make certain generalizations from their practice of the art of achieving musical euphony; it lies in the fact that they have so far been unable satisfactorily to formulate the complete and general laws of euphony—to produce the formulæ of the conditions precedent to the appearance of the phenomenon of euphony. We cannot blame them for it, since theoretical thought on the subject is still somewhat feeble. Musical theorists have, on the whole, been craftsmen rather than philosophers and scientific thinkers, and their mastery of scientific methods has sometimes been very poor and never very good. Instead of general formulæ they have given us a series of recipes for euphony which have proved to be too partial on the one hand and too general on the other, having included much that does not come within the concept of euphony. They were insufficient and not indispensable.

But life has drawn from this other conclusions for which there is little foundation. From the fact that these recipes, created hurriedly and by the home-made, journeyman method, did not cover the whole phenomenon of musical euphony, it is inferred that in general there are no norms whatever, that music is free, that it will not tolerate any limitations. From the unsuccessful attempts of theorists to formulate the laws of musical euphony it is concluded that the laws themselves have no existence in Nature. Is there, therefore, complete chaos and an utter lack of norms and limitations? If so, it is impossible to draw the line between music and a casual collection of sounds—which may even be formed without the assistance of the human will. Obviously, an hypothesis of this kind was most useful to untalented and not very musical men, to whom it opened a path to the temple of fame, and whom it relieved of the necessity of studying anything thoroughly. For some time, however, the native intuition of composers, and a certain inertia of style, and of the tonal habits accumulated through the ages, hindered the swift and overwhelming collapse of the temple of music which had taken so long to build. Men who in theory rejected principles in art, in practice often showed themselves to be sufficiently, though not systematically, guided by them, and even remained inert. The destruction of the edifice was, however, only deferred, and its downfall was hinted at just at the moment when musicians questioned the existence of the laws forming the norms of their art, because the attempts to formulate those norms had proved unsuccessful.

This was inevitably followed by its logical inference. Once there are no norms conditioning the phenomenon of beauty, musical beauty itself appears to be non-existent. Music, having

been reduced to complete formlessness, since co-ordinates and landmarks of every kind have disappeared from it, has in these days arrived at the rejection of the fundamental spheres from which it set out—the spheres of expressiveness and euphony. The eras of the past established new paths to the attainment of beauty and new methods of acquiring the maximum of expressiveness, but this is not a characteristic feature of contemporary music, which denies the necessity for either. It desires frankly to be unexpressive and unbeautiful, and this leads to self-destruction, since labour devoted to things that have no beauty or emotional significance is of no use to anybody, and the significance of these principles (or lack of principles) cannot be likened to art, but must be included in the category of violations of the public peace and tranquillity.

This, of course, shows that music is exceeding its limits and is being transformed into non-music. On these questions I am quite objective. I know that many composers, conservative by conviction, are now writing indifferent, neutral, untalented, dull music, but it is *music*, and not something else. Even the very difficulty of producing interesting music to-day is perfectly natural and comprehensible because, as I have already said, the musical sphere is built over, and those musicians who might once have been recognized as geniuses, in view of their talents, must now be satisfied with the modest title of epigoni. In this is contained only a bitter truth. But, on the other hand, men have appeared who write 'violations of the public peace and tranquillity,' possibly works of genius, witty, diverting—but *not* music. Every concept has its limitations, and to confuse them is only in the interests of the charlatans.

Tonal combinations lacking even the desire to be expressive and euphonious have no right to be entitled music. You may tell me that the concepts of euphony and expressiveness are relative, but, whilst thoroughly agreeing with this, I would observe that the relativity of the concept of euphony consists merely in the fact that our ear gradually accustoms itself to a more and more complex tissue, on condition that the organization of the latter is such that its complexity becomes intelligible to us; or in the fact that the line of development of this tonal consciousness varies in different races and cultures. But euphony is fundamentally a physiological concept, and therefore its axioms are the same for all those who have the same physiological organization. The toleration of cacophony is usually the result of a bad ear, or of a defective tonal culture. In this consists the difference between contemporary methods and that enrichment of euphony which was evident in music prior to the 20th century. In the 19th century the complex tonal phenomena in the sphere of euphony were more and more restricted, and a tonal consciousness was developed, but we now find in it, not an extension of the concept of euphony, but of a taste for cacophony, and the musical consciousness becomes unexacting and rudimentary—it is a matter of indifference whether a thing be true or false, and on this point the musician, the contemporary composer, offers his hand to the man who simply has no ear for music.

Hence we now have in this art which has transgressed the bounds of music a series of characteristic phenomena. We saw earlier that at one time euphony was occasionally sacrificed for the sake of expressiveness—the innovators broke through the customary restraints of euphony in order to express new sensations. And conversely, expressiveness was diminished and curtailed for the sake of euphony, lest the former should exceed the limits of agreeableness. Now, however, there is confusion; the innovators destroy euphony for some reason unknown, since they reject the necessity for expressiveness. Music is occupying itself, strangely and without any justification, in the production of casual noises and sounds, and approximates more and more to unmitigated charlatanism, which counts on the public's confiding nature and want of development; or to the type of activity of the mentally afflicted. But the bulk of the people, who still possess the heritage of the age-long tradition of taste and simply an ear for music, unspoiled and not deficient, are beginning to understand that instead of bread they are offered a stone; that they are being nourished on products of an inferior quality; that their snobbish feelings are being played upon; and that the edifice of musical culture is being steadily undermined.

(*Translated by S. W. Pring.*)

## CHOPIN: HIS WIT AND HUMOUR

By Mrs. Frank Liebich

From several 19th-century biographers of Chopin one seems to derive a more vivid impression of his moments of despondency than of his hours of geniality and happiness. It is to the best interpreters of his music that one turns for a far truer presentment of his sensitive, mercurial character as reflected in his compositions, which are as full of shifting light and shade as any typical April day of sun and shadow. As a teacher he was known to prefer his Polish pupils to those of any other nationalities, because of their verve and their impressionable, mobile temperaments. And it was these same racial qualities that coloured his personality and his outlook on life, and that gave strength to his frail organization to endure the varied pains and pleasures of his short and eventful career. As a child he was noted for his vivacity and for his irrepressible and versatile humour. Possessing an easy aptitude for caricaturing, he would portray the ludicrous side of any character, and many were the innocent practical jokes he would play on the

different members of his family. This gift of humour, of seeing the lighter side of things, of separating the sweet from the bitter, helped him to keep beauty ever present in his mind and in his creative work. It preserved him from the contamination of the coarser natures with which he was brought in contact.

At the very outset his innate refinement caused him to shrink from making the acquaintance of the expansive, exuberant Aurore Dupin, wife of Casimir Dudevant, writing under the name of George Sand. The law of contrasts sometimes brings about strange matings. Chopin, according to Liszt, dreaded becoming acquainted with the chatelaine of Nohant. He kept resolutely out of her way. The novelist, however, had determined to track him down. By sheer force of will she succeeded. Soon afterwards Chopin was whirled off to Majorca by her, having slipped into the position of sixth in succession to Jules Sandeau, Alfred de Musset, Pagello, the poet's doctor, and Michel de Bourges. Their first abode in Majorca, surnamed by them 'Maison de Vent,' might more properly have been called 'Maison de Pluie,' for the rain fell daily and unceasingly. Chopin, unused to roughing it, became ill. The ignorant landlord, fearing infection, turned the couple adrift. They took refuge in a disused monastery. To George Sand, accustomed from early girlhood to the bucolic surroundings of Nohant, the circumstances in Majorca seemed all that was most romantic. For Chopin it was one long period of discomfort. There was no decent food to eat; no stove or means of properly heating the barely furnished, draughty rooms; no comfort of any sort or kind. In the words of George Sand, 'it was a frightful fiasco.'

Liszt's romantic story of the Prelude in B minor, composed to the accompaniment of the melancholy rhythm of the unceasing rain falling on to the ruined roof, is now known to be a legend. Like so many of Liszt's utterances, it was a figment of his brain and nothing more. In Réné Doumico's 'Life of George Sand' the author asserts that there is no echo of Valdemosa in any of Chopin's work. It is indeed difficult to imagine the fastidious Polish composer taking pains to reproduce any moments of those wearisome hours of that melancholy sojourn in his poetic Preludes. And Liszt in his biography of Chopin emphasises how much there was that was intolerably incompatible and secretly antipathetic between two natures who seemed to have been brought together by some sudden and factitious attraction only in order to use the force engendered by the inexpressible anguish and utter boredom of the circumstances to free themselves eventually from one another. 'Chopin fâché était effrayant,' said George Sand. His Etude in E♭ minor, No. 12, might stand as an exponent of that statement. And she adds: 'With the exception of myself and the children everything was abhorrent to him in Spain.' A few weeks later Chopin, returned to Paris and civilisation, writes to Fontana: 'My health improves; I am beginning to play, to eat, to walk, to talk, like everyone else, and when you receive these few lines you will notice that I write quite easily.' And yet the coarse-natured Sand woman was incapable of understanding his hatred of the then uncivilised places to which she had dragged him. His sense of humour, of fun, failed him utterly in Valdemosa.

Later, when the bucolic surroundings of George Sand's country home at Nohant bored him, he would amuse himself ridiculing the people he disliked. But his otherwise pleasant humour had become from sheer force of circumstances a bit acrid and very different from the irrepressible fun and mimicry of his happy days in Poland. It was never tinged with sarcasm in those early days. But at Nohant there must have been so much that was against the grain; while the monotony of the life must have been deadening. The great painter, Delacroix, describes it when writing to a friend from Nohant in June, 1842: 'I live,' he says, 'a conventional life here, each day is like the preceding one. Nothing takes place to vary the monotony. There is not even the diversion of meeting any neighbours or friends. In this part of the world everyone stays at home and looks after his acres and his cows. He wouldn't take long to turn into a fossil.' And Chopin tells his sister: 'I am not made for the country, though I enjoy the fresh air.' Nevertheless his latent humour and *bonhomie* usually asserted itself, and he could take a delight in the Sand children's marionettes, for which he would improvise little ballets. Maurice Sand and his young friends amused themselves arranging comic scenes and dances. Chopin would accompany them on the pianoforte, alternating from gay to grave, leading the dance according to his fantasy; comic and solemn, gentle and passionate, suiting his themes to the various little dramas, making himself the life and soul of the gay little throng.

When in a specially comic vein, in his home at Paris, he would reproduce all the different mannerisms of the various pianists of the day. Balzac mentions his fun and humour in his 'Homme d'Affaire.' Moscheles was astonished to find how great was his aptitude for mimicry and comedy. An Austrian, seeing his comic impersonation of the Emperor of Austria, had fears for him if ever he went to Vienna and repeated the imitation. He possessed a whole store of comic anecdote with which he would amuse young people. He could relate the drollest stories to them and enjoy the fun of it all as much as any of the youngsters. His features would become almost unrecognisable, said Liszt. He would twist them into all kinds of funny shapes, but even when he would reproduce any ugliness or grotesqueness he never lost his innate elegance and charm.

When he broke away from the woman who eventually bored him as much as she had finally wearied de Musset, he knew that he had been but one in a longish succession. It was almost a convention of the romanticism of the 19th century that artists should lead irregular lives. The estrangement begun in 1842 and became final in 1846. In no way did it affect Chopin's work. The compositions of that period—the Nocturnes in F minor, E♭ major, B major, and E major—rank in beauty of workmanship with any of the previous ones. The Berceuse, the Sonata in B minor, the Polonaise-Fantasia, were all written between 1844 and 1847. Chopin's irrepressible sense of humour kept him free from all absurdities, especially from some of the absurdities of the Romantic movement.

George Sand had quarrelled with her son Maurice and her daughter Solange. Chopin took the part of both son and daughter, knowing the trial their mother had been to her children. From that moment he passed out of her life.

A small volume might be filled with accounts of the dainty humour which was as a silver lining to the many dark days of Chopin's life, and as a buttress to his delicate health and sensitive disposition. At the last, when he could only make himself understood by signs, he refused to see people, and when this was mistaken for pride and ill-humour, Berlioz, who understood, refuted the wrong judgments. His wish to be alone was misinterpreted, said Berlioz; it was attributed by some to pride, by others to a gloomy melancholy; both equally remote from the character of this charming and excellent artist.

Chopin lives in his music. It explains his life and character, and these in their turn interpret and elucidate his work.

## Music in the Foreign Press

### AN ITALIAN CRITIC ON STRAVINSKY

The May *Rassegna Musicale* contains a remarkably instructive essay on Stravinsky by Guido Pannain.

It is possible to divide Stravinsky's output into three categories, corresponding to three periods. These may be labelled, very roughly, the 'academic-impressionistic,' the 'Russian,' and the 'historical.' In the first, Stravinsky is under the influence of Glazunov's and Scriabin's 'anonymous' style, and to a degree under that of Debussy. 'The Fire-Bird' marks the transition to the second period, the 'Russian,' which extends from 'Petrushka' (1910) to 'Noces' (planned in 1917). The third is a period of pseudo-classicism, in which Stravinsky is seen struggling against fetters which he has forged for himself.

Stravinsky lacks humanity and glories in this deficiency—which, according to his partisans, is the very foundation of his classicism, his objectivity, his constructive outlook. The history of his creative activities is primarily that of a struggle between his elemental, sensuous instincts and the conventional, empirical æsthetics which he acquired from the Paris literary circles.

His instinct asserts itself chiefly in terms of motion. Unrestrained, it tends to overstep all boundaries—as in the 'Rite of Spring,' in which we see him at his best. But whenever he becomes 'the champion of a decadent and paradoxical futurism,' he collapses; the classical work of art of which he dreams remains a dream, because he is incapable of striking a balance between his instincts and his æsthetics. There is fine music in his Concerto, his Sonata, and his Octet; but works such as these reveal the deep crisis in his conscience; they are confessions of impotence. Likewise 'Œdipus Rex' shows his inability to renovate his style. It shows him a prisoner of his literal, matter-of-fact conception of form, and renouncing the substance for the shadow. His conception is, in fact, a piece of sheer pedantry, which, in the musician of unquestionable genius he is, may interest, but remains pedantry for all that. Yet now and again in 'Œdipus Rex' his vitality gains the upper hand in the struggle, and he turns out powerful, impressive things such as the choral sections and specially the Finale.

### MOZART'S D MAJOR VIOLIN CONCERTO AND BOCCHERINI

In the April *Zeitschrift für Musikwissenschaft*, E. von Zschinsky-Troxler writes:

> A Violin Concerto in D major by Boccherini was recently published by Schott, the editor being Samuel Dushkin. It was written in 1768, is the only one from the pen of this composer, and is of interest not only for its freshness and genuineness, but because it undoubtedly was used as model for Mozart's Violin Concerto in the same key (Köchel 218), composed in 1775. Not only many patterns, but the actual structure are similar, as the writer proceeds to demonstrate by a carefully carried-out comparative analysis with many musical examples. Boccherini's Concerto remained in MS., and Mozart probably owed his acquaintanceship with it to his friendship with the violinist Thomas Linley, who, like Manfredi, for whom Boccherini wrote it, was a pupil of Nardini, and may thus have got hold of a copy.

### A LISZT NUMBER

The May *Revue Musicale* is a special Liszt number, with contributions by André Suarés, Constantin Photiades, Robert Bory, de Hevesy, Gil-Marchex, André Schaeffner, Antoine Molnar, and others. A poem by the Comtesse de Noailles and unpublished letters to Saint-Saëns and to Princess Wittgenstein are interesting features.

### GENUINE TEXTS OR ARRANGEMENTS

In the March-April *Auftakt*, Werner Ladwig writes:

> Musical works must be protected against retouch and 'corrections.' But very often conductors who wish to put this principle into practice find it impossible to procure sets of parts giving exactly what the composer had written; all they can find is some edition or other 'for practical use,' in which, for instance, the phrasing and bowing are altered in accordance with the editor's notions. The difficulty is specially great with regard to Bach and the works of his period generally. Most competent conductors of to-day are perfectly capable of doing justice to the style of these works. But where are sets of parts to be found that will correspond exactly to what Bach has written?

They must be copied by hand if they are to be had at all; not even the firm which issued the standard edition of the full series can supply a set. To erase from 'edited' parts all that is not in accordance with the genuine text entails much tedious labour. Conductors should insist on genuine parts, on which indications of phrasing, bowing, &c., may be inscribed if need arises.

MIASKOWSKY'S SYMPHONIES

The April issues (Nos. 27, 28) of *Sovremennaya Muzyka* contains analyses of Miaskowsky's third and ninth Symphonies.

A BUSONI BIBLIOGRAPHY

The April *Bolletino Bibliografico Musicale* contains a catalogue of Busoni's compositions, transcriptions, and writings; it is followed by a short list of books and essays devoted to Busoni.

A CONDUCTOR AND ENCORES

In the May *Courier Musical* Frank Choisy writes:

> One day at Athens, an enthusiastic audience was repeatedly calling back a pianist after the performance of a concerto. The conductor informed the audience that the hour was getting late, and that if an encore was insisted upon, the last item on the programme (Ravel's 'La Valse') would have to be suppressed. The audience took no notice, encores were given, and 'La Valse' remained unperformed. The conductor certainly overstepped his rights; but a regulation against the nuisance of encores is desirable.

M.-D. Calvocoressi.

## The Musician's Bookshelf

'Turcoman Music.' By V. Uspensky and V. Belaiev.

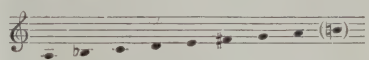
[State Editions, Moscow, 1928.]

This is a most important contribution to the study of the music of the Middle East. Both authors—Prof. Uspensky, who collected the materials, and Prof. Belaiev, who dealt with them from the historical and technical points of view—are to be heartily congratulated on their achievement.

The text is in two parts, a study of Turcoman music, in sixteen chapters, by Prof. Belaiev, and an account by Prof. Uspensky of his expedition (1925-26). The music consists of a hundred and fifteen tunes or pieces, instrumental or for solo voice with instrumental accompaniment.

It is almost impossible to do justice to Prof. Belaiev's thoughtful and scholarly survey within the compass of a brief summary—the subject is novel, and there are many novel points in his method of treatment. The special interest of Turcoman music, he tells us, lies in the complexity and subtlety of its workmanship as regards both form and harmonic texture, and the peculiarity of its materials and of methods of treatment, which are systematic, consistent, and carried out in accordance with a very old and strict tradition. This music is an important element of native culture, and can be thoroughly understood and appraised only in relation to this culture, of which we know comparatively little. The outer influences of which it shows traces are those of the music of Arabia, Persia, Afghanistan, and Azerbaïdjan.

It does not consist of folk-music only. The country has its schools, its professional musicians, its public concerts (of a kind), and even its musical controversies. So that we have to deal with music whose idiosyncrasies originate not only in certain instinctive, wholly or partly unconscious, tendencies of race and period, but in a deliberate policy founded upon tradition and conventions as well as upon impulses. Therefore it is as difficult for us Europeans to assess it as to assess the music of China or of India. It speaks a language of which we know neither the syntax nor the associations.

Of course, there are many points of contact, which will serve as a basis for exploration. Form, for instance, is in its essentials roughly similar to abstract form as practised among us. Prof. Belaiev's analyses show that certain pieces consist of three parts, each falling into three sections. One recognises quite clearly the exposition, a working out of sorts, and a recapitulation. Of the scales, some correspond to old Greek modes; others, such as:

do not. Certain contain one or two chromatic semitones. Prof. Uspensky suggests that all these scales may originate in two pentachords:

and Prof. Belaiev points out their analogy with the scale of Hucbald (*see* article, 'Diaphonia' in Grove's 'Dictionary').

The harmonies are very similar to those in use in Hucbald's time. Modulation may consist of a change of mode (or scale) without a change of tonic, or of a change of tonic without change of mode or scale. The modulatory plan is part of the structure. Both non-modulating and modulating themes are used. When themes are repeated, they undergo transformations affecting both the pattern and the 'tonality' or mode. Transitions and links are skilfully devised. In point of fact, according to Prof. Belaiev, the differences between Turcoman music and European lie far more in the materials used than in the technique of composition. But it lies also, in a large measure, in the thoughts governing the use of materials.

The descriptions of instruments (with photographs) are most instructive; and Prof. Uspensky's narrative and descriptions will be read with profit by Orientalists as well as by musicians.

M.-D. C.

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'Letters of Richard Wagner.' Selected and edited by Wilhelm Altman. Translated from the German by M. M. Bozman. Two volumes.

[Dent, 21*s.* 6*d.*]

Because they are full of human interest and easily intelligible, Wagner's letters are worth all the rest of his literary work put together, though nobody would be more surprised and annoyed at such a valuation than Wagner himself. These two volumes comprise a selection chosen primarily with a view to supplementing the autobiography.

but the general reader will not be concerned with this point. He will enjoy the books because they are of the type into which one may dip at random, with certainty of finding interest. It is, in fact, one of the best collections of musical letters extant, written by one who, so far as literary expression was concerned, was at his happiest only as a casual correspondent. Here is humour, sagacity, and a rich store of sound sense on a variety of musical matters. On the human side we like perhaps best of all the two letters with which the book opens. They show the young Wagner hard up and anxious for a job of hack work. Here is letter No. 2, written to Breitkopf & Härtel. Every struggling student who thinks he is entitled to grouse or give up should learn it by heart :

> I ask your indulgence, Sirs, for troubling you with a petition, the success of which means very much to me. In substance, it is a request for work upon revisions and arrangements for the pianoforte, touching which I can offer for your consideration the most recent examples of my work in proof of my ability. I am driven to make this application by lack of employment and the desire to obtain work of this nature. To convince you, Sirs, of my usefulness, I venture to offer myself for gratuitous test-work in both departments, and, should I have the good fortune to win your confidence by this means, I should hold it an honour to serve you at *less* than the usual *rate of pay*. Punctuality and exactitude in my work will be my constant endeavour, in order that I may win your further confidence.
>
> In the hope of receiving some such trial-work at your earliest convenience,
>
> I remain, Sirs, your humble servant,
>
> Richard Wagner, *Stud. Mus.*

He wrote also to Peters, in the same strain, but in neither case was there work for Richard, and so both firms missed a fine copyist, as a glance at one of his beautiful manuscripts shows. The world is so familiar with the portrait of the Wagner of the velvet cap and the conquering chin that it is well to give a thought occasionally to the 'Stud. Mus.' offering free samples of his penmanship and willing to work at cut prices.

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'The Story of Music ; An Historical Sketch of the Changes in Musical Form.' By Paul Bekker. Translated by M. D. Herter-Norton and Alice Kortschak.

[Dent, 10*s.* 6*d.*]

The word 'changes' in the title is the cue to the author's point of view. He holds that development does not necessarily imply improvement. Men have always been men, and at least as clever as ourselves ; we must not look down on them as primitive ; hence, in matters of art especially, what takes place is not development in the usual sense of the term, but transformation. There is a good deal to be said for this view ; undoubtedly the tendency of musical critics and historians hitherto has been to regard all past effort as a mere struggle towards our present comparative perfection. Even to-day we may hear, *e.g.*, the revival of plainsong described as a putting back of the hands of the clock, a relapsing into barbarism, and so forth. But Mr. Bekker's principle may easily be pushed too far. Music has undoubtedly made progress in many respects, especially those wherein the craft of the instrument-maker has enlarged resources both of material and technique.

We need go no farther than the Symphonies of Beethoven to see a genius hampered by his tools—trumpets and horns whose limitations not only made their own contributions to the ensemble fitful and often hideous, but which also, by their inevitable insistence on tonic and dominant, narrowed the composer's key-schemes. Even an important theme often had to be considered from the point of view of suitability to the wretched brass. The Symphonies are masterpieces, we are told. True ; but how much finer they would have been had they been written after the orchestra had been developed instead of before ! So we cannot agree that the history of music is a record of change only, and not progress. Sweeping statements on either side sound well but mean little. Save on this point, and in a few details, Mr. Bekker's book is admirable. He discards biographical data that are easily accessible in books of reference, and confines himself to purely musical matters. His method is best shown by a quotation from Chap. I. :

> When I say that Beethoven lived from 1770 to 1827, he was born at Bonn and lived at Vienna, he wrote for the pianoforte, voice, and orchestra, he used mainly the sonata form ; even when I explain these statements more exactly I am only supplying knowledge which means little to the reader, and which he will soon have forgotten. But if I try to explain just why, at Beethoven's time, pianoforte, chamber, and orchestral music enjoyed such peculiar prominence, how the sonata form came to be established ; if I endeavour to make intelligible the conditions governing historical occurrences ; then, though the details of my exposition, too, will soon be forgotten, a different picture will remain. We shall see that history is not a collection of dates and incidents and so-called facts, but the great *life-process* of mankind, which we may comprehend, not by looking at it as a kind of historical costume parade, but only by trying to recognise the forces that control it.

On these lines he tells the story of the art from Gregorian music down to the present-day German composers, with thought and insight—a trifle cloudily at times, his natural tendency in that direction not having been blown away by the translators. And is there in Mr. Bekker's well-stored mind no room for a little knowledge of English music ? Her only composer to be mentioned is Purcell, and yet one meets with the Spohrs, Gounods, Puccinis, and even smaller men. Moreover, one would have expected a writer in a discussion of contemporary music to have found at least one Englishman worthy of mention beside such Germans as Schreker and Pfitzner. But it is clear that, wide as Mr. Bekker can glance when looking at the past, his eye where to-day is concerned is content to stay at home. A few statements about Beethoven cause a raised eyebrow. Thus : 'The number of his works is less than that of any of his predecessors, but each composition is of incomparably greater importance'—which everybody but Mr. Bekker will deny. Again : 'Almost everything Beethoven wrote is still alive, still our immediate spiritual possession.' Look down that immense list in 'Grove,' and see to what a slender proportion Mr. Bekker's 'almost everything' dwindles.

'Musical Meanderings.' By W. J. Turner.

[Methuen, 6s.]

'Let us have no meandering,' said the old lady in 'David Copperfield.' Only in brooks is the habit to be encouraged; in books it is one of the unforgivable offences. Happily, Mr. Turner does not meander; still, a book has to be called something or other, and the journalist who reprints his articles in book form finds it increasingly difficult to hit on a title. There are nearly forty papers in this set. Many are quite short, none are long, some are too topical to stand the test of book form, and all but a very few make capital reading. Mr. Turner is mellowing, apparently. Certainly he drags his coat-tail less frequently than of old. He still carries on his hopeless task of proving that Bach is a very much over-rated composer, oblivious of the fact that as yet there is an immense amount of the old man's music that is practically—or entirely—unknown to all save a few specialists. Bach will hardly be fully estimated in our time. All we can do is to marvel at and salute the astounding genius to whom no task, small or large, came amiss, and no pains seemed too great.

The chapter in which Mr. Turner sets out to prove that Bach was not a notable master of form merely proves by quoted examples that he had to learn his job like any other composer, and that during the process he made some mishits. Mr. Turner, in the rôle of an enthusiastic attendant at a Three Choirs Festival, gives one a pleasant shock. He went to Worcester—perhaps to scoff; but at all events he remained to praise. Mozart, as usual, calls forth some of his best writing. In a paper on Berlioz's 'Requiem,' he makes his customary mistake of trying to raise Berlioz's stock by throwing half-bricks at Bach, despite his disclaimer. ('I should like to give chapter and verse for my belief that Berlioz's 'Requiem' is as great a work as Bach's B minor Mass, and I will try to do so not in any foolish attempt to belittle Bach,' &c.) But the relative merit of the two works is not what matters. We all know that the 'Requiem' makes loud and thrilling noises; Mr. Turner's job is to convince us that it is also great, not that it is as great as another work which happens to be so different as to present hardly any bases of comparison. The end of this chapter shows a similar uncritical attitude: 'Let us give honour where honour is due, and, in future, dare to think of that magician Berlioz as the equal of that professional contrapuntalist, Bach.' Let 's, by all means. But we shall be a mighty small band—in fact, a one-man band, consisting of W. J. T.

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'The Limitations of Music.' A Study in Æsthetics. By Eric Blom.

[Macmillan, 6s.]

We have an impression that Mr. Blom, like Mr. Turner, was at a loss for a title; for his book, although ostensibly concerned with the limitations under which composers work, is actually a set of first-rate essays on a variety of subjects. From time to time, it is true, Mr. Blom pulls himself up and gets back to his muttons, but he is soon off again on some topic that has only a remote connection with his title. This is as well, for the principle of limitation in art is sufficiently obvious and so generally accepted as to offer scope for little more than an essay. Mr. Blom, however, makes it a peg on which to hang his views on many aspects of music, and very well worth reading they are. For he has not only a well-stored mind (which, as we all know from painful experience, is no guarantee of ability to write a book—or, indeed, anything else); he has also a sense of humour and a good literary style. As an example of Mr. Blom's use of his main thesis as a peg, we take the chapter on 'Recapitulation.' He cites Manuel de Falla as a composer who is weakly repetitive. This leads to a sub-title, 'Folk-Music,' under which it is suggested at the start that the Spanish composer 'may possibly urge in his defence that his duplicated phrases are a feature of the Spanish folk-music which he transmutes artistically in his work,' &c. A few lines on this point, and we have about twenty pages of excellent common-sense on folk-song and nationalism in music—about the best discussion of the question we have seen. Mr. Blom is right, we think, in regarding the over-use of folk-tunes as a weakness. Some shrewd things are said concerning the extreme nationalists. For example:

> What is it that the fanatical nationalists really want? Is it not enough for a composer to be English or French or Spanish or what not by race, and to express himself naturally according to his racial disposition? May he not be allowed to give free rein to his personal idiosyncrasies as well? If the national principle be applied so rigidly, there is no reason why it should not be pushed to its logical conclsuion and become a parochial principle. There are, in fact, some composers who do go so far as that. They are not Englishmen or Frenchmen or Spaniards, but local patriots from Norfolk or Gloucestershire, Brittany or the Languedoc, Catalonia or Andalusia, and so on. The national composer has difficulty enough in all conscience to make himself heard abroad, but the local composer cannot even hope to make his dialect appreciated in the next county. His music is for the most part water from the village pump, which it is superfluous trouble to carry into the next parish.

Mr. Blom starts a promising hare by asking, 'Is it fantastic to attribute the fact that Germany has the most extensive literature of great art music to her extreme poverty in folk-music?' So far from being fantastic, there is a good deal in the idea. But it might be discounted if chorales are regarded as folk-music, which many of them are. Germany owes at least as much to the hymn-tune as any other country does to the folk-song.

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'A Final Burning of Boats, Etc.' By Ethel Smyth.

[Longmans, Green, 10s. 6d.]

Again we see an author bothered over the title. Dame Ethel's, with that annoying 'Etc.,' is a clumsy one. The book is worthy of a better. It is a lively affair, as indeed is any bit of literary work by this author. True, its main theme—the due recognition of women's achievements in art and life generally—has been already overworked by Dame Ethel, among others. There is some ground for her complaints, but less than she imagines. We doubt if any composition by a woman has ever been shelved on the ground of sex. Occasionally it may even work out otherwise, *e.g.*, would Dorothy Howell's 'Lamia' have

had anything like so many performances had the composer been a young man instead of a young woman? We think not. In the department of small works, had Chaminade any lack of appreciation? Or Maude Valérie White? And in the literary world are not some women among the 'best sellers'? Indeed, the Dame herself has been remarkably (and deservedly) successful with her books. May it not be that many of us prefer her books to her music? A mortifying suggestion, but there may be much in it. Anyway, we think it would be easy to prove that for every one of Dame Ethel's neglected compositions there is to be found a parallel example of neglect of equally good work by male composers. Dame Ethel has some heartbreaking pages on the difficulty of getting her works performed, yet, while one is sympathising with her, one thinks of at least half a dozen no less eminent male composers who could tell a similar tale of hope deferred.

Fortunately, this book contains some first-rate chapters in which the Dame is able to avoid what she admits to be her King Charles's head. 'The Curate' shows the author's lively narrative style; but it is a bit unkind. There must be many folk in the Midlands able to identify the hapless victim of this cruel sketch. After all, he was well-meaning as well as importunate. Sir Henry Wood comes in for a handsome eulogy; common-sense is written concerning the everlasting opera question; and there are other very readable papers. The volume includes also the libretti of 'The Bosun's Mate' and 'Entente Cordiale.'

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'Internationale Klaviermusik.' By R. Teichmüller and K. Herrmann.

[Hug, Leipsic; E. W. Organ, Birmingham, 8s.]

A catalogue of modern pianoforte music, intended to serve as a practical guide for pianists. It is comprehensive, but there are regrettable omissions. Testing the book at random, I found no mention of an important—indeed particularly significant—work of Kœchlin, the set of twelve 'Paysages et Marines.' Under the heading 'Balakirev' only two pieces are mentioned 'Islamey' and the Sonata—which is all the more extraordinary since the Preface points out that 'Balakirev is worthy of close attention.' The lists of de Sévérac's, Florent Schmitt's, and Liapunov's works also proved incomplete. But on the whole there is much useful information. The short notes, descriptive or critical (now and then very much to the point, in praise or in censure), are much above the average, and should prove really helpful.

M.-D. C.

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'Panorama de la Musique Contemporaine.' By André Cœuroy.

[Paris: Simon Kra, 1928.]

Wisely and wittily, the author has forestalled almost every possible criticism in his six-word Preface: 'Trop vaste, trop près; mille regrets.'

His panoramic survey is carried out in accordance with a few general views. He steadfastly believes that nationality is the strongest feature in contemporary music (which shows, almost in every country, a struggle between inspiration and materials, which are national, and form, which is non-national). Composers of certain races—the Russians, the Spaniards, the Hungarians, the Poles, the British, the Finns and Scandinavians, the Dutch—are striving towards a style of their own. In other countries, which both benefit by and suffer from the weight of an old, uninterrupted tradition—Italy, Germany, France—it is towards a new discipline that they strive.

A good many composers are named, and not a few are cleverly characterised. One feels, nevertheless, that two words might have been added to the Preface: 'Trop court'; for, however much a writer may know on his subject-matter (and M. Cœuroy knows a great deal), it is impossible to assess or even fully to define a tendency, a composer, or a work within the compass of a paragraph or a couple of sentences. Many of us have struggled against similar difficulties, and those who know by experience how great they are will be the first to acknowledge M. Cœuroy's resourcefulness.

M.-D. C.

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'Serate Musicali.' By Adriano Lualdi.

[Milan: Treves, Lire 19.50.]

There is a wealth of information and much sound, courageous, criticism in Signor Lualdi's 'Serate musicali'—a volume recently published dealing with the most important events which have happened in Italian theatres and concert rooms during the last four years. The historian will find much to his taste—accounts of new works by young men who, unknown to the wide public to-day, may some time win a solid reputation; articles on *premières* of importance like those of Boïto's 'Nerone' and Puccini's 'Turandot'; discussion on composers whose fame rests on sure foundations and of others whose reputation is still being discussed. In all this the sincerity, the open-mindedness of the critic is most evident. He is given neither to venom nor to unbridled enthusiasms; he is neither a partisan nor an apostle, but a keen-eyed observer and an appraiser of music and musicians.

Whether we agree or disagree with him there is no questioning his fairness, his determination to allow nothing to stand in the way of absolute fairness. Lualdi is an admirer of Wagner and of Verdi, yet his admiration does not prevent him from making shrewd remarks on the subject of 'Rhinegold' and of 'Un Ballo in Maschera.' Of course, as regards contemporary music we all have our own views, which may differ very considerably from those of the author. But he appears so sound and so sane in all the many problems with which we are familiar that on the whole we feel inclined to trust him in matters which have not come within our sphere. If, at some future time, the work of any of those composers of whom we know nothing were to acquire greater strength and importance, one feels confident that the candid yet kindly views expressed by the critic on their early attempts will not be found to have erred to any appreciable extent. We may not ask more from the critic—only a prophet or a soothsayer pretends to foretell the future.

F. B.

## A NEW SETTING OF 'THE BLESSED DAMOZEL'

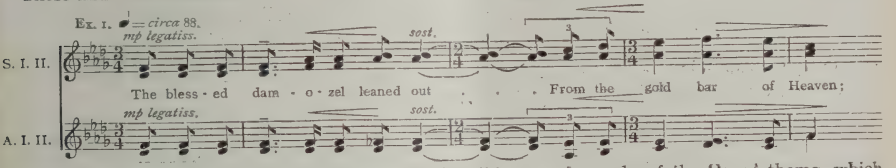
Members of the large number of well-equipped and accomplished female-voice choirs must sometimes wonder why their activities are confined to short part-songs. No doubt the limitation is mainly due to the scarcity of extended works. Cantatas and operettas abound, but they are usually simple in style and designed for use by young folk. Yet no one with a sense of choral beauty can hear first-rate unaccompanied singing by women's voices without longing to hear its potentialities developed far beyond the stage possible in a brief part-song. As a medium, the female-voice choir is capable of more subtle and delicate variety than the male-voice, and the tone-colour palls less quickly. It may be argued that the absence of a real bass quality is a drawback, but the principle of relativity applies here, as in all other questions of balance and contrast. Given a substantial alto contingent, a practical composer may use it in such a way as to make it sound of far greater gravity than it actually is; its lowest notes, entering after a passage for high voices, make an unexpectedly good bass.

These and other considerations occur to us after a study of a new work for unaccompanied female voices, 'The Blessed Damozel,' by Julius Harrison, just published by Messrs. Novello. It has been written specially for the next Blackpool Festival, and will be used as a test-piece in the chief class for women's choirs. It is hoped that the competing choirs will give a combined performance under the composer's direction.

Perhaps the best testimony to Mr. Harrison's setting is the impression one receives that, although Rossetti's poem has been set many times and in many ways, the medium here used is the most fitting. By no other means, we feel, could a composer so well evoke an atmosphere which, though celestial, has contact with the terrestrial through the human love of 'the damozel.' This duality is admirably realised, as we hope to show in the following analysis.

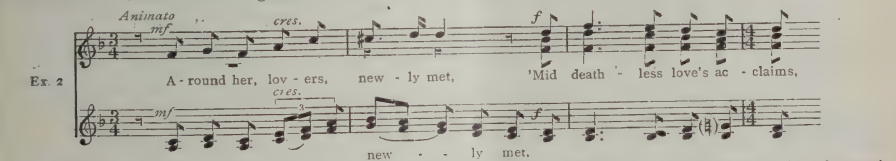
A few representative themes are used, but in such a way as to avoid the drawbacks that too often result from such a method. They are never obtruded, and they fit so well into the texture that their main function, after all, is to give cohesion to the work.

The opening phrase:

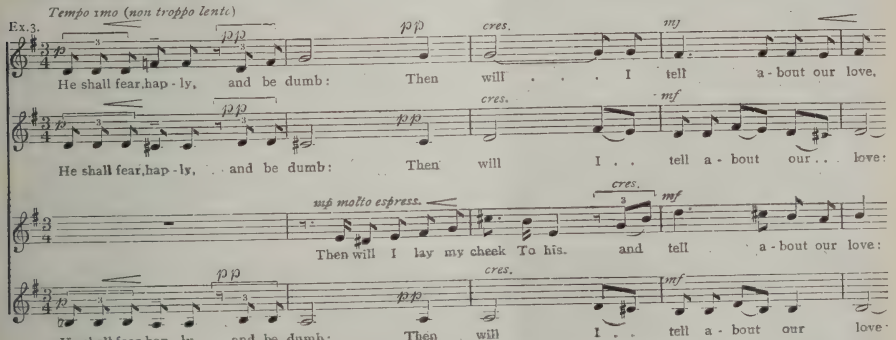



contains two motives that are used subsequently in various ways to accompany references to 'the blessed damozel' and to the 'gold bar of Heaven.'

Striking use is made of the 'love' theme, which first occurs on p. 4:

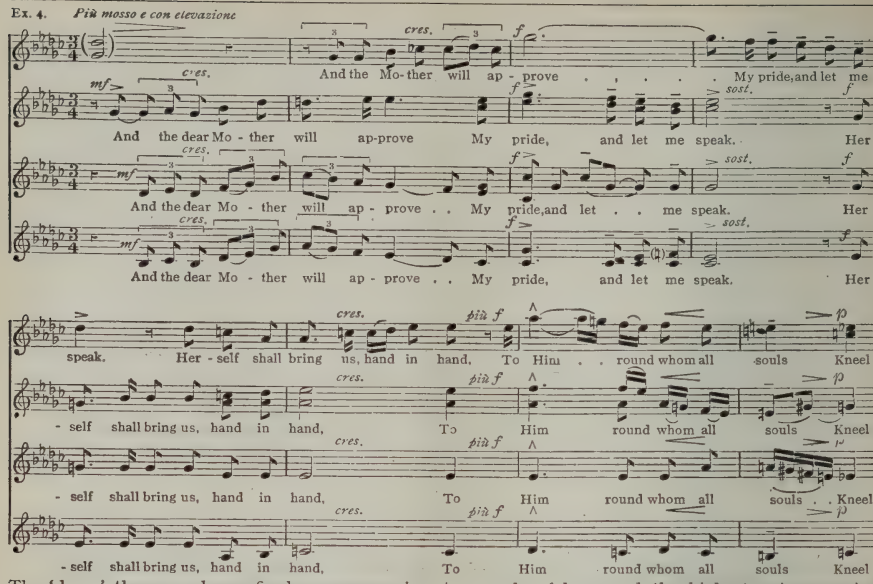



On p. 12 the second portion of it steals in via the first alto part—a beautiful bit of vocal tone-colour, this:


Tempo 1mo (non troppo lento)
Ex. 3.
pp
cres.
mf
He shall fear, hap - ly, and be dumb: Then will . . . I tell a - bout our love,
He shall fear, hap - ly, and be dumb: Then will I . . tell a - bout our . . love:
mp molto espress.
Then will I lay my cheek To his. and tell a - bout our love:
He shall fear, hap - ly, and be dumb: Then will I . . tell a - bout our love

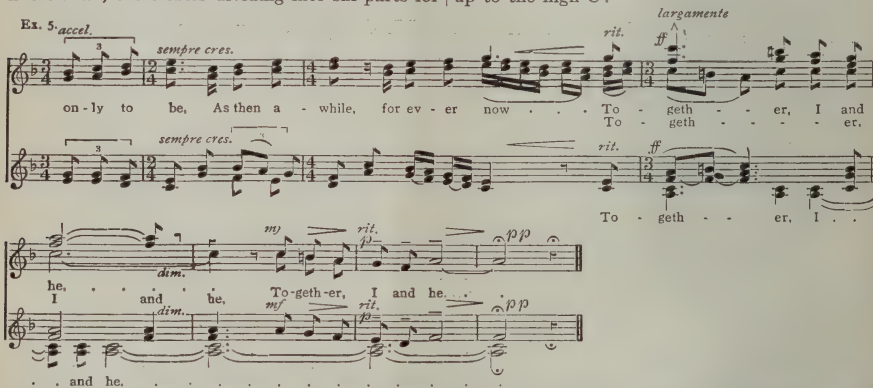
A sudden change to G flat brings us to a passage in which the second treble deals with both 'love' and 'gold bar' motives, the latter suggesting the waiting of the Mother to welcome the lover at the gold bar of Heaven. The quotation gives a good idea of the admirable texture of the music, and also shows the practical skill with which transitions that appear to be difficult are made comfortably manageable:

Ex. 4. *Più mosso e con elevazione*


And the Mo-ther will ap - prove . . . . My pride, and let me
And the dear Mo - ther will ap-prove My pride, and let me speak. Her -
And the dear Mo - ther will ap - prove . . My pride, and let . . me speak. Her -
And the dear Mo - ther will ap - prove . . My pride, and let me speak. Her
speak. Her - self shall bring us, hand in hand, To Him . . round whom all souls Kneel
- self shall bring us, hand in hand, To Him round whom all souls Kneel
- self shall bring us, hand in hand, To Him round whom all souls . . Kneel
- self shall bring us, hand in hand, To Him round whom all souls Kneel

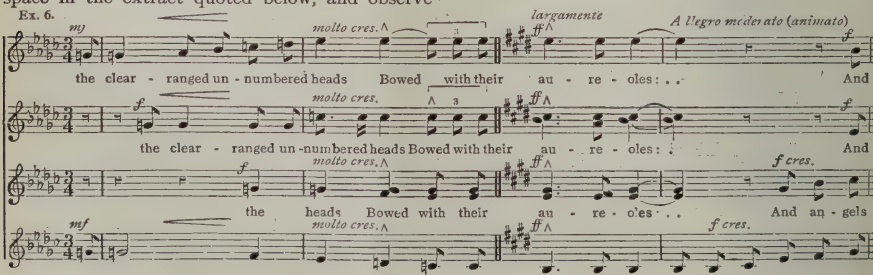
The 'love' theme makes a final appearance in a fine climax, the trebles dividing into six parts for a couple of bars, and the highest voices soaring up to the high C:

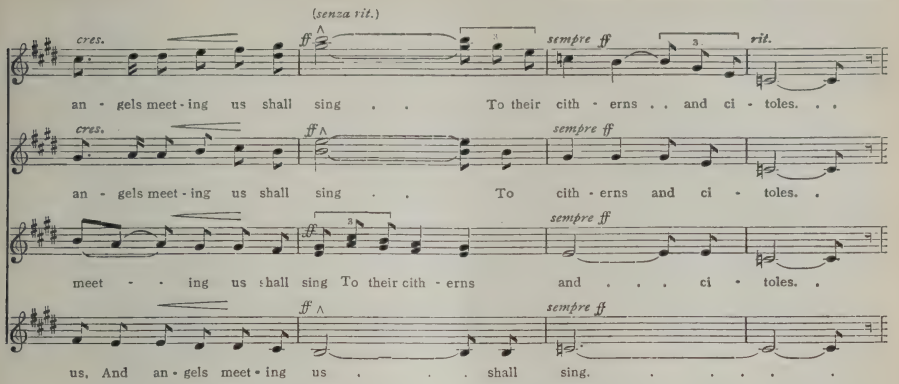
Ex. 5.



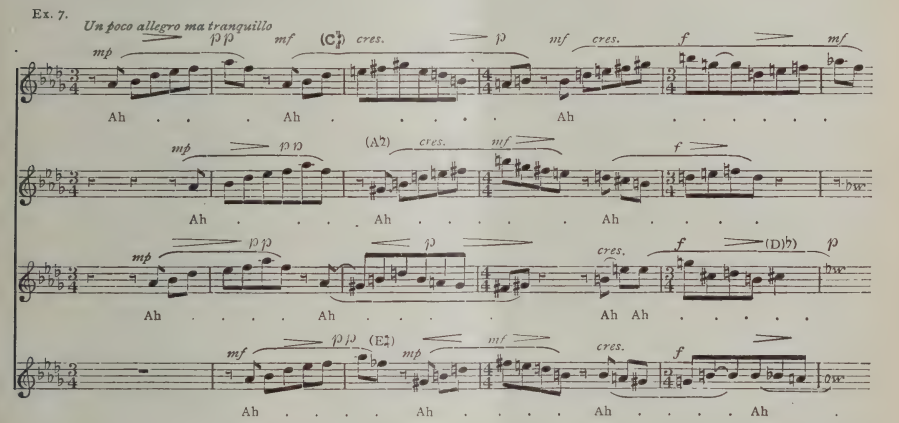

We said at the beginning of this review that all effects in music are relative. Good instances of this are seen in several climaxes. Note how two are built up and left in a short space in the extract quoted below, and observe how an astonishing effect of sonority is obtained by the outspreading voices at the peak of the climax. And it is not for nothing that each building-up begins from a single note:

Ex. 6.


the clear - ranged un - numbered heads Bowed with their au - re - oles: . . And
the clear - ranged un-numbered heads Bowed with their au - re - oles: . And
the heads Bowed with their au - re - oles . . And an - gels
the clear - - ranged heads Bowed with their au - re - oles: . . And an - gels meet - ing


(senza vit.)
cres.
ff
sempre ff
rit.
an - gels meet - ing us shall sing . . To their cith - erns . . and ci - toles. . .
an - gels meet - ing us shall sing . . To cith - erns and ci - toles. .
meet - - ing us shall sing To their cith - erns and . . . ci - toles. .
us, And an - gels meet - ing us . . . shall sing. . . . . .

The quaver theme at 'And angels meeting us' is used later to depict the flight of angels, sung by a four-part soprano semi-chorus to 'Ah.' The writing here is in nine parts, a second semi-chorus of six voices singing sustained passages to 'Ah,' while the main chorus continues the narrative. This forms the concluding portion of the work. Quotation of the whole texture is impossible, so we give only a few bars of the semi-chorus:

Ex. 7.

It will be seen that a well-equipped force is called for. It need not be large—a note on p. 16 concerning the proportions of the semi-chorus implies that the composer has in mind a choir of less than forty. The chief demand is for good, real sopranos, able to sing in the high register easily and at all degrees of power from *pp* to *ff*. Weighty contraltos are not plentiful, so Mr. Harrison is wise in writing few very low notes. The E flat occurs twice, but the general 'lie' of the second alto is comfortable for the normal choral society contralto. The music is mainly diatonic; some unexpected transitions occur, but an examination of the score shows the composer always giving an eye to that convenience of the parts which ensures safety for the whole. There is great scope for subtlety of nuance and variety of tone-colour.

Some of the *divisi* passages look rather formidable, but actually they are well within the power of a choir able to muster a group of reliable singers to act as semi-chorus. The quality of the music and the technical excellence are what we should expect of the composer; far more important, however, are its beauty and expressiveness. So much serious music of to-day is lacking in both these qualities that it is good to find them fully exemplified in a new work by a composer who certainly cannot be described as reactionary or old-fashioned. It is one more welcome sign that the pendulum has swung its full distance in the anti-romantic direction, and is now on its way back.

We warmly commend Mr. Harrison's work to the consideration of conductors, not only of women's choirs, but also of mixed-voice societies where the sopranos and altos are sufficiently accomplished and ambitious to undertake an important number on their own account.

# Gramophone Notes

By 'Discus'

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H.M.V.

Those who do not find the Prelude to 'Parsifal' afflicting in its long-windedness will welcome an unusually good recording of it, played by the Berlin State Opera Orchestra under Karl Muck. Even the afflicteds will enjoy the nobility and richness of the brass tone (D1400-01).

For most hearers Respighi's 'Fountains of Rome' is none the worse for its indebtedness to other composers—especially Wagner and Debussy. It lends itself well to gramophone use, its scoring being of the type that comes through well. With Albert Coates conducting the London Symphony Orchestra, none of its attractive colouring is lost (D1429-30).

The Suite from Manuel de Falla's 'Three-cornered Hat' inevitably loses somewhat in being detached from the Ballet. Yet it is vital enough to stand on its own feet, and its rhythmic life, vivid colouring, and authentic Spanish flavour make a highly-attractive mixture. It is capitally played by the New Symphony Orchestra under Malcolm Sargent (B2721-22).

The palm for orchestral recording among this batch, however, must go to No. D1427—'The Dance of the Fire-Bird,' from Stravinsky's Ballet, played by the Philadelphia Symphony Orchestra, Leopold Stokowski conducting. It would be hard to beat the later stages of this in vividness. For companion piece it has the Entr'acte from Act 4 of Moussorgsky's 'Khovantchina,' the sombreness of which makes it a good foil.

An outstanding event is the recording of Franck's Quintet, the performers being Cortot and the International String Quartet. Just now there is an anti-Franck feeling in some quarters; in his 'History of Music' (just published), Cecil Gray tells us that many who began by being Franck enthusiasts find his music wearing badly. There is something in this. Franck's mannerisms are of the type that do not stand the wear and tear of long acquaintance; they play too much round tricks of chromaticism, and his melodies have a way of turning on their toe instead of going forward. The intensely personal mood, too, is not for everybody—or even for anybody, at all times. Yet there is not one of Franck's representative works that does not contain much that enables us to turn a tolerant ear to the weaknesses. In the Quintet, for example, the splendid vigour of the Finale makes it easy to overlook the querulousness that just spoils the first movement. And when all is said, the anti-Franckite has to admit that the Quintet remains among the best of its class, like the Quartet, the two big pianoforte solos, and the pick of Franck's organ works. Even the Symphony holds its head up well, despite that dreadful 'Faith' motive, and the organistic scoring In these records of the Quintet the prime virtue is in regard to the pianoforte tone, which has a clarity and freedom from jar that we should welcome in solo records. The string tone tends to hardness in loud high passages. The balance is excellent. Franck enthusiasts have a good time before them here; and the 'anti' who can hear the records without weakening has my sympathy (DB1099-1102).

However much we may differ about Franck, we all join up where Haydn's chamber music is concerned. Here is the familiar D minor Quartet, Op. 76, No. 2, admirably played and recorded. The performers are the Elman Quartet, the famous violinist being joined by Bachman, Schubert, and Britt. The new party could hardly have made a better start. Sonority, balance, and variety are alike first-rate, and make this Haydn recording one of the very best of recent chamber music efforts. Not the least of its good points is the interest imparted to the canonic Minuet, which is so often made to sound mechanical (DB1146-47).

Another admirable example in this department is the record of Schubert's Quartetsatz in C minor—the first movement of an unfinished Quartet that, given completion on the same level, would have been about the best of all Schubert's chamber music. The players are the Budapest Quartet (D1421).

Among the trickle of small beer served up by 'cellists such a work as Brahms's Sonata in E minor stands out as an example of courage and enterprise. Beatrice Harrison and Gerald Moore play it capitally. Specially striking is the wide range of variety and power on the part of the 'cellist. This is a recording to be specially noted (D1380-82).

The sole organ record is of Harold Darke in Jongen's 'Pensée d'Automne' and Saint-Saëns's third Rhapsody on Breton Airs (C1468). The highly-coloured Jongen piece comes through very clearly; the Rhapsody doesn't give us all we want of the climax, but it, too, is clear. By the way, once more the labelling has to be pitched into. Saint-Saëns's piece is described as 'Rhapsody in C,' whereas it begins in A minor and ends in F. Apparently the office boy is told to look at the copy in order to find the key, and, seeing no sharps or flats in the signature, the bright youth says, 'C, sir.' The inaccuracy may appear to be trifling, but such slips cause a good deal of inconvenience to publishers, who are frequently asked for works which have no existence. Saint-Saëns wrote no Rhapsody in C; there are, however, two large separate works called Rhapsody, one in E flat, the other in D flat. An order for a work as described on this label leads to a good deal of delay and correspondence. All the recording companies have to do is to follow the title-page, and if they want to know the key, ask a musician.

There are two choral recordings—the poles asunder in musical value. The choir of Westminster Cathedral is heard in Palestrina's 'Missa Papæ Marcelli' (C1473-76); and the St. Margaret's, Westminster, Choir, sings a couple of hymns ('Lead us, Heavenly Father' and 'The Voice that breathed o'er Eden') and Stainer's 'Sevenfold Amen' (B2531).

The Palestrina records are curiously unequal. The Kyrie is very vague, and this makes the first record of the set a good bit below the rest in value. The Gloria is very fine (C1474), and the Benedictus runs it close (C1476). But the whole set presents an opportunity which should not be missed of studying one of the greatest of Church music masterpieces. The purchaser of the records will be wise to go to the further trifling cost of a vocal score (Novello, 3s.). The tone of the choir is excellent, though some of us may find the boys inclined to be hooty at times. Power contrasts might be more vivid, but the performers may

have taken the view that overmuch variety in that direction may rob the music of the impersonal character which is one of its chief beauties. The St. Margaret's wedding hymns are well sung, with effective use of descant and alternation of accompanied and unaccompanied verses.

The only vocal solo record is of Barbara Kemp in a couple of extracts from 'Der Rosenkavalier,' the orchestra being that of the Berlin State Opera, under Leo Blech. I do not feel that Madame Kemp's singing has enough of the sheer musical charm that the music needs, and which is so evident in the playing of the orchestra (D1431).

COLUMBIA

Here the accent is on the Schubert Centenary, with a very notable batch that includes three big works calling for more detailed discussion than space allows. As a general remark, let it be said at once that all are worthy of the music and the occasion.

The Octet in F (L2108-13) is played by the Léner String Quartet, joined by C. Hobday, C. Draper, E. W. Hinchliff, and Aubrey Brain—four Englishmen distinguished enough for any company. The fact that we don't get quite enough double-bass indicates that the problem of tonal foundation is not yet fully solved. The tone and vigour in the loud passages are first-rate, but as the long work progresses one is conscious of some lack of power contrasts. More could be done in the direction of soft playing, apparently, in the slow movement above all. How many of us know the Octet? It is so full of attractive music that it ought to have a more frequent show in the concert room. Why shouldn't it be heard (at least in part) at the coming 'Proms'? The Beethoven Rondino (for wind octet) and the Septet are trotted out occasionally at orchestral concerts (I believe the former is played at every season of 'Proms'); but the Schubert work beats them both hollow. I suggest that at the coming series, a couple of its best movements should replace the Rondino.

Assuming that only one of the Trios could be recorded, the choice naturally fell on the great work in B flat. This has already been recorded by H.M.V., with the Casals-Cortot-Thibaud combination. Damaging comparisons are being made, but the performance of d'Aranyi, Felix Salmond, and Myra Hess gave me no impression of inferiority. There is a danger of our too readily taking it for granted that the Casals-Cortot-Thibaud Trio is unapproachable. Anyway, those who want anything better than this Columbia performance are hypercritical. I hope the Company will give us further chances of hearing these three fine players together. The ensemble is such as to rule out individual mention, but I feel a word is due to the excellence of the pianoforte tone (L2103-06).

For the 'Trout' Quintet (L2098-2102) the players are John Pennington, H. Waldo Warner, C. Warwick Evans, Robert Cherwin, and Ethel Hobday. Here again the pianoforte sounds like itself at its best, instead of suggesting an instrument ready for the knacker's yard. As I have frequently said in this connection, the almost invariable purity of pianoforte tone in chamber music points to bad methods on the part of pianoforte soloists. I cannot believe that there is any excuse for such a disparity as exists between the tone of the instrument in ensemble work and of the same medium (and often the same player) in solo work. In all respects this recording of the Quintet is of high standard.

After these big sets of records we come to a modest 10-in. disc of unique quality and interest. It gives us Sir George Henschel singing, to his own accompaniment, 'Das Wandern' and 'Der Leiermann' (D1621). Were the singer a man in his heyday the performance would be outstanding; as he is in his seventy-ninth year it is astounding. I defy anybody to point to a single detail in the performance that suggests the septuagenarian. In voice and pianoforte-playing alike there is a zest and a finish that puts many a young singer to shame—in fact, not many young men to-day sing rapid passages with anything like the clarity shown in this performance of 'Das Wandern.' Having emerged from his retirement, Sir George should be persuaded to stay out a bit longer and add to the slender store of fine *Lieder* records.

Not content with these Centenary works, the Company has issued several important orchestral recordings—Strauss's 'Don Juan,' by the Royal Philharmonic Orchestra, under Bruno Walter (L2067-68); the 'Rakoczy' March and 'Dance of the Sylphs,' from Berlioz's 'Faust,' by the Hallé Orchestra (L2069); and a dozen movements from de Falla's ballet, 'El amor brujo,' conducted by Pedro Morales (9390-92).

There is a lack of finish about the 'Don Juan'—for example, the attack of upward-rushing passages for strings is often ragged. On the whole, I should describe the records as merely good instead of first-rate. The 'Rakoczy' March is less exciting than I have heard it before per gramophone. I fancy that Sir Hamilton Harty's crusade on behalf of Berlioz will fare better if he can persuade the Company to let him loose among some of the less familiar works—the things that the Berlioz disciples talk to us about but which we never hear. The de Falla records are, I think, the most attractive of this group. The music very well bears transference from the stage, and the glowing colour and strongly marked rhythms are capitally reproduced.

In the way of light work there are a couple of Waltzes of the old type—Vollstedt's 'Lustige Bruder' and Gungl's 'Hydropaten'—played by the New Concert Orchestra (apparently a New York body), conducted by Anton Weiss (9388); and Albert Sandler and his orchestra play Percy Fletcher's attractive 'Folk-Tune' and 'Fiddle Dance' (4854).

The Grenadier Guards Band, under Captain George Miller, plays Ketèlbey's 'By the Blue Hawaiian Waters' and 'Jungle Drums' (9411).

One may sympathise with Lionel Tertis on the shortage of original works for his instrument and at the same time question his choice of music for transcription. The characteristic tone-colour of the viola is fatal to a good deal of violin music; Mozart's Sonata in A (K. 305) is, therefore, a bad shot, I venture to say. Nor do I feel that his playing is as good as usual. This impression may really be due to the instrument, but certainly there is at times a stiffness that Mozart, of all composers, cannot stand (L2070).

Gaspar Cassado, the 'cellist who made so successful a debut recently, is up to form in his latest record—a Haydn Minuet and Popper's 'Chanson Villageoise' (D1613).

'When in doubt, play the "Liebestraum,"' seems to be the motto of performers on all sorts of instruments. Here is Mr. Pattman, making a highly orchestral effect with it on the Compton Theatre organ. This is an exceptionally good record of its kind (4838).

The saxophone has possibilities as a solo instrument, chiefly on the score of range and agility. But its tone soon palls. Rudy Wiedoeft is described as 'the Sammons of the Saxophone,' and certainly he does dexterous things with a Beethoven Minuet and his own 'Valse Manzanetta,' without being able to make us forget the fatal tendency of the instrument to snivel (4839).

Three choirs—two fra' Sheffield—have been recorded. Sir Henry Coward conducts his singers in Spohr's 'As pants the hart' and Barnby's 'Break forth into joy.' I do not like the soloist in the former; the tone is unsteady, and there is a lack of ease. The Barnby anthem is too strenuous, and the women's voices tend to shrillness. The organ records well (9387).

The Salisbury Singers, in Festa's 'Down in a flow'ry vale,' are clearly aiming at the free rhythm that comes from attention to verbal values; but they haven't got the knack of making it sound natural. And they overdo the expression badly. This charming old piece doesn't call for soulfulness. It needs a somewhat quicker pace and a far lighter touch than it gets here. The party is more in its element in Macy's 'Pickaninny Lullaby' (4840).

The Sheffield Orpheus Male-Voice Choir must increase its resources in the way of variety. At present it is content to plod along on a level *forte*. 'There is a tavern in the town' lacks gusto; and there is no conviction about 'The Lincolnshire Poacher.' The refrain, 'Yes, 'tis my delight, On a shiny night,' is sung so primly that I found myself going on, in the approved Savoy manner, 'Yes, 'tis their delight,' &c. These Sheffield singers should hear this fine song done (as I have heard it) by a choir of genuine rustics, most of whom know all about illicit hares. It really *is* their delight on any old night (4841).

Vocal solo records are of Norman Allin in the 'spiritual,' 'Were you there,' and Farrar's 'Brittany' (D1614); Clara Butt in 'Home, sweet home' and Nevin's 'O that we two were maying' (X339); and Robert Easton in Glinka's 'Midnight Review' and 'Hybrias the Cretan' (9412). I have never heard Allin's voice sound finer than in this record, though I don't feel that the 'spiritual' is his song. Dame Butt employs a method of breathing that is both noisy and over-frequent; a detail of that sort apparently doesn't matter when a singer is eminent. Mr. Easton has a fine voice, but (at all events in these songs) is a good way off from singing finely. Glinka's song has neither variety, drama, nor atmosphere, and poor old Hybrias is not even clearly defined in notes, and also suffers from some clipped time—*e.g.*, the phrase, 'Down in a trice,' almost every time it occurs. I recommend Mr. Easton to turn on the Henschel record mentioned above, and take an object-lesson in clarity and rhythm.

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P.S.—I have to point out that the Gramophone Notes appearing in the *Weekly Dispatch* over the *nom-de-plume* 'Discus' are not by me.

## NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

### XXXV.—Robert Jones

Not a little confusion has been caused by the fact of two contemporary individuals named 'R. Jones' having been interested in companies of boy players in the last years of Elizabeth. However, the Christian name of the elder was Richard, while his junior was Robert. Further, it is well to bear in mind that Robert Jones, Mus.B., was dead in 1618, whereas Richard Jones, the actor-musician, was in Germany and Poland with Robert Dowland, the son of John Dowland, from 1617 to 1623. And it need hardly be said that the subject of the present article is a very different person from the Robert Jones who flourished under Henry VIII.*

Quite a prolific composer and lutenist was Master Robert Jones, yet his latest biographer, Dr. Fellowes, regretfully tells us that little is known of him, and that the dates of his birth and death are unknown. Fortunately, I have succeeded in adding a little to the biographical details given by the late William Barclay Squire, Mr. Henry Davey, Dr. Fellowes, and Mr. Philip Heseltine, and I want here to express my indebtedness to my old friend W. J. Lawrence for some new light on Jones as co-patentee of Porters' Hall, in Blackfriars.

It has been assumed, too hastily, that Jones was really the author of the ballad, 'Farewell, dear love, since I must needs be gone,' snatches of which are sung by Sir Toby Belch in 'Twelfth Night,' but it is evident, as Sir Sidney Lee writes, that Jones mostly collected 'ditties by divers gentlemen,' and that Sir Toby Belch 'borrows in the play several specimens of the same kind, which were already of old standing.' Yet it is distinctly to Jones's credit that he collected and arranged folk-songs of his day, and so preserved them from oblivion.

It is safe to assume that Robert Jones was born about the year 1575, and that he was a Welshman; and it is certain that he studied at Oxford, where he graduated Mus. Bac. from St. Edmund Hall in 1597. He found a patron in Sir Robert Cecil, then all-powerful with Queen Elizabeth, and, in 1600, put together his 'First Book of Ayres,' published in 160?, and dedicated it to Sir Robert Sidney, first Earl of Leicester. In this volume (Book 1, No. 12) occurs the Shakespearean song, 'Farewell, dear love' ('Corydon's Farewell to Phyllis'). This rare work was printed by Peter Short 'with the Assent of Thomas Morley,' and a copy—lacking title-page, dedication, and address to the reader—will be found in the British Museum.

So successful was Jones's first publication that he followed it, in a few months, with a 'Second Book of Songs and Airs,' in 1601. This second volume was set for 'the Lute, the Bass Viol the plain way, or the Bass by Tablature after the leero fashion,' and was printed by 'Peter Short for Matthew Selman, with the assent of Thomas Morley,' and dedicated to Sir Henry Lennard. In the same year (1601) Jones's madrigal, 'Fair Oriana seeming to wink at folly,' was included as No. 21 of the 'Triumphs of Oriana.'

* *See* article, 'Robert Jones,' in 'Early Tudor Composers' (Oxford University Press).

There is a lacuna in the data of Jones's biography between the years 1602 and 1606, but Mr. Lawrence thinks it fairly certain that he was in Germany from 1602-05. We next hear of him in 1607, when he published his 'First Set of Madrigals for 3, 4, 5, 6, 7, 8 parts, for Viols and Voices, or for voices alone, or as you please,' some of the madrigals being dedicated to his old patron Sir Robert Cecil, who was at that date Earl of Salisbury. In the following year (1608) appeared his 'Ultimum Vale, or the Third Book of Ayres of 1, 2, and 4 Voyces,' followed by 'A Musicall Dreame, or the Fourth Booke of Ayres, in three parts, for Lute, voices, and Viol da gamba,' in 1609. Finally, in 1611, came his well-known 'Muses Gardin for Delights, being the fift Booke of Ayres,' the only known copy of which is now in the Huntington Collection at New York, but of which an excellent edition, by W. Barclay Squire, was issued by Blackwell in 1926.

Dr. Fellowes says that Jones, 'in conjunction with Philip Rosseter,* was granted a patent, in 1610, to train a school of children, to be designated, "the children of the revels to the Queen,"' but the Jones whose name appears in the patent was Richard, not Robert, and, as has previously been stated, Richard was an actor. From the Malone Society's 'Collections' (I. 271) we learn that the patent of January 4, 1610, was granted to Robert Daborne, Philip Rosseter, John Tarbock, *Richard* Jones, and Robert Browne. However, on June 3, 1615, a patent was granted to Philip Rosseter, *Robert* Jones, Philip Kingman, and Ralph Reeve, to erect a theatre in Jones's house (Porters' Hall), 'in Blackfriars near Puddlewharf'—in reality, to empower the patentees to continue their dramatic performances in 'Lady Saunders's house, known as Porters' Hall, now in the occupation of Robert Jones.' After a few sporadic entertainments, however, the patentees, on January 26, 1616, were obliged to have the theatre taken down, owing to the interposition of the Lord Mayor and Aldermen of London.†

Meantime, Jones contributed three pieces to Sir William Leighton's 'Teares or Lamentations of a sorrowful soul,' in 1614. From 1615 to 1616, apparently, he was more or less devoted to the interests of the Children of the Queen's Revels, the Prince's Players, and the Lady Elizabeth's Players, but with the demolition of his house his fortunes must have declined, and we hear no more of him after the year 1617.

There are signs that Jones's music was popular in the closing years of Elizabeth. His ayre, 'My mistris sings none other song' ('First Book of Songs and Ayres,' 1600), was sung by Franchschina in Marston's 'Dutch Courtezan,' in 1605, and is quoted more than once by James Shirley; and Dutch words to the tune are printed in Starter's 'Boertigheden' (Amsterdam, 1634). Another song from this book, namely, 'Love wing'd my hope,' was reprinted in Jackson's 'English Melodies,' published by Dent, in 1910; and a third song, 'Now what is love?' (words by Sir Walter Raleigh), was sung in Heywood's 'Rape of Lucrece.'

Notwithstanding Jones's fame, it is strange that there are only two part-books of his madrigals now surviving, although six numbers are in the Fétis Library, at Brussels, in Thomas Myriell's MS. (No. 3095). One of his madrigals arranged for six viols is in the British Museum (Add. MSS. 37,402-06).*

Jones did not altogether neglect sacred music, for the Christ Church Part-Books not only have the music score of his full anthem for five voices, 'Singe joyfully,' but also the setting of four songs from his 'Second Book of Ayres' (1601); and the words of one of his anthems are quoted in the Rev. James Clifford's 'Divine Services and Anthems' (1633).

## DR. FRANK BATES'S RETIREMENT

The retirement of Dr. Frank Bates from the organistship of Norwich Cathedral closes a long and distinguished public career, forty-three years of which have been spent as 'chief musician' of the East Anglian city. As he had previously held posts at St. Baldred's Episcopal Church, North Berwick (1873-81), and St. John's Episcopal Church, Edinburgh (1881-85), in addition

*Photo by*] [*A. E. Coe & Son, Norwich.*

to a preliminary period as assistant at Holy Trinity, Leamington, his length of service in the organ-loft has been exceptionally long. At the time of his appointment to Norwich he was one of the youngest Doctors of Music in England, having taken the degree at Dublin two years before, when only twenty-seven years of age. During his long tenure of office at the Cathedral

* *See* article on Rosseter in present series, No. XXX. (December, 1927).

† By a strange slip Mr. Peter Warlock ('English Ayre,' p. 81) says that this was the Company of the Queen's Revels 'for whom Ben Jonson wrote "Cynthia's Revels" and "The Poetaster."' The boys for whom Jonson wrote were the Children of the Chapel Royal.

* Dr. Fellowes has edited and published the five sets of Jones's Ayres in song-form in his admirable 'English School of Lutenist Song-writers.'

he has served under six Deans, and has seen the re-opening of the Choir and Nave after renovation, the installation of a new organ, and the reorganization of the Choir School. The Norwich Diocesan Church Choral Association, which was almost defunct forty years ago, was revived by him soon after his appointment. It has done much to raise the standard of Church music in the county, and its present vitality was shown on May 31, when at the Triennial Diocesan Festival of the Association a thousand singers, drawn from over twenty parish churches, took part in a fine service. The conducting of this Festival was Dr. Bates's last official act, and a more fitting conclusion to his career could hardly be imagined.

Music at Norwich owes much to Dr. Bates, apart from his long and devoted services to its Cathedral. For nearly thirty years he has directed the Norwich Philharmonic and Choral Societies, and it would be difficult to over-estimate the valuable influence of this part of his work on the musical enterprise and taste of the district. In a recent issue of the *Morning Post*, Mr. Basil Maine (himself a Norwich man, and therefore able to speak from direct knowledge) paid a tribute to Dr. Bates's extra-Cathedral activities. After giving some particulars of the work of the Philharmonic Society, Mr. Maine wrote :

> The work of this Society is overshadowed, so far as renown is concerned, by the Norfolk and Norwich Triennial Festival ; but without gainsaying the importance of the Festival in the slightest, there is no doubt in my own mind that the foundations of musical enterprise at Norwich have been laid by the Philharmonic Society ; which is as much as to say that they have been laid by Dr. Frank Bates, for he it is who, in a quiet, unostentatious way, has been chiefly responsible for the active life of the Society.

A leading article in the *Eastern Daily Press*, written when Dr. Bates's retirement was announced, contained a warm eulogy on the part played by him in the post-war rebuilding of the musical life of Norwich :

> Those who have watched the course of the musical activities of the Cathedral and the city since the war will recognise how deeply indebted all must be to Dr. Bates's intense enthusiasm and devotion to his art. It has been a period fraught with tremendous difficulties, as all transition periods must be. The process of recovery from such a cataclysm, difficult as it was in the material pursuits, was infinitely more so in the cultural arts. Without the inspiring energy of Dr. Bates, arising from a rooted determination to rebuild the edifice of the musical life of Norwich, the task which would have fallen to his successor would have been almost impossible. That such a rebuilding should have fallen to a man of his years might have spelt at worst, disaster, or at best no more than a holding of such ground as remained. But the last two or three years of musical activities at Norwich have shown that almost, if not all, of the lost ground has been recaptured. Artistically, if not actually in terms of numbers, the musical life of the city is as full and as fruitful as ever it was.

Such appreciations as this and many others which Dr. Bates has received will do somewhat to temper the regret with which he lays aside an office so long and happily filled. We join in the general wish that he may enjoy many years of well-earned leisure.

## 'THE EGYPTIAN HELEN'

On June 6 'The Egyptian Helen' of Strauss and von Hofmannsthal was produced at the State Theatre, Dresden, with all the pomp and circumstance which a Strauss *première* involves. It was at least as brilliant an occasion as the first production of 'Elektra' or the 'Rosenkavalier.' And, as far as first-night auguries go, the new opera bids fair, for reasons which will presently appear, to be the greatest popular success of the whole series.

The press of Germany has devoted a great deal of space to von Hofmannsthal's libretto, in many cases more than to the music. It is an interesting libretto, with many weak points and a good deal of obscurity, which the music of Strauss has frequently cleared away. It deals with the reconciliation of Helen and Menelaus after the fall of Troy. The author has told the world that the question of how the famous couple established the *modus vivendi* had occupied his mind ever since he was a school-boy (just as nowadays a great many of us wonder what happened to Mr. and Mrs. Pinkerton after the Butterfly episode). He has taken as his *leitmotif* the story told in the Odyssey by Homer that, after her return to Sparta, Helen mixed a drink of Lethe for Menelaus whenever she suspected that his memory was straying back to the old days of Troy. Indeed, many potions of forgetfulness are mixed in the course of the two Acts. Without discussing the metaphysics of Helen and Menelaus any further, it will be enough to state briefly that Menelaus is at first determined to exact vengeance from the faithless Helen, but at the end he is enslaved again by her will-power and beauty. That is the main, indeed the only, subject of the libretto. The work might have ended with the first Act ; the second Act merely shows how irresistible is Helen's power, for the sheiks of the desert, to which Helen and Menelaus are carried, fall ready victims to her.

As already said, much of Hofmannsthal's psychology is extremely subtle and very ably indicated, but Strauss sweeps it all aside almost in the same way as Wagner throws his metaphysics to the wind when he writes the love-duet in 'Tristan.'

From the musical point of view the score is a striking proof that a man of sixty-four is not inaccessible to new ideas. In one sense the music takes 'Ariadne' as its starting-point ; in others it is wholly different, if only because in 'Ariadne' Strauss contented himself with a small orchestra. Here he employs the full apparatus. The great new departure in 'The Egyptian Helen' is that in aiming at the production of a 'classical atmosphere, such as that created by Goethe in "Iphigenia,"' Strauss has adopted a vocal style which is practically new for him. His vocal line is almost throughout broad and stately, but he has not modified the rapid, incisive utterance of his orchestra. This new method gives the hearer many surprises.

As an almost necessary consequence of this 'classical' ideal Strauss often indulges in normal full-closes, and a good many passages are in what the Germans call 'geschlossene Form.' It may be said at once that in the manipulation of his material Strauss's skill is as dazzling as ever, although (or perhaps because) he apparently has less room than usual in his colour scheme for extreme hues,

which he employs only when he wishes to emphasise some specially dramatic effect. Every page of the score bears the unmistakable hall-mark of Strauss, and yet it is different from any other score which he has produced. He scatters dissonances over his pages much more sparingly than of old, rarely using them simply for their own sake. His melodic invention is as fertile as ever. Strauss himself has said he was afraid the music was tuneful, and his fear was not groundless. There will, no doubt, be much difference of opinion as to the value of his actual ideas. Some will say that the melodies are sugary and effeminate, but the power of the orchestral commentary is sufficient to counteract any impression of weakness.

Many of the principal themes in the score are extremely reminiscent of much that Strauss has written in the past. In one or two places it almost looks as if he was deliberately quoting from himself, relying on his skill to create variety by means of dexterous treatment. Even one of the waltz themes from the 'Rosenkavalier' is present, and we are constantly being reminded of the more peaceful passages in 'Elektra,' such as the Recognition Scene, of the trio in the 'Rosenkavalier,' and of passages from 'Tod und Verklärung.'

'The Egyptian Helen' contains an unusually large proportion of numbers which can be separated from the context as independent pieces. The first of these is the imposing passage in which Helen bids Menelaus drink to her, which might almost have been inspired by Gluck. The opening soliloquy of Helen in the second Act is of great dramatic force. The trio (two sopranos and a tenor) which ends the first Act is another inspiration which proves Strauss to be among the very great ones, and it is almost equalled by another trio in the second Act, which leads up to the wild incursion of the sheiks and their army, and prepares the way for the glittering Epilogue. It may be objected that this last orchestral outburst is theatrical music, but it is also a remarkable piece of harmonious polyphony, and goes straight to the point, which, after all, is not a defect in operatic music.

One other characteristic in the music deserves to be mentioned. In the music of the inhabitants of the desert Strauss has almost invented a new style of Orientalism in sound, which merits our gratitude. He has entirely eschewed the tricks to which lesser composers have recourse. He succeeds in producing the effect he desires without augmented seconds and wearisome reiteration of phrases of squealing oboes.

For these reasons, whatever may be the judgment of the austere musician, 'The Egyptian Helen' seems destined for a career of remarkable popularity. The number of applications that were at once made for its production on various European stages was exceptionally large, and it is already decided that it will be produced at New York in November.

The performance was one of exceptional excellence. More artistic mounting has seldom been accorded to any work, and the singing of the chief parts could hardly have been better. Fräulein Rethberg in the title-part returned to the scene of her old triumphs, and her singing was beyond all praise. The way in which she continued to sing high A's, B flats, and B's, with unvarying beauty of tone and subtle variety of colour, was nothing short of astonishing. Fräulein Rajdl, of Vienna, as Aithra the Sorceress, also did extraordinarily fine work, and the contrast between her voice and methods and those of Fräulein Rethberg added dramatic point to the whole. Herr Taucher as Menelaus is both a real Wagnerian tenor and a powerful actor. It is somewhat surprising that Strauss did not make Menelaus a baritone. The other artists were all good, but they helped to increase our admiration for the authorities at Covent Garden, who have managed to find singers free from the most aggressive Teutonic characteristics. A. K.

[Another notice of the opera, by Dr. Adolf Weissmann, our Berlin correspondent, appears on p. 657.]

## Occasional Notes

The Report of the Tonic Sol-fa College for the year ended March 31 deals in a spirited way with the Board of Education's proposal to abandon the use of Tonic Sol-fa notation. We hope that all readers interested in choralism, and especially in the teaching of singing in schools, will support the College in the stand it is making against the Board's proposal. At the recent Conference summoned by the College to discuss the matter, ample evidence as to the importance of retaining the Sol-fa notation was forthcoming from such authorities as Sir Henry Coward, Mr. Robert McLeod, Mr. Arthur Stork (Music Superintendent to the Bradford Education Authority), Mr. Field-Hyde, Dr. John E. Borland, Dr. W. G. Whittaker, &c. We are aware of the arguments against the Sol-fa system, but they weigh little in the scale compared with the evidence in favour which festival adjudicators encounter time after time. When judges find, as they do, that the bulk of the safest part-singing, and practically all the notable feats in sight-singing, are achieved by Tonic Sol-faists, they naturally wonder why anybody should suggest the scrapping of that notation unless similar results can be proved to be obtainable from the use of the Staff.

We agree that nobody should be content with Sol-fa alone; the Staff, as the universal and historic notation, should be familiar as well. Similarly, all those brought up on the Staff would benefit by a grounding in Tonic Sol-fa, especially if they are singers. The dual notationist is, in fact, the best-equipped musician. But in the early stages of singing-class work, whether in schools or in choral societies, the Tonic Sol-fa notation should be used for two reasons: (1) it gives results very quickly, and so leads singers on instead of discouraging them; (2) it develops from the start a clear mental perception of the relationship between the degrees of the scale—a valuable sense that many Staffites never acquire. It enables the singer to *think* musically, and so avoid slavish dependence on an instrument. Those who recommend that it should be dropped in favour of the principle of applying the movable *doh* direct to the Staff, overlook the fact that already sight-singing is too often neglected on the ground of lack of time. As the Sol-fa notation is by far the most expeditious means of learning to read, the time-table difficulty will be increased by

the substitution of a system that, with all its excellences, is undeniably slower.

It is impossible to avoid an impression that the campaign against the letter notation is inspired by mere personal fancy rather than by a consideration of practical results. The Tonic Sol-fa College Report, for example, describes a demonstration of sight-singing at which—

> . . . Dr. Somervell, Mr. Richards (Chief Inspector of Education in England and Wales), Sir Henry Hadow, Sir Hugh Allen, Dr. John Borland, and Dr. Whittaker heard the children from two London elementary schools (not taught on Dr. Somervell's plan), one for boys and the other for girls, sing at first sight from the Sol-fa notation the most difficult test that has ever been given to children, to the surprise, delight, and satisfaction of all present. After this an ear-test, which was played on the pianoforte, was taken down in the Staff notation, and another sight-singing test, this time in the Staff notation, was sung to the entire satisfaction of the audience. Dr. Whittaker, rising to address the audience, declared that after hearing such results his advocacy of the cause of Tonic Sol-fa was almost unnecessary. Dr. Somervell, on the other hand, a little more than a month later declared that Tonic Sol-fa is to be scrapped!

The Report asks whether Dr. Somervell can produce anything like the above results from the schools that are following his plans: 'If so, let him do so, and we will believe.'

A prime factor in musicianship is the ability to read at sight. As the quickest and safest results in vocal sight-reading are obtained by the use of Tonic Sol-fa,* that notation should be retained, at all events during the early stages of class-singing. The Staff should be added as soon as possible, but the foundation should be Sol-fa; and if time admits of only one method being taught, the method preferred should be that which gives the maximum of results with the minimum expenditure of time, labour, and money. Our personal regard for Dr. Somervell cannot prevent us from saying frankly that we consider his proposals to be a menace to the musical education in the schools, and therefore, in the long run, a hindrance to music in the country as a whole. Sir Hugh Allen has spoken of 'the wonders that Tonic Sol-fa instruction achieves,' and the word 'wonders' is not too strong a term to apply to the results that are met with wherever the system is thoroughly taught. A method that has done wonders ought not to be laid aside lightly in favour of an alternative whose wonder-working powers have yet to be proved.

We said above that the anti-Sol-fa campaign appeared to be based on mere prejudice. On second thoughts we suspect, too, a touch of snobbishness—a relic of the old days when many musicians sniffed at the system as one used mainly in publications that, *quâ* music, were almost negligible. But to-day practically all the great classical choral masterpieces, and a very large proportion of modern works, are published in Sol-fa. All the evidence shows that but for this fact many important choirs (especially in the North and Midlands) would sing such works as (say) 'Gerontius' or 'The Hymn of Jesus' either less well or not at all. An attack on Tonic Sol-fa notation is, therefore, an attack on the one department of musical performance in which this country admittedly excels.

* By a happy coincidence, our 'Sixty Years Ago' extract on p. 646 contains evidence as to the sight-reading supremacy of Tonic Sol-faists at that distant period.

We have received the annual Report and balance sheet of the British Musicians' Pension Society. It records steady progress in membership, but the donations total for the year is small. The opening paragraph says that although the Society has been in existence for nearly twenty years, there are still thousands of professional musicians and patrons of the art who are unaware of its existence. It asks for greater publicity, so we gladly accord it a paragraph. Ambitious projects are in hand at the moment. A Convalescent Home is the chief. A site of twenty-three acres has been bought in a beautiful district near Dorking. The coming of age of the Society on January 1 next is to be marked (the Society hopes) by the placing on the Pension List of every original member who has reached the age of sixty. Readers may obtain a copy of the Report on application to the hon. secretary, Mr. Leonard Pinches, at the Society's offices, 21, Albert Embankment, S.E.11. We hope many will send for it, read it, and circulate it among their friends.

Sixty-six works were submitted to the judges of the British Section in the Schubert competition organized by the Columbia Graphophone Company. The first prize of £150 has been divided between Mr. Frank Merrick and Mr. J. St. A. Johnson, and a third prize of £50 awarded to Mr. Havergal Brian. Mr. Merrick's entry consisted of two completing movements for the 'Unfinished' Symphony; Mr. Johnson (who is a resident of Virginia Water) sent in a symphonic slow movement entitled, 'Pax Vobiscum,' in memory of Schubert; and Mr. Brian submitted what the official announcement calls 'an immense choral work entitled "Gothic Symphony."' The three manuscripts have been taken by Prof. Tovey to Vienna, where the International Jury will decide as to the award of the chief prize of £2,000.

In our May number we mentioned the 'spoof' supplement issued on April the First by our lively contemporary the *Dominant*, and we alluded specially to an article by Sir Richard Terry on a mythical Tudor composer, hight Nicholas Bugsworthy, as being a particularly successful piece of fooling. It has, in fact, turned out to be even more successful than Sir Richard could have anticipated, for it has been seriously quoted and made the basis of comments in a provincial paper over the signature of a well-known music critic. He says:

> But the most interesting feature to me is the article by R. R. Terry on a newly-discovered manuscript in the Bodleian library. The composer bears the very unattractive name of Nicholas Bugsworthy. Perhaps his name has had something to do with this long-continued obscurity, yet he is said to have been a composer of marvellous contrapuntal skill . . . Nicholas Bugsworthy was born about 1540, and the family name seems to have been variously spelt Boggesworthy, Boggysworthy, and sometimes Boggs, any of which would be preferable to the

afore-mentioned Bugsworthy. . . . The MS. recently unearthed contains several hundred sheets of music, the contents consisting of Madrigals, Ballets, Fa-las, and some instructions, with examples, in the art of counterpoint. It is to be hoped that some of the pieces may be published shortly, for the more we know of the music of that 'Golden Age' the more do we realise the high position held by our English composers in the development of the art.

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Perhaps if Sir Richard had given 'Norfolk Howard' as one of the alternatives to 'Bugsworthy,' the writer of the above might have smelt a rat. We ourselves passed the name without a qualm, seeing through the joke on quite other grounds. But here a curious point arises. Why did the name not arouse our suspicions?

The answer is that we had met with a Tudor composer named Bugsworthy in a recent book dealing with the Tudor period. At first we thought the authority had been Mr. Jeffrey Pulver's 'Biographical Dictionary of Old English Music,' but reference to it brought to light no more hideous names than Nicholas Staggins and Thomas Mudd. Then suddenly we remembered Mr. Morris's 'Contrapuntal Technique of the Sixteenth Century.' Sure enough, among the music-type illustrations at the end of the book were two examples of combined 7-4 and 5-4 time ('super-tripartiens quartas' and 'sesqui quarta'), the sources being given as 'Bugsworthy, Conceits and Vapours, No. 10,001,' and 'Ibidem, No. 10,002.' The title ought to have proclaimed the jest (even with that '10,001'!), for although 'conceits' belonged to the period, 'vapours' was surely an anachronism. Now, we reviewed that book, and spent so much time over the examples that we were able to point out several obscure misprints. Yet we suspected nothing, and even the fact of the sample from No. 10,002 being set to the words 'Everybody 's doing it now!' escaped our notice. Nor were we alone, for of the many reviews of the book that came our way not one alluded to so unique a feature as an elaborate joke in a treatise on a highly scientific subject. Clearly, if there was no old composer named Bugsworthy there ought to have been, and we suggest that the omission be made good by the future ascription to Nicholas of any works of doubtful origin. Our old friend 'Anon.' has earned a rest.

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The above episode is only one more example of the dangers that attend jokes about music. Some years ago there appeared in the *Musical Times* a set of bogus reviews entitled, 'Next Season's Novelties,' with numerous music-type illustrations, the whole being (we should have thought) so obvious a piece of nonsense as to deceive nobody. Yet within a few days of the appearance of the article several of the 'novelties' were ordered from Messrs. Novello! And on more than one occasion we have found readers taking our regular feature, 'Sixty Years Ago,' as having reference to events and publications of to-day. We suggest to our *confrère* in charge of the *Dominant* that in future his journal should (like the *Musical Times*) maintain a becoming gravity, and deport itself with a seemliness in keeping with the art it serves.

Readers will remember that in 1926 a choir of German students, under the title of 'Märkische Spielgemeinde,' made a successful tour in the south of England. The choir intends to repeat the visit during the coming autumn. This time they will be known as 'The German Singers,' and will tour specially in Wessex and East Anglia, singing in cathedrals and churches, club houses, town halls, or privately, wherever arrangements can be made. They offer programmes of sacred and secular music, both choral and instrumental, and also performances of a 17th-century opera with a puppet show. They will be delighted to collaborate with any local choirs, madrigal singers, branches of the English Folk-Dance Society, &c. In return, they ask for hospitality (bed and breakfast). Collections will be taken to cover local expenses, and the surplus will be shared between the Cecil Sharp Memorial Fund and the choir's (English) travelling expenses. Here is a scheme desirable in every way, and we wish it all success. The party (about thirty strong) expects to arrive at Southampton on September 24, leaving on October 25. Readers who are interested, or who may be able to arrange for some performances locally, should write to the Secretary, The National Union of Students, 3, Endsleigh Street, W.C.1.

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Composers should note that 'The Elizabeth Sprague Coolidge Prize' of a thousand dollars is offered for a chamber work written for five wind instruments (flute, oboe, clarinet, bassoon, horn), or for pianoforte and four (or five) wind instruments. The competition is open to composers of all nationalities. The judges will be Georges Barrière, Philip Hale, Ernest Schelling, Leopold Stokowski, and Carl Engel. Entries close on April 15, 1929. Manuscripts (score and parts) should be sent anonymously (with composer's name and address in sealed envelope) to the Music Division, Library of Congress, Washington. Only original works (that is, not arrangements) may be submitted, and the compositions must not have been previously published or performed.

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Mr. W. H. Brereton, the secretary of the Westminster Singers, writes to us concerning a reference in our Toronto correspondent's June notes to the Canadian tour of the 'Westminster Glee Singers.' The Westminster Singers are a male-voice quartet founded forty years ago by Harper Kearton. The title was registered, the property being specially in the word 'Westminster,' all the original singers having been members of the Abbey choir. The adoption of the title by other quartets may be prevented legally in this country, but there is no means of restraining its use by singers elsewhere. The party referred to in our Toronto notes are not the original Westminster Singers, but a recently formed group who are not blind to the advantages to be derived from the word 'Westminster.' The public is naturally unaware of the distinction, and an unfortunate result of references in the English press to the touring Westminster Glee Singers is a loss of engagements by the genuine quartet at home, owing to a natural impression that they are abroad and therefore not available. We are glad to make these facts public.

We congratulate Mr. W. H. Reed, leader of the London Symphony Orchestra, on being made an M.V.O. The honour bestowed on Mr. Reed gives the more satisfaction in that it is paid to one who belongs to a branch of the profession that rarely receives due recognition, although it probably contains more musicianship to the square yard than any other.

Judging from our correspondence, there are still many readers in a state of doubt as to the principle that determines the status of certain diploma-distributing colleges. We hope the letter from the Secretary of the I.S.M., on p. 641, will make the matter clear.

Our Busy Optimists:

Miss ——, L.L.C.M., A.L.C.M., Medallist and Prize Pianist, Teacher of Pianoforte, Theory, Harmony, Voice Production, Singing, Ukulele and Banjolele, *success guaranteed in all examinations, &c., at first attempt.* Ukulele and Banjolele played first lesson.

## CHARLES DIBDIN: A RETROSPECT

By W. A. Roberts

By a happy coincidence, on the day when appeared the letter in the *Musical Times* requesting the loan of any papers or documents which would be helpful in the preparation of a book dealing with Charles Dibdin and his sea-songs, I came across a copy of the Admiralty edition of Dibdin's songs, with a memoir by his son Thomas Dibdin. (Published, 1875, by Messrs. George Bell.) The quaintly characteristic illustrations by George Cruickshank are alone worth the shilling for which the book passed into my possession, and the list of patrons and subscribers makes interesting reading, well worth another shilling. The little volume stimulated a desire to know something more about Dibdin than the mere fact that he wrote 'Tom Bowling,' 'Blow high, blow low,' and 'The Jolly Young Waterman,' and one or two other songs. Not many people know that Dibdin wrote about thirteen hundred songs, and that his two sons, Charles and Thomas, produced nearly double that total. If they had written ten times as many, it would not have mattered, except as a dreary record of futility, to judge from examples available. But their father's case was very different, and a survey, however brief, of his life and life-work leads to the conclusion that Dibdin was a rare blend of poet, musician, and interpreter.

The Admiralty edition of 1875, a reprint probably of an earlier one, is sufficient testimony of the high opinion still cherished of Dibdin's sea-songs—written, by the way, by one who never was at sea, but who yet had acquired a remarkable and accurate knowledge of nautical phraseology.

Of the first edition, Queen Victoria subscribed for fifty copies, Queen Adelaide, fifty copies; Earl Minto and the Lords of the Admiralty, five hundred copies; John Murray, thirteen hundred copies; the Elder Brethren of Trinity House, a hundred copies; Friends in the New Zealand Board, a hundred copies; Hon. Edmund Byng, seventy copies; Lord Yarborough, fifty copies; and Miss Coutts Burdett, forty copies. Many other distinguished people, Dukes, Duchesses, Lords and Ladies, Admirals and Captains, also appear in the list, which includes Charles Dickens, Samuel Lover, Mr. Novello, John Parry, and Sir George Smart.

Anyone interested in the life and history of this remarkable man may be recommended to study the memoir written by George Hogarth, in the two volumes published in 1848 by G. H. Davidson, London. These contain the music of a number of his songs, with new pianoforte accompaniments by Lancelot C. Purday, Westrop, and Hogarth. The memoir states that Charles Dibdin was born at the village of Dibden, near Southampton, in 1745, and in early years was removed to Winchester, where he was placed under Peter Fussell, the Cathedral organist, who taught him his notes, and gave him some instruction in the rudiments of music. Later, Dibdin appears to have cherished an idea of becoming Fussell's successor. But even at the height of his fame Dibdin never possessed more than rudimentary musical learning and skill. He was never even able to put a correct bass to one of his own songs, and in his harmonies there were palpable errors. Perhaps Fussell was a poor teacher, although a respectable Church musician. But it was probably Dibdin's own fault in being

*Photo by* [*Reg. A. Wood.*

an impatient pupil; no doubt he regarded his natural gifts of an excellent ear and a turn for tune as sufficient outfit for a composer. Certainly his inexhaustible fund of melody usually carried him through. In later years, however, he was so bold as to publish a didactic poem, 'The Harmonic Preceptor,' and two books of instruction entitled the 'Musical Mentor' and 'Music Epitomised,' in which he tried to teach what he did not know. He seemed to be unaware of his limitations.

Singing and harpsichord playing were branches of music which he taught himself by teaching others, and when he settled in London, at the age of seventeen or eighteen, he was able to support himself in this way, and soon to obtain employment as a chorus-singer at Covent Garden Theatre. Handel had died a year or two before Dibdin's arrival, but Handel's famous tenor, Beard, took

the gifted youth under his wing, and encouraged him to compose the poetry and music of a little pastoral drama, 'The Shepherd's Artifice,' in 1762, when he was seventeen years of age. Circumstances also threw him in the way of Garrick and Isaac Bickerstaffe, a great stroke of luck which provided him at the very start with an outlet for the employment of his manifest talent in its own special line—theatre music. With Dr. Arne he would necessarily become acquainted, and also with Arne's daughter Susanna, another of Handel's favourite singers who had sung the contralto airs in 'The Messiah' at its first performance at Dublin in 1742.

Dibdin appears to have taken Arne as his model. I remember reading an article in which Arne was classed as 'no eagle,' but always to be respected as a musician conspicuously safe and reasonable. In his day, although 'no eagle,' the composer of 'Rule, Britannia' was the most popular and prolific composer of English opera. Arne appears to have been less under the influence of Handel than other musicians of the period. His style was essentially English, and he wrote melodies which touch the mind and ear of the average listener, even at the present day. Dibdin's melodies were often just as tender and touching as Arne's. After his early success Dibdin followed it up by writing a long series of similar works for various theatres. A list of at least seventy testifies to his unfailing versatility and unflagging industry.

Here are the titles of a few: 'The Maid and the Mistress,' 'The Institution of the Garter,' 'The Ladle,' 'The Brickdust Man,' 'The Two Misers,' &c. It is recorded that 'The Padlock' (1768) netted £1,700 for the librettist, Bickerstaffe, the composer's share being only £45. Probably this inequality led Dibdin to become his own librettist, and his only large work, 'The Waterman' (1774), was entirely written and composed by himself, as was the case in all subsequent pieces. In more recent years the popularity of 'The Waterman' was revived by Sims Reeves, whose singing of Dibdin's songs possessed a quality of indescribable charm. I can speak from personal experience of this, for on several occasions I had the unforgettable privilege of accompanying this truly great English singer in various Dibdin songs, notably 'Tom Bowling.' The earlier beauty of the matchless voice had waned, but the perfect art of the singer remained, and it would appear that Dibdin himself possessed a similar art in captivating his audiences in the medley monodramas which in 1798 succeeded his theatre pieces. For his own theatre, 'Sans Souci,' in Leicester Place, Dibdin wrote his 'table entertainments' on the lines later adopted by modern entertainers such as Fred Maccabe, Corney Grain, and George Grossmith. His resources were fully able to sustain a programme of pieces which he himself wrote, composed, recited, sang, and accompanied—unaided exhibitions of his talent which are recorded as being annual delights of the town for many years.

Dibdin's reliance on his own resourceful powers was so great that he often sat down to the pianoforte and performed a new song from the words alone, putting the music on paper only when the copy was wanted by the engraver. Such a habit of extemporization probably accounts for much of the inequality in his published poems, some of which are very inferior to his best work in rhyme and rhythm, *e.g.*, this verse in 'Happy Jerry':

> At sea, as with a dangerous wound,
> I lay under the surgeons,
> Two friends each help I wanted found
> In every emergence.

But (as Hogarth says) Dibdin's poems were meant to be sung, and not to be read, and as sung by him even doggerel would pass muster. It is the naturalness and sincerity rather than the poetic value which is noteworthy in the way Dibdin depicts the sailors and soldiers of his day, not only in their splendid courage and bulldog endurance, but also in their faults and foibles. But Dibdin's sailor had other qualities beside those he possessed as a fighter and a drinker. He did not always sing about 'the grog aboard and the girls ashore.' He could be constant as well as inconstant, and warmly affectionate to those he loved at home. Dibdin, indeed, praised and inculcated virtues he did not observe in his own domestic relations.

And nowhere does he allude to the other side of the picture, the terrors of the iron discipline of the Navy in those days, which permitted such inhuman punishments as seven hundred strokes of the 'cat,' keel-hauling, and hanging at the yard-arm. A brutal captain could make his ship a hell afloat, in which sailors had to fight or be flogged to death. And in the little book under notice, whereas Jervis and Duncan have separate songs in their honour, there are only brief references to Nelson, the

> Nelson that took St. Nicholas,
> My timbers, how he mauled her!

So that the songs are not direct links with Trafalgar, although they undoubtedly suggest the 'Nelson touch.'

But the national note is less finely expressed than in his contemporary Campbell's 'The Battle of the Baltic' and 'Ye Mariners of England,' or in Newbolt's 'Drake's Drum' and 'The Old Superb,' or, again, in Kipling's 'Ballad of the Bolivar' and many another of his inimitable epics of the services. At any rate, Dibdin may be credited with one deathless lyric in 'Tom Bowling'; and 'Blow high, blow low' is not far behind, if only as a description of the author's own experiences as a dry-land sailor in a voyage of thirteen hours from Calais to Dover. I was recently delighted to come across this celebrated air in the 'Album Anglais,' for 'Harmonium ou Orgue,' published by Litolff. The song comes from Dibdin's comic opera, 'The Seraglio' (Covent Garden, 1776).

In Hogarth's book bitter reference is made to Dibdin's retirement on a pension of £200 a year, awarded him rather late, for having at the express desire of Pitt's ministry put himself to an expense of more than £600, by quitting highly lucrative engagements and opening his theatre in a hot July, to considerable nightly loss in town, where he was instructed to write, sing, publish, and give away what were termed war songs. His son, Thomas, further states as a melancholy fact that before his father enjoyed the pension long enough to repay his actual losses in earning it, it was withdrawn by a succeeding ministry. Part of it was restored a little before his death, in 1814, in

his sixty-ninth year, in Camden Town. On his tombstone are inscribed the familiar lines :

> Though his body 's under hatches,
> His soul has gone aloft.

Dibdin's versatility and industry are also shown in his three-volume ' Life ' by himself, and in a bulky volume, with steel engravings, dealing with a tour he made ' through almost the whole of England, and a considerable part of Scotland.' It consists of letters addressed to a large number of ' intelligent and respectable friends.' There is no doubt that the life of this remarkable man, although it did not achieve any great artistic results, or further the progress of English music, had considerable personal influence on music in England in his own period, and in view of the projected book on ' Dibdin and his Sea-Songs,' it is to be hoped that the appeal which has been recently made for the loan of Dibdin papers or documents of any kind will receive attention and a satisfactory response.

## New Music

PIANOFORTE

Several Bach transcriptions have been sent for review lately. They vary in merit, but it is an excellent thing that chamber music and cantata movements of Bach, if only by means of arrangements, should come to the notice of those who have concentrated chiefly upon the pianoforte music. Harold Craxton makes a good solo of the Largo from the F minor Clavier Concerto. His arrangement is thoughtful and sensitive, and such adaptations as have to be made are made in the spirit of the work. The lovely soaring melody seems to call for the *sostenuto* of the violin or oboe, but even on the pianoforte it is beautiful enough. The movement as a whole is well suited to the character of the organ, so it is worth noting that another version thereof (that used in a Cantata) is among the set of organ transcriptions noted elsewhere (Oxford University Press). William Murdoch's arrangement of the Vivaldi-Bach Concerto in D minor is much more of a virtuoso affair. It may be argued that this is in the spirit of Vivaldi and of Bach's own transcription. Mr. Murdoch goes further, however. His chording and lay-out are very thick at times. There are many passages of descending thirds in the bass which sound exceedingly podgy ; and altogether it seems as if the difficulties have sometimes been put in for their own sake. On the other hand, a masterly performance of the arrangement would certainly sound very imposing.

There are also two arrangements of the Minuet from Handel's ' Berenice.' Adam Carse (Augener) cares more for the dignity of the melody ; Jasper Rooper (Forsyth) more for its gracefulness. Rooper's texture is lighter and more airy ; Carse's foundations are more solid. Both arrangements are good. Josef Holbrooke's Ballade (No. 2), ' Penmachno,' is a big work, calling for a big technique and a firm mental grasp to hold together a rather disjointed movement. There is a real intensity here, and some moments of great beauty, but the interest is not kept going in the ' bridge-passages ' (Chester).

Roy Agnew's Prelude No. 4 and ' Two Pieces ' come from the Oxford University Press, and have sensitiveness and charm ; the composer all too easily drops into the clichés of modern pianoforte music, which are every bit as hackneyed as the clichés of Dykes or Barnby, if not more so. The best of these numbers is the second of ' Two Pieces,' ' An English Lane.' Here the gentleness and quietness are out of the ordinary ; there is not a trace of affectation, and the result is an extremely attractive little work.

In a later batch are yet two more Bach transcriptions. Donald C. Powell gives a straightforward and effective version of the fine march-like chorale-setting (not a ' Prelude,' surely), ' Rejoice, ye redeemed hosts,' from Cantata No. 30 (Augener) ; and Harriet Cohen transcribes the short G major version of ' Blessed Jesu, we are here ' (Oxford University Press). Here the arranger's work was light, as the original organ version had only to be copied out on two staves with the pedal part put into the left hand. It therefore seems rather cool of Miss Cohen to dedicate Bach's work to Mrs. S. Courtauld. Perhaps, however, it is her own work that the arranger dedicates—the sixteen marks of expression that decorate the sixteen bars of music. Apropos of this one recalls Mr. Harvey Grace's excellent remark in the preface to his volume of organ transcriptions : ' Expression marks are very sparingly used ; the player who needs copious directions as to . . . movements so intimate and searching . . . will miss their secret anyway.'

The same Press sends four pieces by Corbett Sumsion, which are included in Grade F of the Oxford Piano series. Mr. Sumsion has a picturesque imagination and interesting musical ideas, and one of his pieces, ' Willow's Shade,' is a charming little work, having something of the cool, quiet beauty of Ireland's ' Darkened Valley,' with which it invites comparison. In other cases the composer's sensitiveness to the qualities of sound seems to mislead him. He is, in ' Mirage,' so taken with his piquant (but not very distinguished or original) opening discovery that he cannot leave it alone. ' Hey-Day,' again, relies too much on its sevenths and fourths. The effect has obviously attracted the composer, and he overdoes it. In both these numbers, however, there is vigour and spirit ; and in ' Sandford Pool ' we feel, in addition to those qualities, a directness and thoughtfulness that go to make a very interesting work. There is undoubted musical feeling behind all four pieces, but it is when Mr. Sumsion is least self-conscious that he is most interesting.

From Chester's come three pieces by Poldowski. ' The Hall of Machinery—Wembley,' by hard rhythms and jangling, discordant effects produces an effect undeniably metallic and hard, but lacking the dignity and restraint that seem to characterise good machinery. It is an interesting yet not very convincing experiment. Honegger was more successful in a similar attempt with his locomotive ; but in any case the thing is hardly worth doing. Poldowski's skill with fine textures and delicate line-work is better shown in ' Sonatine,' a curious but attractive little thing, consisting of Andante, Allegro con brio, Largo, and Allegro con fuoco. This is rather the French overture form—a satisfying one which Poldowski uses to good effect.

(*Continued on page* 629.)

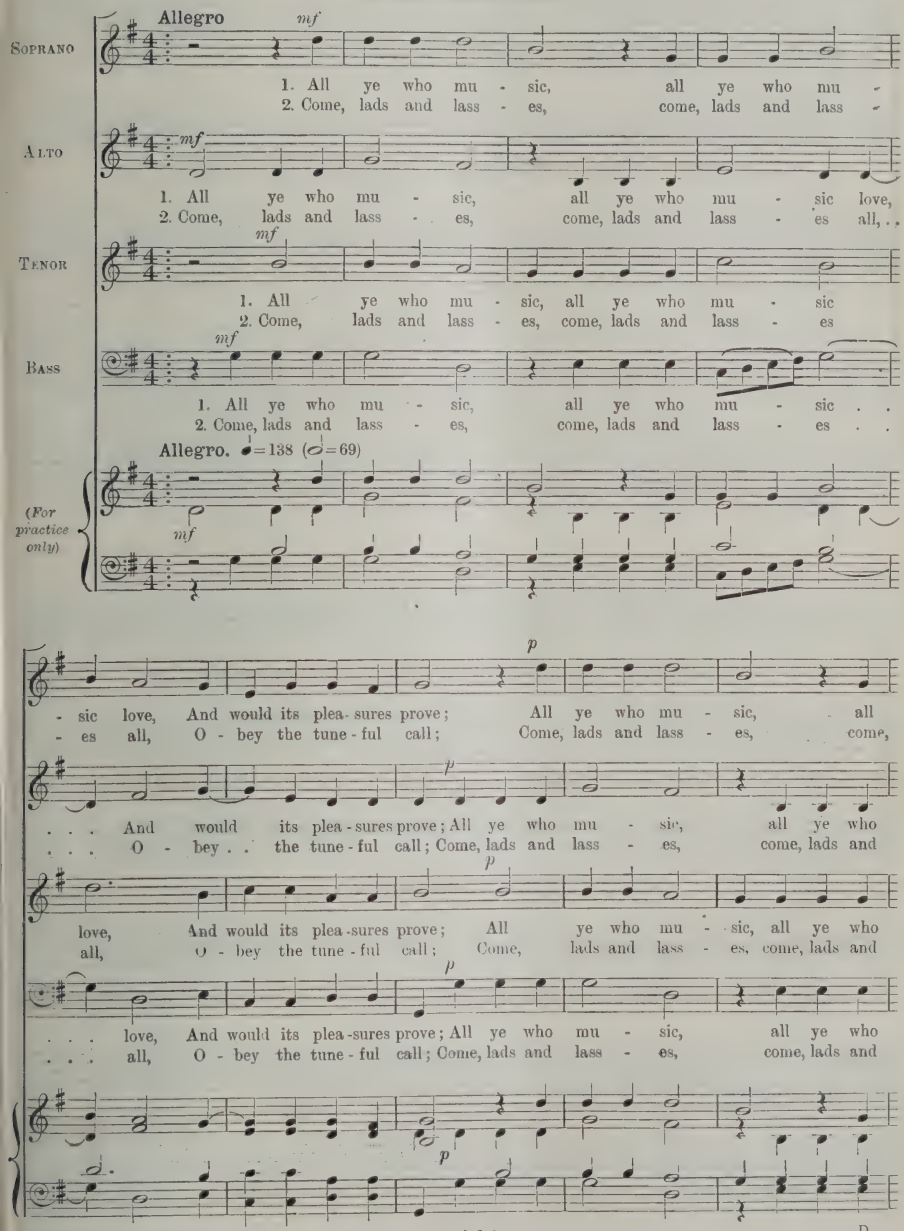
# All ye who music love

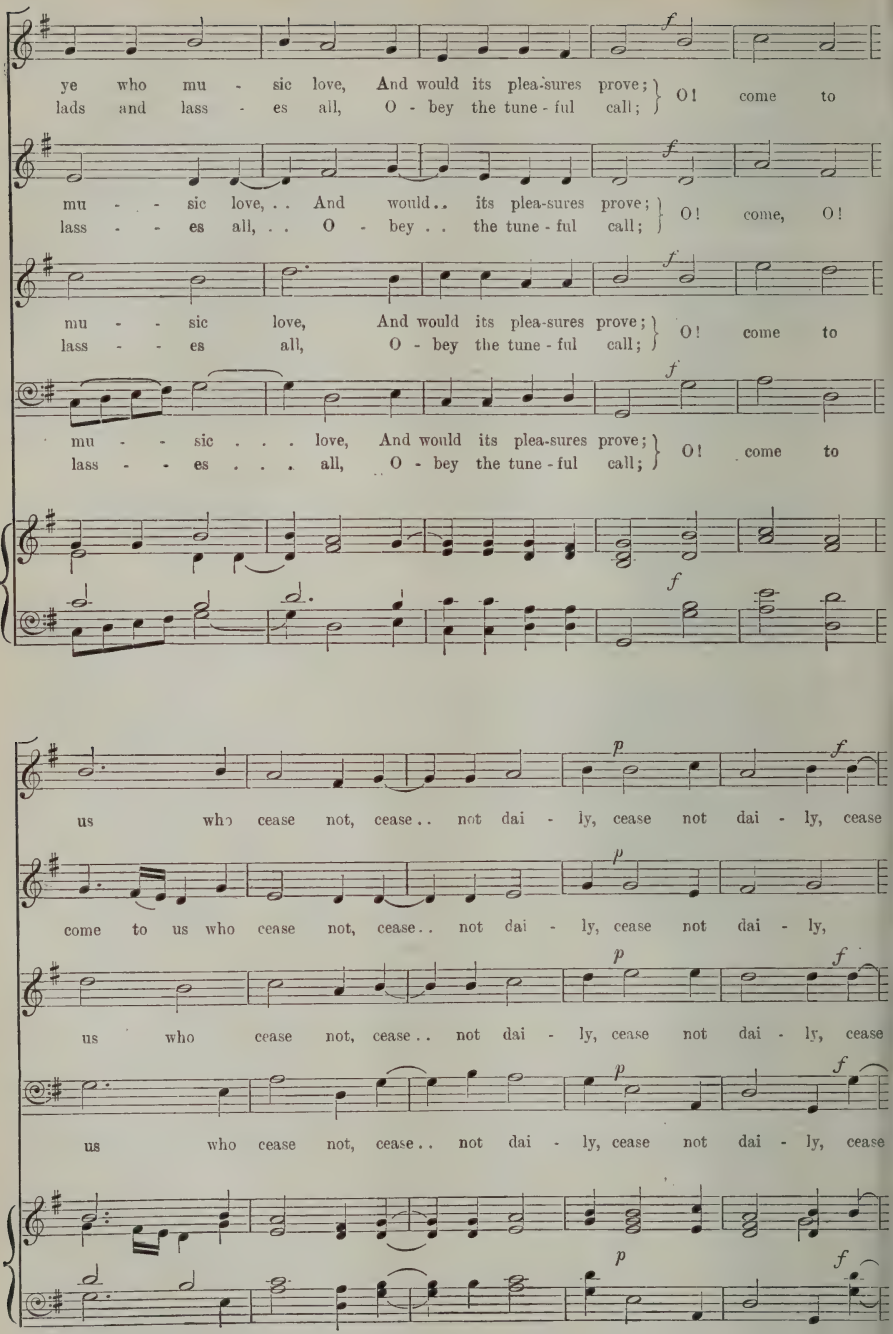
MADRIGAL

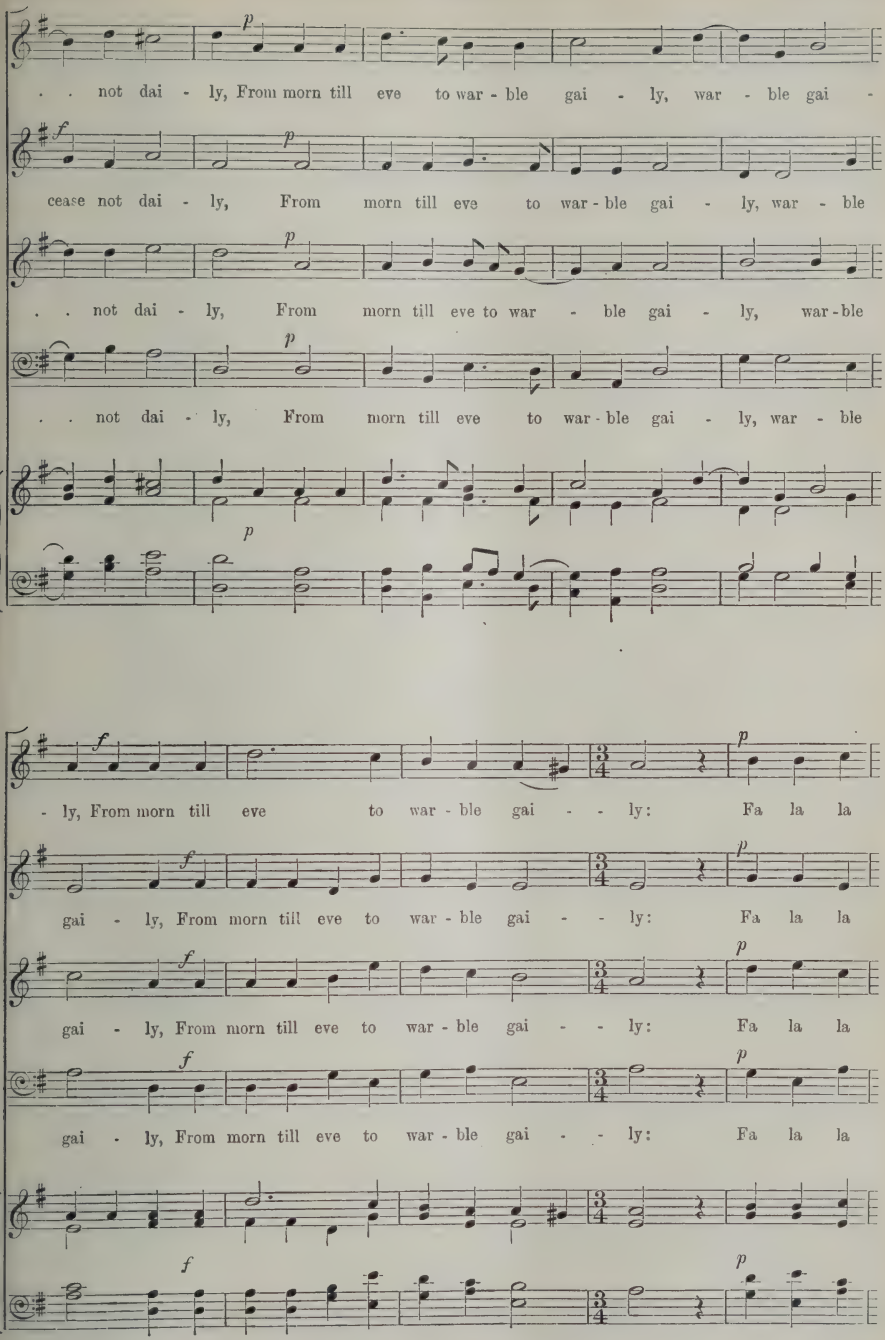
Words by Thomas Oliphant

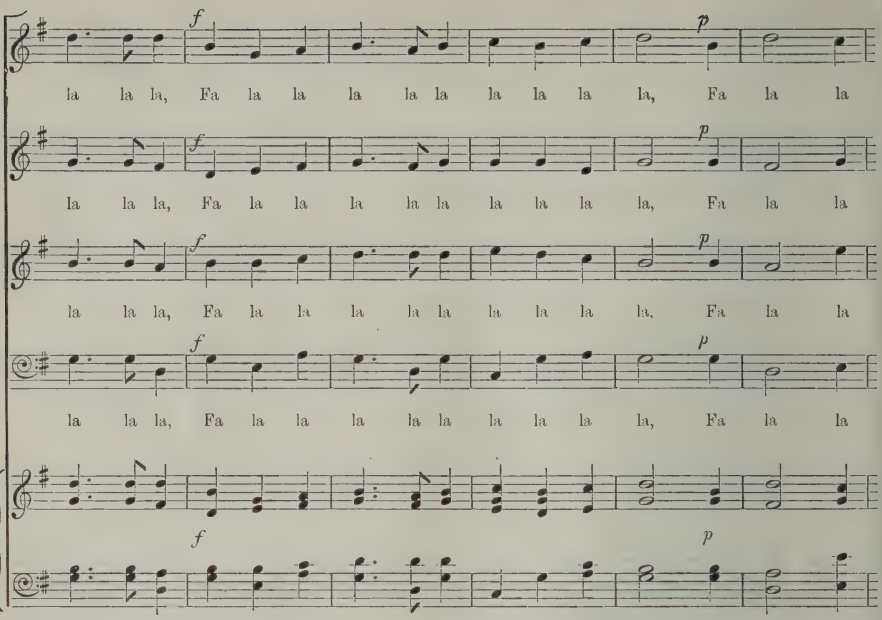
Music by Balthazar Donato (1548—1603)

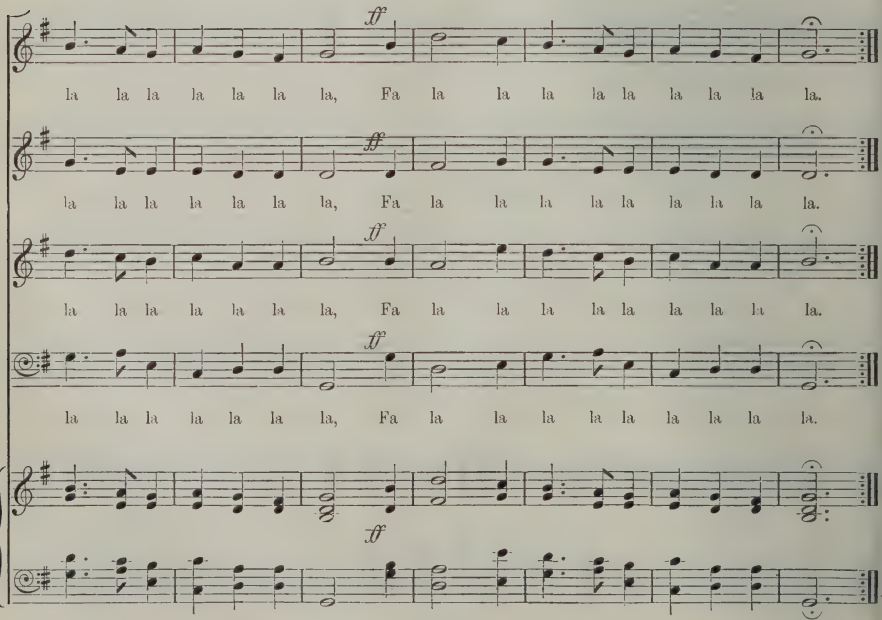
London: Novello and Company, Limited; New York: The H. W. Gray Co., Sole Agents for the U.S.A.


Allegro
mf
Soprano
1. All ye who mu - sic, all ye who mu -
2. Come, lads and lass - es, come, lads and lass -
Alto
1. All ye who mu - sic, all ye who mu - sic love,
2. Come, lads and lass - es, come, lads and lass - es all, . .
Tenor
1. All ye who mu - sic, all ye who mu - sic
2. Come, lads and lass - es, come, lads and lass - es
Bass
1. All ye who mu - sic, all ye who mu - sic . .
2. Come, lads and lass - es, come, lads and lass - es . .
Allegro. ♩=138 (𝅗𝅥=69)
(For practice only)
p
- sic love, And would its plea - sures prove; All ye who mu - sic, all
- es all, O - bey the tune - ful call; Come, lads and lass - es, come,
. . . And would its plea - sures prove; All ye who mu - sic, all ye who
. . . O - bey . . the tune - ful call; Come, lads and lass - es, come, lads and
love, And would its plea - sures prove; All ye who mu - sic, all ye who
all, O - bey the tune - ful call; Come, lads and lass - es, come, lads and
. . . love, And would its plea - sures prove; All ye who mu - sic, all ye who
. . . all, O - bey the tune - ful call; Come, lads and lass - es, come, lads and


ye who mu - sic love, And would its plea-sures prove; O! come to
lads and lass - es all, O - bey the tune - ful call;
mu - - sic love, . . And would . . its plea-sures prove; O! come, O!
lass - - es all, . . O - bey . . the tune - ful call;
mu - - sic love, And would its plea-sures prove; O! come to
lass - - es all, O - bey the tune - ful call;
mu - - sic . . . love, And would its plea-sures prove; O! come to
lass - - es . . . all, O - bey the tune - ful call;
us who cease not, cease . . not dai - ly, cease not dai - ly, cease
come to us who cease not, cease . . not dai - ly, cease not dai - ly,
us who cease not, cease . . not dai - ly, cease not dai - ly, cease
us who cease not, cease . . not dai - ly, cease not dai - ly, cease


p
. . not dai - ly, From morn till eve to war - ble gai - ly, war - ble gai -
f
p
cease not dai - ly, From morn till eve to war - ble gai - ly, war - ble
p
. . not dai - ly, From morn till eve to war - ble gai - ly, war - ble
p
. . not dai - ly, From morn till eve to war - ble gai - ly, war - ble
p
f
- ly, From morn till eve to war - ble gai - - ly: Fa la la
f
p
gai - ly, From morn till eve to war - ble gai - - ly: Fa la la
f
p
gai - ly, From morn till eve to war - ble gai - - ly: Fa la la
f
p
gai - ly, From morn till eve to war - ble gai - - ly: Fa la la
f
p


f
p
la la la, Fa la la la la la la la la la, Fa la la
la la la, Fa la la la la la la la la la, Fa la la
la la la, Fa la la la la la la la la la, Fa la la
la la la, Fa la la la la la la la la la, Fa la la
f
p


ff
la la la la la la la, Fa la la la la la la la la.
la la la la la la la, Fa la la la la la la la la.
la la la la la la la, Fa la la la la la la la la.
la la la la la la la, Fa la la la la la la la la.
ff

(*Continued from page* 624.)

There is a pleasant freshness and clarity about the work, and it is well worth careful notice. 'Study' is brilliant and quite effective, but has not the distinction of outlook that marks 'Sonatine.'

A number of other new publications, including a big work by Kaikhosru Sorabji (Curwen), a set of Six Preludes by Maurice Besly (Winthrop Rogers), and G. O'Connor Morris's 'Coquette' (Augener), are held over for discussion in a later article. T. A.

ORGAN

Some organ music of high standard has just been issued by the Oxford University Press, and all the publications noticed in this review are from that house.

First comes 'Ten Instrumental Movements from the Cantatas of J. S. Bach, transcribed for organ by Harvey Grace. (These pieces are also issued in separate numbers.) This is an extremely valuable addition to the organist's library, because it brings before the player some important sides of Bach's genius that are not largely illustrated in his better-known organ works. The big Preludes and Fugues are for the most part essentially public utterances, where Bach is in more or less formal costume. In his Orchestral Suites he is very much more unbuttoned; and in the Cantatas he seems to admit us to the most intimate parts of his mind. This side of his nature is shown, *e.g.*, in the Adagio of the Toccata and Fugue in C (perhaps with the result that the work is not frequently played), and even more freely in the Chorale Preludes, but is not a very familiar one to the student of the bigger organ works only.

In some of the Adagios of the present volume, such as the Sinfonias to 'My spirit was in heaviness' and 'Wailing, crying,' the intimacy of the grief is intense; we seem to see Bach face to face. At the other end of the scale, in the Trio, 'Tis my pleasure,' the March from 'Dramma per Musica,' or the brilliant Sinfonia to 'We thank Thee,' the great man is in his most boisterous and sprightly moods—a side of his nature that is important to the student and a welcome surprise to the man in the street. 'I should have guessed fifty times before putting that down to Bach,' is the sort of comment one hears—meaning that the speaker simply did not know his Bach, and thought of him as a sort of solemn sobersides whose music is in the best of taste, and never lively.

One of the things that strike a player here is the un-selfconsciousness of the art. Bach obviously wrote, just as the others did, 'occasional' music in which he was at no pains to be personal. The March might be by Handel; it has no real individuality, but has abundant vitality for us to-day because of its spontaneity, and because the ordinary material is used with fine vigour and proportion. Bach's was a different attitude from that of the modern composer, with his 'artistic' outlook, and his consequent smallness of output and lack of directness. We gain in some ways, no doubt, but in others we lose.

The transcriptions are admirably done; there are suggestions by the arranger, even in the matter of fingering, but a good deal is wisely left to the performer. The edition is in every way practical. Such liberties as have been taken with the text are catalogued in the introduction, and added notes are printed in small type, so that the player always knows where he stands. Two misprints have occurred: the E in the pedal part of bar 4, line 3, p. 5, should be F; and the L.H. clef on line 1 p. 34, should be treble, not bass; but apart from these the print is beautifully clear, and well spaced. A reviewer must be pardoned for dwelling at some length on a publication so stimulating as this.

H. G. Ley's Fantasia on 'Aberystwyth,' which comes in the same batch, was written for the Hereford Festival of 1927, and is a piece of real organ music, and English at that; it carries on the tradition and to some extent the method of Parry's larger Fantasias. The well-contrasted subjects of the work are made out of features of the tune, and from this material is built up a movement which culminates in the full presentation of 'Aberystwyth' at the final climax. Subsidiary climaxes are well-placed; the growth of interest is consistently maintained throughout the work; and, as a result, the final entry of the tune is thrilling. This Fantasia is not easy, but as modern organ music goes, it is not hard, and the effectiveness of the lay-out makes the player's work pleasant.

F. H. Shera's two pieces, 'Aubade' and 'Nocturne,' are sensitive and musicianly, and the first, with its lightness of character and texture, has a charm that is grateful. The second (written in 1919) depends largely for its effect on 'crushed' sevenths and ninths used consecutively. This sort of harmony had just come from the Continent in 1919, and was fairly novel. But custom has staled a variety that was never anything like infinite, and the sound has lost its freshness. With this gone, the Nocturne has little effect left.

Thoughtful and sincere again are Arthur Egerton's 'An Easter Prelude' and 'Prelude-Improvisation on Veni Emmanuel,' but the composer has not in either case satisfactorily solved his formal problems, and the general effects are rather patchy. The treatment of plainsong in chorale preludes is a very difficult matter. Even Parry failed with 'Jesu dulcis memoria,' and to some extent for the same reason as accounts partly for Mr. Egerton's failure with 'Emmanuel.' Both have attempted to set a modal tune in a matrix of modern tonality. Even Parry's delicacy of style was insufficient to carry it off. Still less does Mr. Egerton succeed, with a groundwork that is somewhat rhetorical in manner.

A similar inequality is felt in Robin Milford's 'Two Sea-Preludes,' written on verses from the Psalms. The first of these is built on a fine modal tune, which is heard twice, the second time on a very effective tonic pedal. The climax and Coda are striking, but there is elsewhere a hesitancy that detracts from the general effect. The music is not rhetorical like Mr. Egerton's; rather it seems to stammer. Moreover, I do not believe, Vaughan Williams or no, that consecutive octaves between bass and treble that are contrapuntal in style can ever be effective. The musical ear follows the two independent tunes with a satisfaction that is immediately lost when for a moment one part forgets its self-respect and lamely follows the other. Mr. Milford's second Prelude is not easy to understand; it is a Sea-Prelude, but the

verse that stands as its motto is the one about the stony rocks being a refuge for the conies. In form the Prelude is a short passacaglia, based upon a tune of chorale style. It has a cool charm. But the interest is not cumulative, as it particularly needs to be in a work of this sort; and there is a lack of grip, both structurally and texturally, which destroys the effect of some moments of restful beauty. Here, again, is music of undoubted sincerity and dignity, and it is disappointing, after real trial, not to feel more warmly about it.

When we turn to Healey Willan we move from an air of experiment into one of achievement. Organists already owe this composer a debt of thanks for some fine works, and here is another. 'Choral Prelude No. 2' on 'Andernach' is a toccata-like movement of great brilliance, comparable with Parry on the 'Old 104th,' but not lacking its own personality. From the opening bar one feels a note of authority and grip. The music grows unhesitatingly to a fine climax and finish, and the Prelude is really a very notable work. Particularly interesting it is to see this fine brilliance of sound achieved with a texture that is thoroughly English, and not the least indebted to the French masters of organ music. Prelude No. 1, 'Puer nobis nascitur' is quieter in style, and has an almost unbroken use of a drooping Bach-like figure, under which the phrases of the tune sound one by one. In this slighter work again is felt the certainty of touch which marked the larger Prelude, and the two together form an important addition to the organist's rather scanty repertory.

T. A.

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### CHURCH MUSIC

A new Motet, 'God Within,' by the late Sir Herbert Brewer, has recently been issued by Novello. It is for four-part chorus, orchestra, and organ, and was composed for the 274th Festival of the Sons of the Clergy, St. Paul's Cathedral, 1928. It is an admirable example of this composer's work, broad and dignified in style, and showing the writer's mastery in the treatment of both voices and orchestra. It is of moderate length—running to sixteen pages—of no great difficulty, and should speedily find its way into the repertory of good choirs. The same publishers send also a hymn, 'Lord, grant me light'—words and music by Basil Sellars—which is tuneful and flowing and an attractive addition to their Sunday School Festival series; and an anthem, 'Thus saith the Lord,' by H. C. L. Stocks. This is a simple, straightforward little work, suitable for Saints' Days or general use, and intended for unaccompanied singing.

Two settings of the Communion Service—in G by Alan Gray, and in A minor by William Lovelock—are worthy additions to the Oxford Church Music series, of which the general editor is Harold E. Darke (Oxford University Press). Both admirably meet the needs of the average parish church choir. Without being elaborate, the vocal writing is fresh and interesting, and in each case is backed up by an excellent organ part. Choirmasters should examine these settings. Several misprints occur in Dr. Gray's work. Misplaced—or missing—accidentals have been noted in the organ part on p. 6, bar 4; p. 7, bar 15; p. 9, bar 8; and in voice parts, p. 11, bar 12; p. 17, bar 7. Four additions to the Oxford Series of Modern Anthems—edited by Stanley E. Roper—are good examples of modern English Church music. 'Be still, my soul'—an Introit for use at Holy Communion—is an interesting and expressive setting by C. H. Kitson of words by W. D. Maclagan. Although the parts frequently divide, the work is not difficult. A setting by Herbert Howells of 'My eyes for beauty pine'—words by Robert Bridges—is for unison singing with one brief passage for optional four-part harmony. In its short course of three pages the time-signature is changed ten times, 7-4 predominating. For the Easter hymn, 'O Sons and Daughters,' C. C. Harwood has written a good tune which is effectively varied by means of faux-bourdon and other devices. Percy W. Whitlock's setting of 'Sing praise to God Who reigns above' is a strong, vigorous little work, written for the Diocesan Choirs' Festival in Rochester Cathedral, 1928. It is in four-part harmony throughout, with a change of key and of time-signature for the middle verse. In the first bar of the bottom line, p. 3, there is a misplaced sharp in the organ part.

From William Clowes comes 'A Book of Organ Descants,' by Charles W. Pearce. These are intended for the accompaniment of unisonous hymn-singing of boys and men alternately. In this book Dr. Pearce has provided two descants for each of the twelve hymn-tunes selected; the one 'to afford a comparatively *soft* accompaniment to the unisonous singing of boys (or women), the other being designed for the promotion of *louder* singing by men in both choir and congregation.' The arrangements supply some ingenious examples of the writer's well-known skill as a contrapuntist. Canonic treatment is frequent, different phrases of the tune are heard simultaneously, and in some instances two different tunes are combined. In 'Christians, awake,' for example, the tune, sung by boys, is given to the left hand, while the right hand, on another manual, is occupied throughout with bits of the tune to 'Hark! the herald-angels sing.' The composer suggests that the descants might be found useful as short 'voluntaries' before, during, or after Service.

Two fine specimens of polyphonic writing have been edited by H. B. Collins—Christopher Tye's Motet for five voices (S.A.T.BAR.B.), 'Omnes gentes, plaudite manibus,' for Ascension Day or for general use, and William Byrd's Motet for two trebles, alto or first tenor, tenor, and bass, 'Non vos relinquam orphanos,' for use at Whitsuntide. The text is in Latin (Chester). The Plainsong and Mediæval Music Society issues separately, in plainsong notation, the traditional setting of the Nicene Creed.

Mention may also be made in this column of the very fine edition, recently produced by Stainer & Bell, of Eduardo Grell's 'Missa Sollemnis.' Grell—we learn from 'Grove'—was born in 1800, and was the son of the organist of the Parochialkirche at Berlin. He composed many works of large extent and of the most elaborate structure, and was one of the most learnèd contrapuntists of his day in Germany. His greatest work is the Mass now under notice, which is in sixteen parts *a cappella*. Adequately performed, its effect should be imposing. Perhaps one of our big choral bodies will take it up.

G. G.

SONGS

'O sweet sincerity,' wrote Thomas Hardy in 1899:

Where modern methods be,
What scope for thine and thee?

And certainly the reviewer of present-day songs is apt to long for the work that says its say plainly and naturally, without all this extraordinarily self-conscious avoidance of what is felt to be obvious. The thing may be as modern as it likes, if it will only be direct and consistent, and give the impression of the composer 'writing as he speaks, and speaking as he thinks.' That is why such a song as Frederick Keel's 'Remembrance' is so welcome; here there is no elaboration nor pretence, nor a note too much. The composer is concerned only with expressing as simply as possible in music his realisation of the poem, and it is a completely successful method. These light textures and firm outlines give the words their fullest effect; and with none of that sense of strain to contend with, the careful phrasing and balance of the song tell at once. It is a moving little work (Cramer).

Similarly direct and natural, though far more elaborate and subtle in texture, is Herbert Howells's 'Come sing and dance.' The naive and quiet joy of the carol is skilfully reflected in the swaying rhythm of the accompaniment, as well as in the flowing phrases of the voice part. It is a difficult song, both for pianist and singer; the high, flute-like passages of the soprano need such ease and poise, but it is certainly beautiful. Two other good songs from the Oxford University Press are Patrick Hadley's 'The Sheep' and 'Bury her at even.' The first is very successful with the opening monotony of O'Sullivan's poem, and with the subsequent transition, without change of rhythm or heightening of tone, to the sadness of memory. It is again a difficult song to handle, calling for the lightest of touches from the pianist, if he is not to disturb the even flow of the long phrases. Given the right performers, it should sound well. 'Bury her at even' is more 'rarefied,' and at first is difficult to follow, but careful playing reveals its quiet beauty; the pianist's part is, perhaps, a little too elusive in style, but one can sympathise with the composer's aim. The difficulty is to strike the balance. If it is not so light as to seem elusive it is apt to be heavy enough to seem far-fetched.

Elusiveness reaches its limit in the five songs by Ian Whyte which Chester's have published. The restless, uncertain rhythms with which the composer tries to match the subtle but steady flow of Wordsworth's 'The sun has long been set' give the song an air of complete aimlessness. The same is true of 'Piping down the valleys wild' and 'Twilight.' And the studied avoidance of any normal coherence of texture in 'Song of the Fairies' is maddening. Yet in spite of all one can feel Mr. Whyte's view of the poems; there are 'moments of vision,' and the work is sensitive; in practical performance, however, one cannot find a sustained concentration in any of the songs as a whole.

Two settings of Shelley poems by E. E. Matthews (Oxford University Press) are slight, but out of the ordinary. The simplicity of manner makes for effect, and the composer gets into the heart of the texts. This insight is specially noticeable in a very thoughtful setting of 'If I walk in Autumn's even.' Singers should not miss these.

A set of songs by Constant Lambert was noticed here some months ago. A second set of 'Three Poems by Li-po' (Chester) shows similar qualities. At a first glance one might think the songs trifling and empty. Short they certainly are, but they have moments of a very unusual beauty, achieved with an equally unusual economy. There are passages in all these songs, particularly the first and last, that seem to mean more and more as one grows more familiar with them. Their cool air of detachment is deceptive; this is where they fit their words so well; they seem to me to have a great deal in them, and they undoubtedly grow upon one.

Two songs by B. Burrows, published by Augener, are settings of Housman. 'When first my way to fair I took' has just the right 'wry smile' for its poem, and is a good little work. 'Yonder see the morning blink' is not so happy. It deals carefully with the words, but does not get below their surface. There is in the music none of the essential quality of the very bitter little poem. The same composer is in sprightlier mood with 'The dusty miller' (Cramer). It is well written and uncommon, and should be effective. From Paxton's is an arrangement by Cyril Jenkins of the Welsh air 'Black Sir Harry.' T. A.

UNISON

A gay little song of summer is 'Under the Greenwood Tree,' which has the tune of 'Sellenger's Round'—six-eight, with the dotted quaver jump. In the same copy is a two-part song, 'The Daisies,' by W. Hately, arranged by 'H. A. C.' This also is in lively six-eight time. (A note mentions that it was originally issued as a unison song, under the title, 'Daisy Nurses.') It is suitable for quite small singers. An excellent twopenny reprint gives Schubert's 'Hark, hark,' suitable for older children, and his 'Cradle Song,' for juniors, together with a portrait of the composer and a capital article upon him by G. Kirkham Jones (Novello).

Markham Lee has made a charming, clear-eyed setting of 'Here a little child I stand,' very simple and happy. Colin Taylor hits the mechanical gait without dullness in 'The Clock Shop'; for fairly young children, this. It has some effective *staccato*.

From an unfinished Schubert opera comes a 'Romanze,' to which Albert Latham has set new words, with the title 'The Lost Lamb.' Dr. Whittaker edits this. It reminds us, at the start, of the 'Cradle Song,' is very short, and asks *ppp* singing and delicate shading (Oxford University Press).

Donald Ford's 'Little Shepherd' is a quick, waltz-like piece, needing good line-drawing and phrase-balancing, plenty of tone, and contrasts (Murdoch).

'Madge,' a camp-fire play by Kitty Barne, introduces folk-songs, sung and acted. It can be done indoors or out. No scenery is needed. There is scope for fun in dressing up and miming the songs. The play is a happy affair (Novello, 1*s*.).

W. R. A.

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Purcell's 'For love ev'ry creature,' originally a soprano and baritone duet from 'King Arthur,' is adapted by Dr. Whittaker for S.S. It is a love-song in general terms ('For love ev'ry creature is formed by his nature; no joys are above the pleasures of love'). There are passages (short) in dotted quaver-semiquaver rhythm. 'The Spend-thrift Spring' (new words by A. G. Latham) is arranged from Schubert, for S.S. This is fairly long, and contains good variety of style, notably some charming *staccato* music. It could be sung by children or grown-ups. We have also a first set of rounds and canons by Schubert, containing four pieces, each for three voices—neat, well designed, and tuneful. 'The Bells,' by Dr. Sweeting, is marked for three voices; the lowest goes down to B flat. It is a slowish, graceful piece, giving scope for the use of varied tone-colour, as the suggestions of different bells, joyous or sad, are pursued. Schubert's setting of the twenty-third Psalm, 'The Lord is my Shepherd,' for S.S.A.A., should be welcome in Sunday schools and all places where women's voices are raised. The lowest part touches A flat, but not often. The Sol-fa copy is for once issued separately (Oxford University Press).

Edgar Bainton's setting of Wordsworth's 'The Green Linnet' achieves simple distinction without being difficult. S.S. singers with a little experience of refined singing will appreciate its curves and interplay (Novello).

Elsie Horne's 'Nocturne,' for S.S.A., is a fairly easy piece in which colour and controlled power can be employed. Its flavour of older days will be noted with pleasure by those who do not yearn for novelty in their part-songs. Donald Ford might seek a rather fresher turn of melody. 'A Cradle Song,' for S.A. (down to B flat only), is agreeable enough. His second part does not always make the most effective moves against the first (Murdoch).

MALE-VOICE

Most of Schubert's male-voice choruses are to be issued by the Oxford University Press. Ten numbers are out, all for T.B.B. Four of them—'Forgotten,' 'The heart here wells over,' 'He whose flag,' and 'Each in other's arms'—were written to successive verses of Schiller's 'Elysium.' They could be sung as a suite. All the pieces are short, and, as the editor warns the ambitious, they are 'entirely innocent of counterpoint.' The original scoring was for T.T.B. (really T.BAR.B.), so choirs with few tenors will find them particularly useful. There is a good deal of excellent work in these, which even expert choirs will enjoy, whilst younger bodies should certainly get some of them. The titles of the last six are: 'Gravedigger's Song' (a solemn, moralising ditty, as may be expected), 'Bard's Song' (of peace and joy after battles are over: plenty of exultant carolling), 'May Song' (swinging six-eight, mostly soft), 'Drinking Song in May' and 'Drinking Song in Winter' (both unsophisticated ballads, the former major and the latter minor).

'The Agincourt Song' is arranged for T.T.B.B., with strings, timpani, pianoforte, and organ (score and parts on hire), by Arthur S. Warrell—a well-wrought piece (Oxford University Press).

Bainton's 'If I were yonder wave' (Moore's words) is an easy, free-flowing T.T.B.B. setting (Novello).

Dr. Sweeting has arranged 'Turmut hoein'' for T.B.B. This, one of the 'English County Songs,' is the sort of rustic ditty that people cite when they want to make a gentle skit on folk-song. If its authenticity were not vouched for by several respected names, I should have thought the words were a parody, for they conclude with the delightful admission that, as 'the fly is on the turmut,' 'it 's all my eye for we to try to keep fly off the turmut.' I hope the song will never be sung by any but the truly devout. In this setting it is attractive to any choir. Vincent Thomas sets Herbert's 'Man's Medley' ('Hark! how the birds do sing') for T.T.B.B. This is straightforward, nicely varied, and thoughtful (Cramer). W. R. A.

A HANDEL DISCOVERY

A good deal of interest attaches to the publication, by Messrs. Schott, of seventy-six pieces for harpsichord by Handel, all, with one exception, now appearing in print for the first time. The collection (which is in two books) has been made from four MS. volumes formerly in the library of the Earl of Aylesford, and sold in 1918 to the late W. Barclay Squire. A portion of the Preface is by Mr. Squire, and he was also part-editor, his colleague being Mr. Fuller-Maitland.

The character of the music (much of which is unusually sketchy, even for Handel) seems to bear out Mr. Barclay Squire's view that many of the pieces are very early in date. Indeed, some of the harmony is so weak as to suggest that if Handel gave lessons, a few of his pupils' exercises may have been included by mistake.

A batch of Minuets, grouped in pairs and keys (D minor, D; F minor, F; G minor, G; &c.), leads to an editorial surmise that they may have been a kind of store from which the ever-busy composer could draw at need. Thus, an Overture in G minor being finished, there is need for a Minuet wherewith to round it off; you merely overhaul the volume—or tell young Christopher Smith to do it for you—and the job is completed (always provided that you are not over-particular about a nice fit in the matter of style!). In fact, these works show, even more than the familiar Suites, that Handel was rarely self-critical in his keyboard works. The hand of the arch-improvisator is almost everywhere apparent.

Perhaps the most interesting feature in the collection is the laying-out of several works for a two-manual harpsichord, each manual being given on a separate pair of staves. Usually the two manuals are used antiphonally, the echo effect being liberally employed. In the 'Air for two-rowed Harpsichord' (No. 36), the arrangement is analogous to that of an organ piece with a solo stop. (No doubt the plain bass of this piece was filled in, although there are no figures.) In another piece bearing the same title (No. 37) we have a kind of two-part invention in which the strands are so closely interwoven that performance on one keyboard at the right pace is practically impossible.

In the long Chaconne in F (the one work which is already tolerably well known) the two manuals are used in a variety of ways, the player occasionally finding himself awkwardly placed with his left-hand part on a higher stave than his right. This excellent piece clearly gained much from the variety made possible by the original arrangement. Discussing these two-manual pieces, Mr. Fuller-Maitland says rightly that they are important, in that they settle a disputed point:

> A certain school of writers on the subject of old keyed instruments has opposed the tradition that the one keyboard was often used as a kind of echo to the other, and that the repetition of each half of almost every movement is to be accounted for on the theory of a change of keyboard. The old tradition is fully supported by this, the first piece of documentary evidence to come to light.

It is difficult to understand how the old tradition could ever have been disputed, seeing that the echo effect would inevitably suggest itself as the obvious way of making the most of two keyboards whose possibilities of dynamic variety were otherwise limited. In fact, a very good bit of evidence is found in the 'Jig' Fugue of Bach—a work which, although now included among the organ music, was originally written for a two-manual cembalo with pedals. It contains brief repetitive passages that are meaningless without the echo effect. Old organ music (especially French) is full of this naive device. Yet some of us in our organ pupilage were told that in the D minor Toccata and Fugue the rapid alternation of Great and Swell in the long arpeggio episodes was 'playing to the gallery,' and not at all what Bach would have tolerated! The fact is, of course, Bach needed the alternate manual effect far more than we do to-day, his facilities for registration being few and clumsy.

The whole question of repeat marks in the older classics is raised by this Handel evidence. If—as seems certain—each half of (say) a Sonata of Scarlatti's was played twice merely because two contrasted keyboards were available, the consistent use of repeat marks in the Sonatas of Haydn, Mozart, and (early) Beethoven was merely one of the many instances of a practice being continued long after its *raison d'être* had ceased. The entire omission of such repeats to-day is merely commonsense. The only exception is, perhaps, in the classical Minuet and Trio, wherein the repetition of the Minuet at its first playing makes the right balance with the repeatless *da capo*, on the principle of shortening a recapitulation; and the Trio, being short and tuneful, can always stand the repeat.

The interest of these two volumes is not confined to the historical. There are some truly characteristic movements. No. 52, for example, though called 'Aria,' is a fine piece with a touch of the hornpipe in its rhythm, and hinting at an orchestral origin in its suggestion of antiphony of strings and wind. Certainly there is nothing of the Aria style about it. No. 51 shows us Handel reaching out to the modern pianoforte composers with a little piece called 'Impertinence.' There is a lively Sonatina (No. 44); a Courante that suggests Purcell in its broken writing for the keyboard; a fine 'Allemane,' marked by the editors *Andante*, crotchet = 72, but which I feel ought to be quick and fiery; and a one-movement Concerto, which, despite some Handelian padding, has a capital swing. There are two further versions of the well-known Gigue in G minor. The long Chaconne in C (No. 15) is on the whole desolating as music, but is of great interest in regard to the development of keyboard technique. Altogether these posthumous pieces will provide the Handelian with a good deal of enjoyment, both at the keyboard and away from it. (By the way, there are more engraver's errors than we expect to find in a work bearing such distinguished editorial names.)

H. G.

## BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'The History of Music.' By Cecil Gray. Pp. 284. Kegan Paul, 12*s.* 6*d.*

'Foundations of English Opera.' By Edward J. Dent. Pp. 242. Cambridge University Press, 12*s.* 6*d.*

'Music.' By Ursula Creighton. With a Preface by Edward J. Dent. Pp. 256. Chatto & Windus, 7*s.* 6*d.*

'The Art of Organ Accompaniment in the Church Services: What to do and what to avoid.' By Walter L. Twinning. Pp. 66. William Reeves, 2*s.* 4*d.*

# Wireless Notes

By 'Ariel'

The enterprise of the B.B.C. in undertaking to give us the whole of the Bach Church Cantatas is such as to make criticism seem ungrateful. Nevertheless, the unfamiliarity of the bulk of the Cantatas, and the special difficulties they present both to performers and hearers, make criticism more than usually necessary. With regret, then, it has to be said that the performances of the first few have fallen short, not only in regard to certain practical details that will, no doubt, be put right speedily, but above all (and far more important) in the matter of spirit. One could not avoid an impression that the task had been approached with too little realisation of the intimate and intensely personal quality of the music. The performances might have suited Handel, or certain choruses in the 'Christmas Oratorio,' but they missed something that those of us who have long been familiar with a fair number of the Cantatas feel to be the very essence of the works.

An analogy may be drawn from the organ side of Bach's output. Many organists can put up a brilliant and rousing show with (say) the Toccata and Fugue in D minor or the Fantasia and Fugue in G minor; without special study and taking thought, however, they would be unable to reveal the beauty of the Chorale Preludes. And they would then have to acquire almost another style for the Trio-Sonatas, which demand a clarity of

part-playing, a subtlety of phrasing, and a nice adjustment of balance beyond anything else in the organ repertory. In fact, there are half a dozen Bachs, seeing that practically every department of that vast output may be subdivided, each subdivision presenting its own problem in technique or interpretation, or in both. The Church Cantatas are, on the whole, the biggest of all the tasks, because (1) they are, in the main, the outcome of a pietistic spirit that exists to-day only in odd corners of the religious world; (2) they present great difficulties in regard to colour and balance, owing to the prominent part played in them by obsolete instruments; and (3) the vocal writing, though less ungrateful than was formerly supposed, yet requires almost a technique of its own. For these reasons it would have been well for the B.B.C. to have invited the co-operation of a few scholars, conductors, and choirs who have for some years given special attention to these works. In London, for example, there are at least three choirs whose constitution and ability are of the right stamp—the Oriana Singers, the Bach Cantata Choir, and the Harold Brooke Choir. As to the provinces: any experienced adjudicator on the choral side of competition Festivals could name at least a dozen choirs (each within reasonable distance of a broadcasting station) that, given due notice, could put up excellent performances of two or three Cantatas per season. The B.B.C. scheme will take several years for its completion; is it too late or too presumptuous to suggest that a good proportion of the Cantatas should be delegated to such choirs? They would, I am sure, welcome the chance of singing to a wider audience; the study would do them good, and the fee would strengthen exchequers that at present are in most cases badly in need of a tonic. Such co-operation would enable the B.B.C. to help choralism as it is already helping orchestral music in places.

The Bach Cantatas, as I have said above, present problems to the hearer hardly less than to the performer. For the sake of the average listener, therefore, the performances call for the utmost care and thought. Anything less will put listeners off, just as the dry and casual playing of the Preludes and Fugues in the past led to an idea of Bach so mistaken that it has only lately been removed.

One other point in connection with the Cantata performances: Among the letters I have received on the subject are several expressing regret that the hour chosen is one which rules out the largest of all the classes of potential hearers—the church organists, choirs, and church folk generally. One correspondent sends a copy of the reply he received from the B.B.C. on his writing to them about this.

The main point of the answer was that an earlier hour would not be suitable because it is felt that listeners don't want anything so serious during the afternoon. It seems to me that the public to whom these works appeal would be as ready to listen at 3.30 or 4.0 as at 6.15 p.m.; and, similarly, the listeners who don't want them at the earlier times won't want them later. The case is clearly one where a special class of listener deserves consideration, especially as more and more church choirs are adding the Cantatas to their repertory. Why not later try a time on Sunday during the post-Church hours? Or, if that is impracticable, would it not be possible to give some of the Cantatas on week-day evenings? I hope the B.B.C. will reconsider this question of time.

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Most organists were pleased to see the Rheinberger Sonatas given a turn in the 'Foundations of Music' series. But assuming that only a single week was available, it seems a pity a better choice of works was not made. The third Sonata, though good, is far from being among the best. Moreover, seeing that Rheinberger links up his first and last movements so often, an effort should have been made to give a complete work at a sitting, even at the cost of one of the middle movements. For example, the Pastoral Sonata contains a slow movement of no great value; the meat of the work is in the first movement and the brilliant Fugue that forms the finale. In cases of this sort the first and third movements make an excellent pair, and should be regarded as Prelude and Fugue. The E flat minor Sonata is another work that may be similarly treated. And why be so stingy of time when music of this kind is concerned? The first Sonata played was No. 2. On Monday we had the Fantasia and Adagio, which lasted barely ten minutes. The final Fugue, which draws some of its material from these two movements, takes only another five.

Couldn't the German 'talk' have waited for a few minutes, and so have given the complete Sonata a chance to show its constructive interest? (The fact is, ten minutes is a beggarly allowance for so important a feature as the 'Foundations of Music.' Think of the solid hours given to the fatuous humours of the Charlot troupe, and to dance bands, and to feeble songs warbled and wobbled by barely articulate singers!)

If another Rheinberger series is contemplated, I suggest that the programmes be drawn from the many admirable detached pieces, plus a few of the finest of the Sonata Fugues. Rheinberger wrote nearly a hundred short pieces that are in organ music pretty much what the short pieces of Brahms and Schumann are in pianoforte music—indeed, in mood and idiom, they contain strong suggestions of the two pianoforte composers. The ignorance of the public—even of many organists—concerning the organ repertory is so great that there is useful missionary work to be done here. As in the case of the Bach Cantatas, more forethought seems to be necessary, and counsel should be taken with any one of the well-known excellent organists who have practically the whole of Rheinberger's large output at their fingers' ends.

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Space having run out, I defer till next month discussion of several points raised by readers. I must, however, add a word of appreciation of two features that have given peculiar pleasure to me and (I gather) to many others—the Bach Sonatas for flute and pianoforte, played by Joseph Slater and Gordon Bryan; and the first-rate string orchestra concert of Sunday, June 17, conducted by Julius Harrison. It was a happy thought in the latter to include both a Handel Concerto Grosso and the splendid Introduction and Allegro of Elgar—the latter a work that (no less than the two Symphonies) surely shows Elgar to be in the line of the really big composers.

# Teachers' Department

## THE SELF-EXPRESSION OF CHILDREN IN MUSIC

### II

By R. H. Hull

In recent years the tendency in educational circles has been to exaggerate the significance of the advantages to be derived from musical appreciation. The consequence is that teachers have been led to expect magical results through extended appreciation courses when other means have failed. The subject is certainly important, but its limitations have to be recognised. We cannot settle the problem by indicating the satisfactory attendances at the Children's Concerts at Westminster Central Hall. If I remember rightly, the advisability of some details in the methods of instruction employed there were rightly questioned in these columns some months ago. I do not want to revive that particular point, beyond suggesting that 'mass appreciation' is open to obvious dangers, and the illustration of music by catch-phrases is one of them.

On broader lines there are at least two well-defined points of view. The first is that children should be spoon-fed with the classics from their earliest years until they are old enough to receive undiluted nourishment. Alternatively, it is held that education in listening to music should be postponed until children have reached an age (some teachers say about fourteen) when they are able more fairly to grasp the nature of what they are asked to accept. My feeling is that one scheme to some extent implies the other. If children are introduced *sensibly* to good music at a fairly early age, the chances are that they will realise 'the nature of what they are asked to accept' when they reach adolescence. It seems a little absurd to expect older children to face the question without any preparation, as the second method seems to suggest. But this does not indicate that young children should have the classics administered to them in the fashion (to use a nursery simile) of a grey powder covered with jam. This expedient may work for a time, but when the jam is removed on the day of reckoning the dose becomes nauseous in the extreme. The point is that the process has to be gradual. There is no need whatever to expect a child to swallow a symphony at one gulp, and in any case he would probably refuse to. But it is most important that the music children do hear should be presented in its genuine form without being doctored. A judicious choice can make it attractive, and obviously the method would be progressive.

Some psychologists may object that such an introduction would be too vigorous. Against this, however, I would urge that a child is less likely to react against musical education if aware of its true nature than if a process of deception is adopted. I have seen cases in which children have definitely abandoned musical interest at adolescence, without subsequently regaining it, as a result of having a 'soft' course of appreciation. Theoretically, too, the principle is culpable in the extreme, and its pursuit is always attended with danger.

Some practical examples may be of interest. 'A,' a boy of fourteen, had had very little training in appreciation work before he was twelve. He then started a fairly normal course, which he followed with indifferent success for about eighteen months. Reaction became more marked, and at fourteen he had completely lost interest. Originally he had definite musical tendencies, and continued as an able pianist even after appreciation work failed to attract. He became definitely averse to classical music, with results that were apparently permanent. So far as I can gather, there was no fault in the training apart from the fact that it was delayed until too late.

'B,' the second case, was identical with 'A' in age and sex, but his training in appreciation started much earlier—at eight years old. The case was normal and unexciting so far as progress was concerned. The boy was introduced gradually to the best music, and had covered considerable ground by the time he was fourteen. I understand that from fourteen to seventeen his taste for the classics was modified to some extent, but this may be considered as a natural part of development. He recovered at eighteen, and at the end of observation was progressing normally.

As both cases concern older children, I consider that they show quite fairly the results of the two different methods. No illustrations can be regarded as final, but these do at least support the argument I am trying to advance.

In connection with temporary arrestment, there is an important point to be observed which is illustrated to some extent by the second case I have quoted. There is much truth in the saying that every child is a genius up to the age of ten, although the statement must be accepted with reservation. But it is often manifested by an amazing capacity for absorbing facts, and a phenomenal readiness to receive musical instruction may be regarded from the same angle. It is with the approach of adolescence that this brilliance is apt to wane, even to the extent of turning into lethargy. To the teacher this is most discouraging, and causes many to inquire whether their methods of musical education are at fault. The difficulty has to be met with means appropriate to the occasion, though in any case a relaxation of policy is probably indicated. One sees the problem in an acute form at public schools. An apathy to Bach is one of the most characteristic signs. But in the majority of cases the phase is transitory, and need not be viewed with grave concern. The danger is that teachers are apt to regard this indifference as idleness, and in urging the claims of good music inculcate a dislike of the classics which may become permanent. Only a keen discrimination will serve to discern what is the true condition of the pupil's mental development at the moment.

There is, on the whole, a diffidence among teachers to allow a child to substitute one form of expression for another, and it must be confessed that this caution has much to commend it. It is not advisable for a pupil to change over from, let us say, pianoforte to violin without some very definite desire to do so, particularly since such an action may be calculated principally to avoid discipline which has become unwelcome. There are cases, however, in which such measures are not only desirable but essential. It is very difficult to discover accurately, when a child is young, in what direction his genuine inclinations

lie. It may well happen that he is definitely musical to the extent of being able to make some progress at the pianoforte, although the latter is not the instrument upon which he is designed ultimately to express himself. The development of a year or two may make a considerable difference in general outlook and growth of fundamental ability. It is necessary, therefore, to be on the alert for any marked retardation of interest. If the fault does not consist in wrong methods of teaching, a change of expression may be salutary. Obviously the position can be ascertained with some exactness before the actual step is taken, since the latter must be regulated by the degree of necessity for it.

In the musical education of children one cannot remain insensible to the considerable change of policy that has characterised so many day-schools and kindergartens within the last few years. It means in result that, while certain modifications allow for the intelligent presentation of lessons together with more enlightened methods generally, there is on the other hand a tendency to laxness which is wrongly interpreted as allowing children more freedom. I mention this point because music teachers, occupying a subordinate position on the staff, often find that they are expected to co-operate in the details of the theories according to which the school is run. In some cases this arrangement may be satisfactory, but, unfortunately, a number of these theories are based upon false psychology and, from a teacher's point of view, are entirely without value. Where music is concerned the attitude must be one of absolute independence. Interference from headquarters is quite inadmissible in connection with the teaching of the subject. This is hard counsel to those whose livelihood depends upon the caprice of a head mistress, or master, but any other arrangement quickly becomes intolerable.

The question has arisen again and again in one context or another, but compromise, quite apart from loss of self-respect, can rarely, if ever, resolve the issue. The teaching profession has co-operated to some extent in dealing with the problem, but the importance of the matter is not lessened. Children are extraordinarily susceptible to influence, and it may be readily imagined that if, musically, they have to submit to the theories of a non-musical faddist, their chances for normal development in the future are likely to be permanently ruined.

I would suggest that neither musical appreciation nor singing *per se* can be regarded as an entirely adequate medium of expression for children, although both form a necessary part of their education. An accurate sense of proportion is essential to the true estimation of the value of these subjects in teaching children, and since no two cases are alike the final responsibility must rest with the teacher. If control is to be absolute, the necessity for flexibility has also to be observed. Within the last generation there have been very definite improvements in the technique of music teaching. To enjoy the benefits which these modern explorations have made possible it should be the business of every teacher, not only to ensure an adequate technical groundwork for each pupil, but also to stimulate those imaginative gifts so indispensable to sound musicianship.

## POINTS FROM LECTURES

The attitude of the press to music was discussed by Mr. R. D. Blumenfeld, president of the Institute of Journalists, during the British Music Industries Convention at Buxton. News is what the public wants, and music is not always news. The press cannot possibly go on week after week giving little essays on music. If the public shows clearly that it wants a page on music in the newspaper, then it will have it.

Despite all our speeding up of life, this was a lazy age, said Mr. J. Raymond Tobin, speaking at the same Convention. Everything was carried to the doors of the people, and the music trade had to follow suit and carry music to the people. In many outlying districts parents would not have their children travelling to the neighbouring town. A crowd of teachers go on using the same old material. When the pupil arrives home with her 'new piece' it is discovered that her mother had it before her. Much attractive music by our own younger men has been published with the intention of displacing the pseudo-classical material of third-rate Germans.

'A hopeless optimist,' Sir Richard Terry styled himself when addressing the Dundee Rotary Club on the outlook for music. People asked what would happen to the orchestral players if concerts didn't pay. The real fact was that fine posts could be obtained in cinemas and restaurants, with salaries that were princely compared with the old days. A player in a jazz band had a much higher salary than the organist of St. Paul's Cathedral. A very important organ post was being offered to musician after musician, and refused. An objection raised by the pessimist was that, with all the mechanical music, people would not learn the pianoforte. He could only say to that, 'Thank God for it.' The right people were keeping up instrumental practice, and children now were more efficiently taught. People in the past went to concerts simply because it was the correct thing to do, but now they were making their music in their own way.

'How music can make or mar a picture' was Mr. Edwin Evans's subject at a luncheon recently. Musical accompaniment of films was comparable to lighting in a theatre, which brought into prominence certain important events on the stage. It was because of its subtle quality that music in the cinema had never been esteemed at its true worth. Films should be given the music they deserved, and Mr. Evans added rather acidly, 'I leave you to imagine the kind of music some films deserve.'

Much of a lecture-recital entitled 'Six Centuries of Song' is bound to be so rapid in its review that a lasting impression is unlikely. But when the lecturer is Mr. Rutland Boughton, something is sure to remain. At Gloucester he said he had little use for the modern music of such composers as Stravinsky or Arthur Bliss. He thought the most musical section of the British public were the miners, because their occupation drove them back upon themselves.

Schubert came into the course of the South-East London Recorded Music Society. Mr. Alec Robertson addressed the members at Lewisham upon the 'Keats of Music,' whose lyric quality made him

so beloved of all men, no matter what their tastes may prove to be in other directions. The composer's genius for melody, dramatic expression, and lovely modulation had ample demonstration by gramophone records.

J. G.

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## ANSWERS TO CORRESPONDENTS

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' Column closes on the 14th of the month. We cannot undertake to reply by post.*

G. R. F. (Nigeria).—Your letter has interested us very much. You wish to spend your next leave, from September 1 to December 1, in hearing as much good music as possible, and you are doubtful as to London meeting with your requirements. Your last leave, spent in the capital, disappointed you because you heard only two works that were new to you ('a ripping Symphony by Sibelius and a ripping String Quartet by Vaughan Williams'). You wonder whether you will have a better chance of a good musical time—(*a*) in the provinces, (*b*) on the Continent, or (*c*) by postponing your leave for a few months, or years. You wish to hear works that you have never heard before, by Vaughan Williams, Holst, Bax, Delius, Elgar, Stravinsky, Prokofiev, Honegger, Kodály, Bartók, Sibelius, de Falla, Respighi, &c. There are many like you, but the conditions of musical life in London now make it impossible for concert managements to present a great deal of unfamiliar work. The two main hindrances are the cost of rehearsal and the indifference of the general public to new music. We do not think you will find the provinces more fruitful, because you will have to go from place to place in order to seize such opportunities as present themselves of hearing an occasional unfamiliar work. And we doubt whether you would fare better on the Continent, except perhaps at Vienna. But at Vienna you would be unlikely to hear any works by Vaughan Williams, Bax, Holst, Delius, or Elgar. On the whole, then, we advise you to come to London. You say you want 'a musical adventure, not a forlorn hope.' London does not promise much in the way of a musical adventure just now, but there is plenty to be heard so long as you do not demand red-hot novelties. And the 'Proms' will be in full swing when you arrive.

EEZE.—(1.) Most men who sing alto are baritones or basses using what is called the falsetto voice. There are, however, a few altos who are, as you say, natural—that is to say, their voice has not 'broken' in the ordinary way. Some excellent altos we have heard have apparently been tenors who have developed the upper register in an unusual degree. In fact, it is sometimes difficult to say whether the singer of an alto part is a falsetto or a tenor. But the whole question is surrounded with difficulties, and we prefer not to dogmatise. (2.) It is difficult for us to recommend solos for you. As you live in London, your best plan would be to call at Novello's and ask for suitable material for an alto soloist. (3.) We do not know the setting you refer to, so we can express no opinion on it. But you must not regard the fact of its having been sung by first-rate choirs as proof that it is first-rate music. (4.) The dropping of the organ for an occasional verse of a hymn is a means of obtaining variety and relief, and it is surely a natural course to sing the penultimate verse unaccompanied when the last verse is a loud one demanding organ. No doubt this is the reason why you invariably find this treatment given to the hymn you name. (5.) There is no profit in arguing over a matter of taste. You dislike the work you mention, and your friend likes it. As you suggest, you may be as great a lover of music as he. Go on having the courage of your opinions, and if you don't like a thing say so boldly. (All the same, we agree with your friend.)

J. O. A. (Nigeria).—(1.) London teaching institutions approved by the Teachers' Registration Council are the R.A.M., R.C.M., Trinity College of Music, Incorporated London Academy of Music, G.S.M. This also answers your query as to the London College of Music. (2.) 'Choir Training,' by Martin (Novello), and 'The Boy's Voice,' by Bates (Curwen). (3.) You ask whether it is 'advisable for a church organist to play dance music either in public or private.' We ask, Why not? So long as it is good dance music, and he plays it well, nobody will be a penny the worse. On the contrary, many organists would improve their playing (especially on the rhythmic side) by unbending occasionally over a good fox-trot. (4.) The *Dominant* (Oxford University Press, Amen House, Warwick Square, E.C.4; 6*d.* monthly); *Musical Opinion* (Chichester Chambers, Chancery Lane, W.C.2, 6*d.* monthly); *Music and Letters* (14, Burleigh Street, Strand, W.C.2, 5*s.* quarterly); *Musical Courier* (437, Fifth Avenue, New York, 15 cents weekly). (5.) The Federation of Music Clubs, 11, Orsett Terrace, W.2. This organization will put you in touch with a club in the district you require.

W.—(1.) The only work for pianoforte and organ that we know is Hollins's 'Polonaise Brillante'; but we think it would be too difficult for your purpose. Write to Novello's for their catalogue of works for harmonium and pianoforte. The harmonium part could easily be adapted. (2.) An average church choir desirous of performing a Bach Cantata would do well to choose 'God's time is the best.' There is more than the usual amount of chorus work, and it is not unduly difficult. Solos are for alto, tenor, and bass. It is published in Tonic Sol-fa. As the solo side of these works often presents a problem, you had better write to Novello's for a few cantatas on approval, from which to choose. State your requirements as to degree of difficulty, soloists, &c.

SOTTO VOCE.—You ask why it is that certain diplomas are not recognised by the Teachers' Registration Council, and you wonder if the fact signifies that the diplomas in question are worthless. We think you should ask the Council a question of this sort, but as you have asked us, we can only say that the diplomas you refer to are quite good so far as they go, which, however, is not far enough for the requirements of good teaching. Non-recognition does not necessarily mean that they are valueless. For example, the Registration Council recognises the diploma of F.R.C.O., but not that of A.R.C.O. Yet the A.R.C.O. is far from being valueless. It does not, however, take the holder sufficiently far to indicate full qualification.

W. H. S.—We prefer to make no metronomic suggestions; the direction given, 'The crotchets very moderate,' ought to be sufficient. (For readers' benefit we say that the reference is to the tenor solo, 'Jesus Christ now is risen,' in Bach's Cantata, 'Hold in remembrance Jesus Christ.') In florid solos of this type clarity and rhythm matter far more than pace. Well-defined semiquaver passages at a moderate rate often sound quicker than they are actually, one reason no doubt being that they keep the hearer interested, whereas quick, smudgy passages don't.

BEDFORD.—It is impossible for us to suggest a programme for performers of whose abilities we know nothing. Write to Messrs. Novello, Stainer & Bell, and the Oxford University Press for specimens of Schubert part-songs for various combinations of voices. Many of Schubert's most popular songs can be had in cheap school editions from Messrs. Novello, as well as from the Oxford University Press. Ask for specimens. These, with any good Schubert song album, will provide you with all you need in these departments. It is difficult to suggest items for your little instrumental force. Write to Novello's for their special Schubert list, and make a shot for yourself.

Emélie.—You ask for pianoforte pieces by Debussy, Satie, Scriabin, &c. We suggest the following: Debussy—any one of the Twelve Preludes (first set); Florent Schmitt—'Sur le nom de Gabriel Fauré'; Scriabin—two may be suggested, one of his early period and one of the later works. For the first, one or two of the Six Preludes, Op. 13; for the second, the fourth, fifth, or sixth Sonata; Dukas—'La plainte, au loin, du faune'; Malipiero—'A Claudio Debussy'; B. J. Dale—Sonata. E. F.

J. S.—Debussy's Arabesque in G is founded upon three-part form, the parts being as follows: Part 1, bars 5 to 37; part 2, bars 37 to 61; part 3, bars 62 to the end. As general helps, compare 4 to 14 with 62 to 71, and observe their respective positions in the construction; notice the rhythmic formation from 15 to 28; the action of response between 5 and 28; the particular function of 28 to 37, and the repetition of the same at 100, &c. E. F.

D. B. J.—(1.) We do not know of 'a book on Theory that includes also Harmony, Counterpoint, &c.' Try 'Theory of Music,' by O'Neill (Novello, 1*s.* 6*d.*); for the other subjects: 'Harmony,' Kitson (Oxford University Press, 10*s.* 6*d.*); 'Counterpoint,' Bridge (Novello, 3*s.*); and 'Applied Counterpoint,' Kitson (Oxford University Press, 5*s.*). (2.) 'A History of Music,' by Stanford and Forsyth (Macmillan, 10*s.* 6*d.*).

J. A. McF.—(1.) Handel's 'Lord, remember David,' is not from an oratorio; it is an adaptation of the song, 'Rend' il sereno al ciglio,' from the opera 'Sosarme.' (2.) The Mozart phrase you quote is the commencement of the slow movement in Mozart's Violin Sonata in F (K. 377). (3.) We can discover no pianoforte solo arrangement of the Adagio from Beethoven's Sextet (Op. 81).

C. A. H.—We receive many inquiries such as yours, from people anxious to know of an organization which will give them concert engagements, but we can do no more than suggest that you try to get an audition with the B.B.C., or with a reliable London concert agent. But don't expect too much; the market is badly overstocked.

Clapton.—A good deal depends upon the pace of the song. Assuming it not too slow, we should take a half-breath after 'hard,' and carry on the phrase to 'golden.' This disregards the quaver rest marked by the composer—which we think is an improvement.

A. E. D.—We have no knowledge as to which organ scholarships at Oxford and Cambridge (if any) will be falling vacant at the end of this year. Your only plan is to work away and keep your eye on the journals in which such vacancies are advertised.

BM/VCHV.—The scheme you suggest for your seven-year-old pupil seems quite good. But of course all depends on its use, and on the aptitude of the child; and you must be prepared to modify it if necessary. That is where the aptitude of the teacher comes in.

E. A. R.—So far as we can ascertain, the only journal that inserts advertisements of cinema musicians' posts is the *Kinematograph Weekly*. Perhaps a reader can help 'E. A. R.' by further information.

Celt.—We have never heard that harp-playing has a detrimental effect on a pianist's fingers.

L.R.A.M.—The address of the Teachers' Registration Council is 47, Bedford Square, W.C.1.

E. P. R.—The publishers of James Lyon's Postlude in E tell us that it is out of print.

In our reply to 'H. W.' last month we stated that his description of 'a book about Bel Canto was too vague.' Mr. John E. Campbell writes pointing out that 'H. W.' probably means 'An Essay on the Bel Canto,' by Herman Klein, published by the Oxford University Press.

In our answer to 'Pompa' last month we gave the address of the Paris Conservatoire de Musique as Rue du Faubourg-Poissonière. Mr. Calvocoressi kindly writes to say that this building was pulled down in 1912 or thereabouts, and that the Paris Conservatoire is now in the Rue de Madrid, Paris, 8ème.

# Church and Organ Music

## ROYAL COLLEGE OF ORGANISTS

The Annual General Meeting will be held on Saturday, July 21, at 2.30 p.m.

DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates at the Fellowship, Associateship, and Choir-Training Examinations on Saturday, July 21, at 3 p.m. The President, Dr. W. G. Alcock, M.V.O., will deliver an address entitled, 'The Future of the Organ and its Players,' and Mr. H. L. Balfour, Mus. Bac., will play upon the College organ the following pieces selected for the January Examinations, 1929:

FELLOWSHIP

Prelude and Fugue, C minor ... *J. S. Bach*
Novello, Book 7, p. 64; Augener, p. 168; Peters, Vol. II., No. 6.
Larghetto from Quintet, Op. 108 ... ...*Mozart*
Chorale Prelude, 'St. Mary' ... *Charles Wood*

ASSOCIATESHIP

Andante con moto, Sonata No. 5 ... *Mendelssohn*
First Movement, Sonata in C minor, No. 3, Op. 56 *Guilmant*

No tickets required. There will be an informal conversazione immediately after the recital, to which members and friends are invited. Tea and coffee. H. A. Harding, *Hon. Secretary.*

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On the 12th and 19th of June a Choir Festival was held at Newcastle Cathedral. The choirs taking part, numbering nearly six hundred voices, were divided, one-half singing on each occasion. The music was chosen with a view to setting a standard for an ordinary parish church evensong—an excellent idea that deserves to be more generally adopted. The anthems were Gibbons's 'O Lord, increase my faith' and Tomblings's 'Come, my Way, my Truth, my Life.' For the Psalms and Canticles the pointing of 'The English Psalter' was used, and we are interested to hear that it proved to be easily manageable, and met with general approval. Mr. William Ellis accompanied and conducted, and Dr. J. E. Hutchinson played organ music before and after the service.

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Mr. William H. Stocks has retired from Church organ work after fifty years' service. He was a pupil of Hopkins at the Temple, and received his first appointment at the age of nineteen, when he became private organist to Sir Robert Menzies. He then spent many years as organist and music-master at Dulwich College, afterwards returning to Scotland in the capacity of private organist to Sir Neil Menzies. His last post was at St. Margaret's Episcopal Church, Newlands. Mr. Stocks has done valuable service in the Glasgow diocese, especially in connection with Choir Festivals. The close of his seven years' work at St. Margaret's was marked by presentations from clergy, vestry, choir, and congregation.

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Mr. William C. Webb has been appointed organ professor at Lawrence College, Appleton, Wisconsin, U.S.A., and sails at the beginning of August. During the past fifteen years Mr. Webb has done excellent and much-appreciated work at the Hampstead Garden Suburb Free Church. He will be able to continue his activities in this kind at Appleton, as he has been appointed to the Methodist Episcopal Church in that town. At the College he will have under his care two large four-manual organs. Mr. Webb's many friends on this side will wish him all success in his new and interesting sphere of work.

NORWICH CATHEDRAL

Dr. Heathcote D. Statham, organist of St. Mary's Church, Southampton, has been appointed organist of Norwich Cathedral. Dr. Statham began his musical career as a choir boy at St. Michael's College, Tenbury, and later proceeded to Gresham's School, where he studied under Mr. Geoffrey Shaw. From thence he went to Cambridge (scholarship at Caius College), and finally to the Royal College of Music, studying during this time with Stanford, Bridge, Parratt, and Charles Wood. Before going to Southampton he had held appointments at Calcutta Cathedral and at his old

*Photo by S. A. Chandler & Co., Ltd., Southampton & Exeter.*

college, St. Michael's, Tenbury. He took his A.R.C.O. in 1920, his F.R.C.O. in 1921, and obtained his Mus.Doc. degree at Cambridge in 1923. Dr. Statham's published compositions include 'The New Master' (comic operetta for boys), Organ Rhapsody in C major, String Quartet, plantation songs arranged for sopranos and violins, and 'Forty 16th-Century Rounds' for schools. He has also transcribed from the original MSS., and published, fourteen anthems and a Service in the Dorian Mode by Dr. John Blow.

The Triennial Festival of the Norwich Diocesan Church Choral Association took place at Norwich Cathedral on May 31, when a thousand singers, representing about twenty parish churches, took part. The Magnificat and Nunc Dimittis were sung to Chambers in G; the anthem was Geoffrey Shaw's 'Hail, Gladdening Light,' and a selection from 'The Last Judgment' was also given. The singing reached a high standard. The organ accompaniments (supplemented by brass and drums) were played by Mr. Maddern Williams, and Dr. Frank Bates conducted, this being his final duty before relinquishing his post. After the service the choirs gathered in the cloisters, and feeling references to Dr. Bates's retirement were made by the Dean, and by the Doctor himself.

The organ at Great Meeting, Leicester, has been rebuilt. In connection with the re-opening, Dr. Gordon Slater, Dr. B. Burrows, and Dr. E. L. Lilley gave recitals.

The organ at Gainsborough Bridge Primitive Methodist Church, Leytonstone, was re-opened on May 30, after complete renovation by the builders, Messrs. Spurden, Rutt. Dr. Harold Darke gave a recital, playing Thomas Adams's Overture, Handel's B flat Concerto, Bach's E flat Prelude, Wolstenholme's Allegretto, Elgar's 'Imperial March,' &c.

A new organ, built by Frederic Rothwell, has been installed in Kensington New Church (Pembridge Villas). The opening recitals were given by Mr. J. Holgate, who played Bach's Fantasia and Fugue in G minor, Hollins's Allegretto Grazioso and 'Morceau de Concert,' Boëllmann's Gothic Suite, &c.

Mr. Allan Brown opened a new organ at Southfields Central Hall on May 3, playing Schumann's Canon in B minor, Wolstenholme's Finale in B flat, Bach's 'Great' G minor Fugue, &c. The organ was built by Messrs. Spurden, Rutt, and is a three-manual of thirty-eight stops and eleven pistons.

Astorga's 'Stabat Mater' and Palestrina's Mass, 'Æterna Christi Munera,' were sung at a recital by the Special Service Choir at Doncaster Parish Church. Mr. H. A. Bennet conducted, and also played organ solos by Strungk and Palestrina.

We are glad to hear that Dr. Davan Wetton is making a good recovery from his recent serious illness. He asks us to express his thanks to the many friends who have sent messages and inquiries.

Schubert's 'Song of Miriam' and a selection from 'The Creation' were sung recently at Bermuda Cathedral, conducted by Mr. H. T. Gilberthorpe.

The Dean and Chapter announce that the Charles Macpherson Memorial Fund now amounts to £2,065.

Dr. A. Eaglefield Hull has resigned his position as a member of the Council of the Royal College of Organists.

NEW LIGHT ON THE ALBERT HALL ORGAN

More journalistic nonsense has been written about the organ than about most instruments, but one hardly expects to meet with examples in a leading London daily paper. The *Evening Standard* of June 16 contained an article, 'By a Special Correspondent,' entitled, 'In the Loft of the World's Biggest Concert Organ'—that of the Albert Hall—and contained a mass of puerility from which we quote:

> 'The strings and woods and brasses seem afloat on an ocean of sound, rocking and swinging to a gentle swell or pitching and rolling in tempest. If we are interested enough to wonder where this new enveloping sound comes from, all we can discern is an array of tall pipes that might have been erected by a playful plumber.'

The organist's hands 'are sometimes on all four manuals at once.' (The writer might have said 'always when a photograph is being taken'! We *may* have seen a picture of a player with both hands modestly on one manual, but if so, we have forgotten it.) We are told, too, that among the many harassing things the organist has to do is to decide 'whether the volume of strings needs assistance from the organ, or if the choir should be helped out with Vox Humana'! The choir that will be helped by the Vox Humana must be as nearly dumb as possible. As for the organ itself:

> 'A musical instrument? Rather the organ is a musical engine—an engine that can growl, whistle, sing, hum, roar, shout, coo, or swear at the will of its master in the console. He, the god of the engine, can loose anti-cyclones from the musical Azores to sweep through the upper galleries, or send such sweet zephyrs of song sighing along the outer corridors that the waitresses in the tea-room drop adulterating tears into the milk-jugs.'

The writer's confusion between cyclones and anti-cyclones may be forgiven, as he was obviously writing in a very much het-up state. But what is the Editor of the *Evening Standard* doing to admit such drivel as this? The journal has on its staff a recognised music critic (one who, we believe, was himself formerly an organist). Why not ask him to cast his expert eye over copy of this kind, and cut out the nonsense? The remainder (if any) might be dull, but it would not be foolish.

RECITALS

Mr. E. Emlyn Davies, Westminster Congregational Church, S.W.—Trio-Sonata No. 1 and Fugue in G minor, *Bach;* Symphony, second movement, *Kaikhosru Sorabji.*

Dr. Gordon Slater, St. Helen's, Gate Burton—Scherzo, *Bairstow;* Prelude and Fugue in A minor, *Bach;* Alla sarabanda, *Vaughan Williams;* Carillon, *Vierne.*

Mr. H. Moreton, Plymouth Guildhall—Andante, Finale, and Fuga (Sonata No. 7) and Pastoral Sonata, *Rheinberger;* Final, *Franck;* 'Cloister Garth,' *Herbert Brewer;* Sonata No. 1, *Borowsky;* Toccata-Prelude on 'Pange Lingua,' *Bairstow.*

Dr. Chastey Hector, Brighton Parish Church—'Gigue' Fugue, *Bach;* 'Unfinished' Symphony; 'Old English Air' (varied), *Arne-Benedict;* 'The South Wind' and 'The North Wind,' *Rowley.*

Mr. Bernard F. Page, Town Hall, Wellington, N.Z.—Toccata, Adagio, and Fugue in C, *Bach;* Meditation No. 3, *Ropartz;* Improvisation-Caprice No. 2, *Jongen;* Prière in C sharp minor, *Franck.*

Mr. Nicholas Choveaux, St. Agnes's, Kennington Park—Two Choral Preludes, *Ambrose Porter;* Two Trumpet Tunes and Air, *Purcell;* Allegretto grazioso, *Frank Bridge;* Bridal March, *Parry.*

Mr. F. C. Welling, Christ Church, Ware—Agitato and Cantilene, *Rheinberger;* Fantasy in D, *Harvey Grace;* Sonata No. 2, *Mendelssohn;* March upon a Theme of Handel, *Guilmant.*

Mr. Stanley Blizard, St. Stephen's Walbrook—Variations on a Theme by Beethoven, *Merkel;* Prelude and Fugue in E minor, *Bach;* Song of Triumph, *John E. West.*

Dr. C. H. Moody, Ripon Cathedral—Choral No. 3, *Franck;* Concerto No. 4, *Handel;* Evening Song, *Bairstow;* Chorale Prelude, 'Jesu, Joy of man's desiring,' *Bach;* Easter Melody, with Variations, *West.*

Mr. R. Richardson Jones, Peterborough Cathedral—Overture in D minor, *Handel;* Psalm-Prelude No. 1, *Howells;* Sonata No. 6, *Rheinberger;* Two Chorale Preludes, *Farrar.*

Mr. Cecil Price, Parish Church, Ashby-de-la-Zouch—Toccata and Fugue in D minor, *Bach;* Concerto in F, *Handel;* Toccatina in E flat, *F. H. Wood.*

Dr. H. G. Ley, St. Mary's Parish Church, Slough—Sonata No. 5, first movement, *Bach;* Allegretto (Sonata), *Elgar;* Prelude in D minor, *Stanford.*

Mr. Eric Brough, St. Mary-le-Bow—Choral No. 1, *Franck;* Fantasia and Fugue in C minor, *Bach;* Academic Festival Overture, *Brahms-Lemare.*

Mr. Claude A. Forster, St. John's, Forfar—Sonata No. 1, *Mendelssohn;* 'The Four Winds,' *Rowley;* Suite Gothique, *Boëllmann.*

Mr. George Metzler, St. Stephen's Walbrook—Prelude and Fugue in C minor, *Mendelssohn;* Sonata No. 6, *Rheinberger;* Grand Chœur, *Hollins.*

APPOINTMENTS

Mr. Ernest A. Crisp, choirmaster and organist, Congregational Church, Anerley, S.E.

Mr. F. Vernon Curtis, choirmaster and organist, St. Michael's, Paternoster Royal, E.C.

Mr. D. L. Hawkridge, choirmaster and organist, Parish Church, Ilford, Essex.

Mr. H. Scott-Baker, organist, Christ Church, Woking.

Mr. Arthur J. Ward, choirmaster and organist, St. Margaret's Episcopal Church, Newlands, Glasgow.

# Letters to the Editor

[We re-open this painful matter with reluctance, and only after due consideration. It is clear that Mr. Scholes has a right to be heard concerning the charges brought against him, and also on three important points in Dr. Eaglefield Hull's letter in our June number. Our columns are open to any reply Dr. Hull may wish to make to Mr. Scholes's letter; otherwise the correspondence is closed.—Editor.]

THE ETHICS OF BORROWING

Sir,—As I was the initiator of the correspondence upon 'The Ethics of Borrowing,' and as that correspondence appears now to be ending, I hope you will accord me the usual courtesy of a few final remarks.

With you I heartily welcome the fact that the six months' correspondence has brought from Dr. Hull an apology. But I feel that in that apology there is an omission which, when it is pointed out to Dr. Hull, he will wish to rectify.

In your January issue Dr. Hull charged me with making a quotation from his preface in which I 'deliberately omitted a qualifying phrase.' In your February issue he said, 'Mr. Scholes does not even quote correctly.' In your March issue he alluded to my 'many inexactitudes, mauled quotations, misspellings, and curious claims to Russian rights.' He has also charged me with a bad motive—that of having taken up the subject not as 'a matter of public interest' but as one of 'private business.'

I think that it can only be necessary for me to point out my right (certainly moral, and I think also legal) to a withdrawal of these statements for Dr. Hull to do the proper thing. To the best of my knowledge I have *not* misquoted Dr. Hull to the extent of a letter or a comma; in quoting him I have been scrupulously accurate. There was no 'qualifying phrase' in that passage for me to omit. If I have mis-spelled it has been inadvertently, and I have no knowledge of the fault. I have certainly never claimed 'Russian rights' in anything whatever. As for my motives, I think that the course of the correspondence has sufficiently justified my action, and I must leave it to Dr. Hull to include, or not include, that detail in his withdrawal, as he may feel inclined.

There are several points in Dr. Hull's letter that could be taken up, but I am sure we all wish to bury the subject as quickly and decently as possible, and I will only allude to two or three which are so important that they clearly demand a word.

(1.) Dr. Hull says: 'The allegation made against me of a "violation of trust as a publisher's reader" is entirely unjustified, for the MS. concerned is a translation of an already well-known published work—and that, too, in Russia, where the European copyright does not, unfortunately, yet obtain.' This is really serious. It implies an ignorance of the law of copyright most dangerous in the case of an author, translator, and editor so active and prolific as Dr. Hull. In his own interests he should be told that copyright subsists in a translation just as much as in an original work, and that the fact that the work translated does not itself enjoy copyright does not affect the existence of copyright in the translation. To imagine an instance: I translate Molière and Dr. Hull reprints my translation; the fact that there is no copyright in Molière's plays does not affect my enjoyment of copyright in my translations. This is an elementary statement as to the law of copyright, but it seems to be necessary to make it. As for the suggestion that there is no 'violation of trust' in a publisher's reader taking matter from a mere translator . . . !

(2.) The allusion to Dr. Hull's 'sources' being 'specified' in the list of books of reference in Appendix V. is inexplicable. Appendix V. is merely a 'List of Musical Biographies and Studies in English'—a guide to further reading, such as commonly appears at the end of such books, and the sister to Appendix IV., which is a list of Gramophone Records. It is to be

hoped that Dr. Hull will see this point, for if in any future editions he relies in any degree whatever upon a list of this sort as excusing him from formal acknowledgment he will not be accomplishing his desire to do the right thing.

(3.) About those 'future editions.' Nothing less than a careful study of Dr. Hull's book by himself, from beginning to end, with a scrupulous identification of every quoted passage, will suffice. The instances of plagiarism that have been pointed out to him in your columns must not for a moment be thought to exhaust the complaint. So far as I know none of us have searched the book for quotations. Personally I have merely called attention to one or two that jumped to my eye as I turned over the pages. Many chapters in the book I have never read. Since your last issue appeared the well-known American critic, Mr. Lawrence Gilman (who does not seem to have seen the present correspondence), has published a very striking two-column article on Dr. Hull's book in the *New York Herald Tribune* (Sunday, May 27), in which, under the title, 'How to write a Book about Music,' he makes free use of the parallel column method to call attention to some of the borrowings. Only one of his examples duplicates any of those given in your pages, the others showing lengthy unacknowledged quotations from Mr. Paul Rosenfeld's 'Musical Portraits' and from Mr. Gilman's own writings. But I think that Dr. Hull will realise that the examples any of us have quoted in your pages are no sufficient guide to him, since he has now, adopting the words of a previous author (with quotation marks, this time !), described his book as 'a posy of flowers gathered from many gardens, and in which the compiler has contributed little more than the string which tied them together.' He must then now tie *lots* of labels on that string !—Yours, &c.,

PERCY A. SCHOLES.

P.S.—I think I have seen announcements as to translations of the book to appear in various foreign languages. Naturally these should be held up until the complete revision is ready.—P. A. S.

## THE DESTINIES OF MUSIC

SIR,—Although there is much that is probably true in Leonid Sabaneev's forecast of the music of the future, there is also much that all hopeful, earnest, and determined devotees of the Divine Art must surely take exception to. And, generally, so pessimistic an outlook must not go unchallenged, if only for the fatal effect that, if taken seriously as gospel, it is *bound to have* upon students and upon amateurs who look to the *Musical Times* for a lead in these matters.

Probably it may be true that the idiom is exhausted, and that, like Greek sculpture, it has reached the acme of perfection, and that the limitations of the art have now been realised. Certainly, the modern methods of Cacophony and Atonality can only appeal to a vitiated taste. Modal methods do not always seem to suit Equal Temperament, and they have become a fetish with some composers. The introduction of all sorts of instruments into the orchestra tends to muddiness and lack of clarity. Melody seems to have gone. All we get in a new work is a conglomeration of trivial themes of no character, beauty, or dynamic force, and, such as they are, they are buried like needles in a bundle of hay amongst orchestral muddiness or blared out by trumpets or trombones so that noisy confusion and not beauty of effect is the net result. (There are, of course, exceptions. It might, I trust, be permitted to mention Elgar and Holst amongst English composers.)

But with all this to depress us as regards the outlook there are healthy signs, surely. First, there is the revival of folk-song. There is the interest in Tudor music, and the intelligent and musicianly use of the Modes, which, if not overdone, increases our vocabulary. Bach still holds sway, and as long as that is the case there is little chance of a musical neurasthenia paralysing either performers or their audiences. Broadcasting is popularising Beethoven and all the great masters. 'A thing of beauty is a joy for ever,' and, in spite of all that the ultra-modernists may say or think, there are certain vital elements in some of the great compositions of the past which, like certain masterpieces in literature, will enable them to hold their own and force their way through the destructive criticisms and ever-changing fashions of modern innovators and of those who mistake originality for genius.

But, as M. Sabaneev points out, we want more time for meditation. We want more detachment from the distractions of modern life. We want more sincerity and a deeper grasp and insight into the inner meaning of music. We want to remember and to get into our minds that *Music means something*, reveals something; that it is not a mere performance, that it has a message. If it does not suggest an atmosphere or symbolise something it is a dead art—beautiful, perhaps, but only as a corpse may be beautiful. We must have reality and conviction so that every note shall tell.—Yours, &c.,

CLAUDE W. PARNELL.

Ruardean, Glos.

SIR,—M. Sabaneev, in his deeply enjoyable article last month, expresses the view that the change in the artistic organization, since its invasion by non-musicians, and the absence of love in the attitude towards music nowadays, are due to the hurried march of civilisation, which he terms 'vulgarisation'; yet he also thinks that music as a sphere of action is finished because of the advance of culture. Now, if civilisation and not culture ('the two concepts should be strictly differentiated') is causing the destruction of music, as M. Sabaneev premises, how trace the seeds of decay in the musical growth to this same culture? Is it not rather that the trouble is only temporary, that the cult of aural discomforts is a sign of the times, the passing frenzy of a sick man which a friend forgives in the belief that mental clarity will return with health?

Art, whether of light, sound, or form, cannot die. It may wane temporarily for lack of fresh air, but it is truth and is immortal. Why should the art of music cease to be, simply because ours is an age of too-clever invention, a mass-production age, a 'progressive thought' age? In the feverish speeding up of ideas musicians and others in their world have been caught up like bits of paper attracted to a fast-moving railway train—to their own destruction. Such exploitation of art brings its own punishment; the power of repose is lost, exhaustion follows on the pursuit of mere 'interestingness,' and in time the way will be ready for the expression of a wiser and better generation. The human ear craves beauty, not 'stunts.' True music, after all, partakes of the spirit, and its creation involves a lifting up of the mind and heart—not a rapid calculation of box-office returns!

As for novelty—the hope that 'from the malformed fruits on the tree of culture may spring the seeds of a new art'—*now* who is crying for the moon? Apparently those much-blamed innovators are seeking in good company! However, amidst so much falseness and uncertainty, small wonder if faith is shaken as well as ear-drums. Meantime we have Handel 'in modern dress' and the pure wells of centenary celebrations to draw upon. Between the past and the present, Heaven help us to foresee a brighter future!—Yours, &c.,

F. A. GRIFFIN.

Room F*a*, Parliamentary Floor,
House of Lords, S.W.1.

## DIPLOMAS

SIR,—Recent issues of your journal have contained correspondence and editorial reference to examinations conducted by certain proprietary bodies.

It is assumed by some people that the question of professional recognition depends upon such minor points of detail as the excellence of the syllabus or the academic distinction of the examiners. I submit that these points have no bearing on the subject, and only fog the main issue. The principle involved is one of 'responsibility.'

If those who practise music as a profession constitute a profession, then they have a duty to the public; and the profession cannot, as a profession, publicly recognise or support any institution which is irresponsible.

Institutions so constituted that their income and property may only be devoted to the furtherance of their aims and objects, such as Universities, chartered institutions, or institutions incorporated under licence of the Board of Trade for educational or artistic purposes, are responsible public bodies. Their first duty is to the public, and this public responsibility carries with it professional recognition.

Institutions, societies, or companies registered as of limited or of unlimited liability are, from the public point of view, irresponsible. The first duty of their directors is to their shareholders; they are not amenable to public criticism, and cannot, therefore, receive professional recognition or support.

That is the principle involved, and it is a vital principle, which no profession can disregard without prejudicing its status. The public responsibilities of a profession form the foundation for all rules of professional etiquette.

Those who practise music as a profession are either members of a great and learned profession, or they are engaged merely in a form of middle-class casual labour.

If they are in the second category, then they have no public responsibilities and there is an end of the matter; but, if they constitute a *profession*, then there is no alternative: the public responsibilities of their profession demand that they recognise only those responsible institutions which are amenable to public criticism.—Yours, &c.,

F. EAMES
(*Gen. Secretary, I.S.M.*).

## LONDON ORPHAN SCHOOL

SIR,—I shall be greatly obliged if you will be so kind as to put a note in the next edition of your paper asking readers who are subscribers to the London Orphan School at Watford to be good enough to give their votes to Noel Howard Eldridge, age nine and a half years, whose father, Lieut. Eldridge, was Director of Music of the Band of the 1st and 2nd Life Guards, and who died recently at the early age of forty-two, from pneumonia, leaving a widow and twin children, boy and girl. Lieut. Eldridge had done his best by insuring his life heavily, and from the result of such insurance the widow draws £60 a year, but, including his pension of £45 and the children's allowances of £32, her total income is only £137.

Lieut. Eldridge was born in the Rifle Brigade, and enlisted in that regiment as a boy. His first appointment as bandmaster was to the 2nd Battn. The Durham Light Infantry, and he remained with that regiment until specially selected for the Life Guards.

Efforts are being made to secure the election of both children to the School, where they will be assured of the education and start in life they would have had had their father lived, but it will be a very hard task, as, being twins, there are only three elections before they attain the age limit.

Votes will be gratefully received by me at the address below, or by Mrs. Eldridge, 'Melita,' Westway, Harpenden, Herts.

ERNEST W. BIRT
(*Lieut.-Col. late The Durham Light Infantry*).

2, Evelyn Mansions,
Queen's Club Gardens, W.14.

## ABSOLUTE PITCH

SIR,—Will you allow me to plead the facts of geography in extenuation of my tardiness, and to join in the 'absolute pitch' discussion?

I am the unfortunate possessor of a sense of absolute pitch—although, strictly speaking, as one of your correspondents pointed out, it is not a sense but a special form of musical memory. It has, of course, its uses. In this country the two chief uses for me seem to be that I am an infallible speed indicator for a gramophone, and that I need no tuning-fork to tell me when a class is singing a song (as often happens) a tone or more too low.

But its discomforts are many. It happens that I was brought up on the ordinary flat pitch, and therefore at every concert where English concert pitch is used I am constantly distressed because the music is being played a semitone too high. In reading a score I find every instrument a transposing instrument. I am struggling to learn the clarinet, and its natural difficulties are increased by the fact that the note I get for a certain finger-position is never the note I am told to expect. Worst of all is the almost hopeless difficulty I find in playing on any pianoforte that is not in the 'right' pitch—*i.e.*, the pitch I was brought up on. A constant effort of will is needed to keep my fingers from slipping into the set of keys that give me the sounds I want—and then it is all up with muscular memory of the piece!

Of course, it *is* only a piece of memory, so there is hope that constant use of different pitches will obliterate it—but I seem to have made little progress so far. I only wish I could remember other things as successfully!—Yours, &c.,

W. E. WARD.

Achimota College,
Accra, Gold Coast Colony.

[Having willingly re-opened this correspondence for the benefit of a distant reader, we close it again. Incidentally we are interested to note that Mr. Ward's experience bears out our view, expressed some months ago, as to a sense of absolute pitch being very far from an unmixed blessing.—EDITOR.]

## PROPOSED TESTIMONIAL TO MR. JOHN GRAHAM

SIR,—May we beg the courtesy of your columns for a notice of a testimonial to Mr. John Graham for which the Stratford and East London Musical Festival has assumed responsibility?

Mr. Graham has announced his resignation as secretary of the Festival after serving since 1882, and his record of organizing fifty such festivals (including four at North London) must be unique. It may be observed that Mr. Graham has passed his seventieth birthday, and feels that he must now limit his activities.

His special experience in competitive musical festivals and as a journalist, and his active interest for many years in folk-song and dance, may be said without exaggeration to have made his genial personality known throughout the British Isles and beyond. An appeal based merely on his work at Stratford, important as that work has been, would therefore hardly be adequate.

The Stratford Festival considers that the occasion must be honoured in tangible form by a presentation and some celebration, and is taking steps accordingly. It invites the co-operation of all persons who wish to be associated in the matter.

Any gifts from other bodies or persons will be acknowledged as such, and will be designated and applied as may be desired by the donors.

Mr. H. A. Donald, of 57, Woodcote Road, Wanstead, London, E.11, has kindly undertaken the duties of hon. treasurer, and will be pleased to receive remittances at that address.—Yours, &c.,

C. ERNEST COWARD
(*Chairman of Committee*).

## THE LARYNX AGAIN

SIR,—I shall be obliged if you will permit me to answer my critics, though I find it very difficult to reply to people who have no constructive criticism to offer, and who merely tell me that I am wrong. They, in common with the rest of humanity, do not realise that it is the larynx which is the organ and not the voice.

There can be only one right way of using this muscle, and in the right use of it lies the whole technique of singing—which ought to be as exact a technique as the training of the muscles of the fingers for either the pianoforte or violin.

The German *Lieder* singer to whom Mr. Field-Hyde refers certainly made no discovery, as there are thousands of people teaching the lowering of the larynx—though it is mostly called 'opening the throat,' which is, in effect, the same thing, as one cannot do the latter without having first done the former. As well tell anyone to open the mouth to whistle as to tell him to open the throat to sing, for it is a physiological impossibility, but the attempt to do so is fraught with most disastrous consequences.

All this wordy warfare is utterly futile, as words, like figures, can apparently be made to prove anything. The only test of any value must be practical, and that test should be the effect of any method on very bad throats. I maintain, and am prepared to give proof of this, that the raising of the larynx—under expert guidance, be it well understood, for it is *not* an easy matter to do it in the right way—will, without fail, and almost instantaneously, wipe out any form of throat trouble, even if it is chronic and of years' standing.

Let anyone who will, ask a throat specialist what is the condition of a singer's throat who consults him for recurrent attacks of laryngitis, and he will tell them that it is a stretched throat, and this condition is caused entirely by a dropped or lowered larynx. It is against Nature, and is the *only* cause of all the vocal defects which are causing such merciless criticism of the modern singer—who is not to blame in this matter, but who is the victim of unscientific methods.—Yours, &c.,

7, Clifton Gardens, Maida Vale, W.9. ETHEL AUBREY.

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SIR,—I feel impelled to give my testimony to the efficacy of the raised larynx, as, seeing Mrs. Aubrey's letter in the *Evening News* some six months ago, in reply to Sir Henry Wood's articles, I tried for myself, *simply on reading the letter*, what raising the larynx would do to remove a break which had persisted in spite of the various methods I had tried during the preceding five years. However, feeble as—obviously—was my unaided effort without proper guidance, the result was so amazing that I was determined to go further into the matter; and after six months of concentrated study on these lines, I have proved beyond question that it is the only right way to sing. After but two weeks of careful practice, it removed the break which had resisted the conscientious efforts of two first-class singing masters. But, what is more amazing still, having a naturally high coloratura soprano voice, I have now developed about half a dozen low, vibrant chest-notes which previously were entirely *non-existent!*

What I have said can, if challenged, be supported by various credible witnesses.

Trusting you will find room in your columns for this unbiassed testimony.—Yours, &c.,

'Alston,' Queens Road, Teddington. CYNTHIA BILTON RAWLE.

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SIR,—May one who has tested and proved Mrs. Ethel Aubrey's method of the high larynx in singing be allowed a short space? I write as one who, having commenced vocal study with a voice of good quality and compass, was left, after having lessons with various teachers who were advocates of the 'open throat,' practically voiceless and with a chronic bad throat.

My attention was attracted by Mrs. Aubrey's letters (which appeared in the *Musical Times* just over four years ago), and I got into touch with her. The results of my study with her are sufficiently remarkable to afford convincing proof as to which method is the right one. My throat was cured almost at once, and now, after four years' study, my voice is better than it ever was—in compass, quality, and flexibility.

May I draw very special attention to the fact that I have worked *hard* for four years (and am not yet finished), in view of the remark of your correspondent, Mr. G. T. Pinches, who invites anyone 'to experiment with a high larynx' and judge the result? And he calls it 'an easy matter'! It is one of the most difficult things to do correctly; and even were it easy, does Mr. Pinches imagine that *anything* can be done at a first attempt with results which are other than feeble? One might as well put a violin into the hands of a beginner and expect him to produce the tone of a Kreisler!

Mr. F. C. Field-Hyde deprecates 'direct manipulation' of the larynx. It is just that which is needed. When people will realise that it is the *instrument* which must be trained, and *not* the voice, we may hope for singers whose technique shall be flawless.—Yours, &c.,

20, Hilda Road, S.W.9. NELLIE QUINT.

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## AN ANGLO-AMERICA MUSICIANS' 'FIELD DAY'

SIR,—May I be allowed the only means possible of catching the eye of musicians from distant parts of the Empire and from the United States of America who may be at present in this country?

A 'First Field Day for Music Educationists—British and American,' will be held in London on Saturday, July 7, under the joint presidency of Sir Henry Hadow and of Dr. Walter Damrosch, of New York. It is to open at Æolian Hall, at 9.30 a.m., with a reception jointly by Sir Alexander Mackenzie (representing Britain) and Mrs. Francis Clark (representing America). Discussions on all branches of musical education from the elementary school to the University, will continue during the day, and in these many prominent British and American music educationists have promised to take part. The proceedings will close with a dinner, over which Sir Hugh Allen will preside, and at which Sir Landon Ronald will move a proposition that arrangements should be made for a joint British and American Conference (probably lasting a week, and possibly at Oxford or Cambridge or in Switzerland) in 1929.

All musicians and educationists will be welcomed at any of the day's proceedings, of which further particulars will be sent on application to myself.—Yours, &c.,

121, Bedford Court Mansions, W.C.1. PERCY A. SCHOLES

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## NEW YORK BOY CHOIRS

SIR,—I have been much interested in your correspondents' observations regarding the boy choirs of New York. However, I fail to see why comparison of New York choirs should be made. I have no desire to add to the number of critics and judges. The purpose of this letter is to state that the authorities of St. Thomas's Church, New York, did a splendid thing for Church music, boy voice-culture, and Church musicians when they appointed Dr. Tertius Noble from York Minster to St. Thomas's. As a man, composer of Church music, solo organist, accompanist, conductor, and choirmaster, he has been an enormous success. If there are others like him in England, there is plenty of room and demand for them in the U.S.A. The choir of St. Thomas's, New York, is regarded as a model in this great country. I visit my native land, England, every year, and I have long ago come to the conclusion that there is need for waking up the music in English Cathedrals and parish churches. The word 'dead' describes much of it very fully. It is a dangerous characteristic of the rut that few of us know when we are in it. We have plenty of 'organ grinders' in America. We need expert choirmasters and all-round musicians for our church posts.—Yours, &c.,

Studio 609, Steinway Hall, New York, U.S.A. FRANK H. MATHER.

## A BEETHOVEN DISSONANCE

SIR,—In the June number of the *Musical Times*, Mr. Felix White has called attention to a passage in the Rondo-Finale of Beethoven's Sonata in D, Op. 10, No. 3, instancing it as a clashing of tonic and dominant harmonies, such as is found in the first movement of the 'Eroïca' Symphony.

Is it not also possible to regard the D and B flat of the R.H. at the second bar of the quotation as a somewhat bald and acid use of a thirteenth and eleventh? That is how I feel the passage.—Yours, &c.,

E. T. SWEETING.

'Rydal,' Lemsford Road,
St. Albans.

## WOBBLING B.B.C. SINGERS

SIR,—I notice you have instituted a 'wireless column' in the *Musical Times*. I am writing to beg that therein you will from time to time, until the nuisance is abated, deal faithfully with that irritating and vicious habit of unceasing tremolo, so characteristic of the broadcast singers of to-day, who make use of it from beginning to end of their turn, to the great exasperation of the more musicianly of their hearers.

I have written to the B.B.C. about it, who reply that there is nothing more than the natural vibration of the singing voice, intensified by the mechanism of transmission and reception. This one cannot accept, for there are rare and blessed occasions on which they send through a voice, usually a baritone, free from this blemish.

This vice of unceasing tremolo, introduced by Continental singers, is spreading to our chorus singers; and, such is the power of pernicious example, will doubtless soon infect our church choirs, unless vigorous measures are taken to check the disease.

Trusting you will bring your great influence to bear on the B.B.C. in the direction of purer vocalisation.—Yours, &c.,

E. A. SHAW.

Lulworth, Cheltenham.

## 'THE NATURE OF HARMONY'

SIR,—I am afraid it is not Mr. J. Morrison who has read 'rather hurriedly,' but Dr. Shirlaw who has written more hurriedly, although he has taken such a long time in replying to his critics. Most certainly 16 : 19 : 24 and 6 : 7 : 9 are minor triads; it would be as reasonable to deny that *c-e* on the pianoforte is not a major third, because the ratio is not precisely 4 : 5. However, I am not concerned with Dr. Shirlaw's criticism of Mr. Morrison. He has blundered much more seriously in his attempt to reply to me.

Dr. Shirlaw commences this reply with a serious inaccuracy. He 'notices' that I am 'quite unable to discover any resemblance between the proportions that respectively determine the major and minor harmonies.' What I am quite unable to discover is the relevancy of the figures employed by Dr. Shirlaw in his musical illustrations. The major common chord may be represented by whole numbers (4, 5, 6), and the minor common chord by fractions ($\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$) in reverse order; in which case we have the relative vibration figures. Or the major chord may be represented by fractions and the minor by whole numbers, in which case we have the relative chord-lengths. But to represent both chords by whole numbers, as Dr. Shirlaw does, is (to use his own expression) a childish game.

In 'The Nature of Harmony and Metre' (p. 17 of Heathcote's translation), Hauptmann says: 'The minor triad thus being of passive nature, and having its starting-point above (*not its most real starting-point*, yet that which is determined as unity) . . .' The italics are mine. Here we see the great theorist enamoured of a will-o'-the-wisp, but declining to follow where it would lead him. Riemann went a step further, and persuaded himself that a series of undertones existed in Nature; starting from C, this, of course, gave the common chord of F minor, and comparing it with the chord of C major, he called it the 'turn of harmony' (*see* his 'Harmony Simplified,' English ed., p. 44). But even he did not venture to go the whole distance and call *f-a♭-c* the chord of C minor. On the contrary, he was at great pains to explain why, in the 'underclang,' the best note for doubling is the under fifth (*ibid.*, p. 12). The mere appearance of this chord of six notes, as Dr. Shirlaw has written it (*Musical Times*, March, p. 211), ought to have warned him that he was on the wrong tack; the chord looks as though it were standing on its head.

If one rejects the theory of the polarity of the two modes, where is the sense of beginning the minor 'at the wrong end'? If the minor mode has any origin in acoustics comparable to that of the major, such origin has yet to be discovered. Meanwhile we must rest content with the simple and obvious fact that it is produced by the transposition of the two thirds which go to make up the perfect fifth.—Yours, &c.,

ARTHUR T. FROGGATT.

5, Richmond Mansions,
Denton Road, Twickenham.

SIR,—Referring to Dr. Matthew Shirlaw's letter on p. 535 of the June number, I feel that we must congratulate you on including the interesting series of articles, and Dr. Shirlaw on his able researches.

Whatever may be the scientific or æsthetic value of the problems concerned, no one can doubt Dr. Shirlaw's eminent qualifications as a musician, historian, and philosopher, to be the expositor of such questions and the theory of their being. Dr. Froggatt also is cogent, with his questions as to the characteristics of the octave, and Mr. Morrison has some interesting questions on the pseudo-triads of the series.

I hope such problems may always continue to receive the hospitality of your valuable space. I think, however, that we often increase their difficulty by restricting their statement to conventional terms of the practician. Scientific theory (or philosophical truth) is no respecter of any particular aspect, and in this case, if we direct attention not so much to the objective notes as to the 'invariant' factors of tonality, to wit, Intervals, we shall find that such problems as those of Dr. Shirlaw's will be found to present a much simpler appearance. In fact, the pattern of a tonal combination appears almost as a visual image. Now the pattern of a major triad can only reappear undistorted in one other form, viz., the complete obverse, which is the minor triad.

An interval may be nothing objectively, but inside the ear it is a very real thing on the sensorium, something that can be recognised and named, apart from any conventions.

Does not this fact suggest a particular course for our tonal investigations?—Yours, &c.,

92, Cheriton Road,
Folkestone.

JOHN L. DUNK.

## THE SMALLEST FOUR-MANUAL ORGAN

SIR,—As the designer, in 1908, of the concert-room organ at Trinity College of Music, I was interested in Mr. Thomas Curry's appreciative letter in your June issue. I did my best with the somewhat limited cubic space at my disposal by endeavouring to provide an organ the console of which should resemble that of a big church or town hall instrument, but with a refined chamber tone which should not interfere too seriously with the lessons given in the other College teaching rooms. I rather prided myself on the success of the Double Dulciana, soft *open* 16-ft. common to both Great and Pedal claviers. For some time I hesitated upon the choice of a single reed stop for the Swell, but eventually decided in favour of an Oboe instead of a louder reed (Horn, or Cornopean).

I well remember hearing Mr. E. H. Lemare's recital, mentioned by your correspondent, as well as a wonderfully fine extemporization given—after an organ exami-

nation at the College—by my lamented friend (and sometime pupil) 'Charlie' Macpherson, of St. Paul's. I confess, however, that I was less fortunate in the carrying out of a later design for a small three-manual students' practice organ (with two on Swell, one on both Great and Choir, and one on Pedal), which was erected in one of the larger class-rooms in the College by a rather matter-of-fact builder, who lacked the artistic vision and feeling of 'Harry' Vincent, of Sunderland, who built the four-manual.—Yours, &c.,

C. W. PEARCE
(*Emeritus Director of Studies, Trin. Coll. Mus.*).

ONE-HANDED PIANISTS

SIR,—Every experienced teacher will agree with Mr. Alec Rowley as to the need of catering for the unfortunate pianist deprived of the use of one arm. Realising the neglect in this direction, some months ago Mr. F. Percival Driver and I started collaborating in a scheme of pianistic work for the left-hand alone, and in a lesser degree for the right hand alone, the latter being less liable to damage.

For the benefit of those seeking this particular class of teaching material it may not be inappropriate to give the information that a series of graded albums are now appearing (published by Messrs. Boosey), under the auspices of Mr. Driver and myself, entitled, 'Single-Handed Pieces and Studies.'—Yours, &c.,

GERTRUDE AZULAY.

10, Buckland Crescent, N.W.3.

'Improving the Classics'—Too late for our June number came a long letter from Mr. Clinton Gray-Fisk, to which we wrote an equally long reply. We regret that an unexpected call on our space at the last moment compels us to hold the correspondence over. —EDITOR.

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Pianist (gentleman, moderate player) wishes to meet violinist for mutual practice. One evening weekly. —61, Dowanhill Road, Catford, S.E.6.

Violinist wishes to join quartet or trio for practice of chamber and other music. Or to meet pianist for mutual practice. Leytonstone and district. — W. H. B., c/o *Musical Times*.

Young lady pianist, attempting silver medal examination, wishes to meet another for mutual help in ear-tests, &c. S.W. district.—O. K., c/o *Musical Times*.

Lady pianist and contralto vocalist wishes to meet soprano vocalist or lady violinist for mutual practice. Mornings or afternoons. Harrow district.—E. C., c/o *Musical Times*.

Piccolo player wishes to join amateur orchestra for practice.—W. G. BELLMAN, 67, Aston Street, Birmingham.

Pianist (moderate player, lover of Bach) wishes to meet other amateurs for study and enjoyment of that composer.—F. M. K., c/o *Musical Times*.

Tenor vocalist wishes to meet accompanist for mutual practice.—VOCALIST, 441, Moseley Road, Birmingham.

Violinist available for practice of classical music. Paddington district or near.—ARCO, c/o *Musical Times*.

Lady violinist and 'cellist wish to meet good pianist for mutual practice of sonatas and trios. S.E. district.—M. H. F., c/o *Musical Times*.

Pianist (gentleman), graduating for orchestral work, wishes to meet other instrumentalists, or would join trio, for mutual practice. Wimbledon.—F. T., c/o *Musical Times*.

Lady vocalist (advanced) wishes to meet pianist (lady) for mutual practice of classical music. Evenings. N.W.6 district.—A. L., c/o *Musical Times*.

Experienced amateur violinist wishes to join good orchestra, quartet, or trio. Southall or W. London district.—E. S. C., 71, North Hyde Road, Hayes, Middlesex.

Pianist (gentleman) wishes to meet vocalist or instrumentalist for mutual practice. Hounslow district or near any District Railway station.—L. B. S., c/o *Musical Times*.

## Sharps and Flats

'Pavane pour nue infante . . .' (Debussy).—*Concert Programme.*

Anything that I have done has been a matter of instinct and not study. To my knowledge, there has never been a great composer who did not study. Men have become successful composers without inspiration, but never without study.—*George Gershwin.*

What's the matter with inspiration, George? . . . But otherwise you're right. If Schubert, after writing the immortal B minor Symphony, was going to study counterpoint, why shouldn't George Gershwin study counterpoint after writing the Rhapsody in Blue?—*Musical Courier.*

I've been singing syncopation for twenty-two years, and if I'd been singing it for another ten years I'd be that much younger to-day.—*Sophie Tucker.*

I have finished at the Piccadilly Hotel, and am going on a tour of concert work. An artist cannot really give of his best when he realises that he has to convince the customers that his music is better than the steak and chips or the sweetbread or something in front of them.—*De Groot.*

Verse tragedy has gone. So, in another art, has oratorio. And opera is going; since it drags out a precarious existence supported by the subsidies of wealthy people and imposed by them upon a suffering proletariat, which will probably begin the Social Revolution by burning down the opera houses.—*Philip Guedalla.*

Many symphonies would be popular to-day if they had been left unfinished. It was the finishing which finished them.—*Clarence Lucas.*

'OYSTERS SING TOO MUCH'

*Headline in Daily Paper.*

Obviously practising to become oyster Pattis.—*Punch.*

Each item was interrupted very faithfully and very effectively.—*Concert notice in local paper.*

The winners sang in a style different from any of the other choirs. They moulded the first phrase and it melted like water into the sand. They sang as though the music belonged to something—the Church. One noted the absence of passion, and the presence of compassion. — *Report of Competition Festival in Canadian paper.*

The singing of the anthem was specially commendable, being punctuated with a never increasing *crescendo*.—*Local paper.*

How Samson can 'fall for' the synthetic Delilah that Saint-Saëns has drawn is inexplicable to me, except on the assumption that he is by nature such hyper-inflammable stuff that the Theatres Committee of the London County Council ought to see that there are no naked lights in the place on 'Samson and Delilah' nights.—*Ernest Newman.*

I play the same pieces to-day that I played twenty years ago. They are as popular now as they were then — 'Madame Butterfly,' 'Roses of Picardy,' 'La Bohème,' 'The Lost Chord.' . . . I have played 'La Bohème' ten thousand times. I am superstitious about it, and play it first wherever I go; I wouldn't dare to vary the procedure.—*De Groot.*

## Sixty Years Ago

From the *Musical Times* of July, 1868:

ROYAL ACADEMY OF MUSIC.—In consequence of the sudden withdrawal of all pecuniary aid from Her Majesty's Government, it has been resolved by the Special Committee appointed at a General Meeting of the Directors, Subscribers and Professors of the Institution, on the 2nd of May, to make an APPEAL to the general public, with a view to raise an adequate fund for the future provision of the Institution. A SPECIAL SUBSCRIPTION LIST has therefore been opened at the LONDON AND COUNTY BANK, Hanover Square; and the names of those who are willing to become contributors, either as Annual Subscribers or Donors, will be received and duly acknowledged by the Members of the Committee, as well as by the Secretary; by whom also copies of the *Special Report*, issued by the Committee, will be forwarded on application—By Order,

C. A. BARRY,
Secretary to the Special Committee.

Royal Academy of Music, Tenterden Street, Hanover Square.

THE result of the Annual Musical Examination of the Society of Arts, conducted by Mr. John Hullah, has just been made public. 77 certificates have been awarded, 21 of the first class, 26 of the second, and 30 of the third class. There are also two prizes of £5 and £3 respectively, offered annually. Last year, both these prizes, as well as 10 out of the 12 first-class certificates, were taken by Tonic Sol-faists. This year again, both the prizemen, and 15 out of the 21 first-class certificates, come from the same ranks. We understand that the Sol-faists are now asking the Council of the Society of Arts to institute a higher examination, conducted in their own notation, grounding their appeal on the fact that for two years they have formed a majority of those who have received certificates.

WE understand that the Monster Tower Drums which were used at the Handel Festival this year were originally manufactured for the Great Handel Festival held in Westminster Abbey, A.D. 1784. They were called "Tower" drums owing to the fact that one of the heads was made from the skin of the celebrated lion known as the 'Monster Leo,' which was exhibited at the menagerie kept at the Tower of London about that period—a circumstance now almost forgotten.

## ROYAL ACADEMY OF MUSIC

The students' chamber concert on May 31 was unusually interesting. To begin with there was some excellent organ playing by Mr. Edward Power Biggs in the first movement of Widor's Symphony No. 5, in F, Op. 42, and four young men gave a tasteful performance of the third movement of Debussy's Quartet, Op. 10. It is always interesting to listen to new works, in spite of the many disappointments suffered in the process. Mr. Yelland Richards's Fantasie-Sonata in D minor, with the composer at the pianoforte, is, however, far too long, and is handicapped by the first of the four movements, marked *lento tenebroso*. The whole thing is too ambitious, and Mr. Richards may be reminded that a pint pot will never contain the contents of a quart. Montague Phillips, an old student, was represented by the Intermezzo (*Allegretto grazioso*) movement from his String Quartet in D. It is pleasant music, and was played in attractive style by four male students. Miss Molly Ivorson, who comes from South Africa, has a pretty voice and sings well. Both de Falla's 'Nana' and Delibes's 'Les Filles de Cadiz' were given with point and a good deal of piquancy.

The orchestral concert at Queen's Hall on Tuesday, June 12, was a great success. Sir Henry Wood conducted Elgar's Introduction and Allegro for strings, and I have heard many worse performances from well-known professional orchestras—indeed, without exaggeration, it has seldom been better played. The four young women, Misses Phyllis Macdonald, Adna Ryerson, Winifred Copperwheat, and Joan Mulholland—the solo quartet—may be congratulated on doing their part in first-rate fashion. Incidentally, on June 28, these same four players brought to a successful conclusion a great and unique enterprise. During the last nine months they have played all of Haydn's String Quartets—eighty-three in number. It has been quite a remarkable adventure, and Mr. Lionel Tertis has every right to be proud of his pupils. To go on with the tale of the concert, Mr. Eric Brough conducted his own Symphony in D minor. It is in one movement, and like most youthful efforts is distinctly reminiscent, often of Elgar. Still Elgar is our greatest composer, and a good mentor. Mr. Brough shows promise, and when he has acquired the trick of knitting his efforts more closely, may be encouraged to try again. Of late the Academy has produced a good crop of men singers, to mention only Mr. Roy Henderson and Mr. Arthur Fear. Another may be added to the list. Mr. Edgar Elmes sang Hans Sachs's Monologue most creditably, and it will be of interest to hear him in the opera during the New Scala Week, July 9-14.

The three operas to be given are 'Carmen' on Monday and Friday, July 9 and 13, at 8 p.m.; 'Madame Butterfly' on Tuesday and Thursday, July 10 and 12, at 8.15 p.m., and a Saturday matinée, July 14, at 2.30 p.m.; 'The Mastersingers' on Wednesday and Saturday, July 11 and 14, at 7 p.m. It is a happy idea to repeat 'The Mastersingers,' for its success last year was undoubted. Mr. Julius Harrison, who is in charge of the opera class, will conduct all the performances.

Æolian Hall was full on Friday evening, June 15, when the Virtuoso String Quartet, assisted by Miss Harriet Cohen and Mr. E. A. Chapman, gave a concert, the proceeds of which were handed to the Students' Aid Fund. J. B. McEwen's Quartet in C minor was played for the first time. It is a musicianly and melodious work, most grateful to the ears, and, like everything this composer does, well put together. There followed Arnold Bax's Quintet in G minor, for pianoforte and strings, and York Bowen's Quintet in C minor, for horn and strings. An all-British and an all-Academy evening.

The annual dinner of the R.A.M. Club will take place at the Trocadero Restaurant on Friday, July 20.

The reception by the R.A.M. Club on Saturday, June 16, proved to be a most exciting evening. The guest of honour, Ernst von Dohnányi, brought with him his Budapest Philharmonic Orchestra (a hundred and ten players), Dr. Franz von Szeklyhide (first tenor of the Royal Opera, Budapest), Emil Telmányi (the violinist), and Otto Berg (conductor of the Royal Opera, Budapest). Needless to say Duke's Hall was crammed to its utmost capacity. The programme of music is worth placing on record: Overture, 'Leonora' No. 3; 'Ruralia Hungarica' (Dohnányi); Variations on a Nursery Song, with Dohnányi at the pianoforte, conducted by Berg; and Rhapsody No. 1 (Liszt). So great was the enthusiasm that the 'Rakoczy' March was added as an encore. So much has already been written of the merits of this fine orchestra that there is no occasion to enter into details, but I should like to say that the 'Leonora' was given a splendid performance. Miss Katharine Goodson received the guests, in the absence of the President, Sir Henry Wood, who was on the Continent, and afterwards proposed a vote of thanks to Dohnányi and his colleagues, which was seconded by Dr. McEwen, and enthusiastically supported by everybody present. The concert was a red-letter event in the annals of the Club.

F.

## ROYAL COLLEGE OF MUSIC

Three departments of the work of the College have given a taste of their quality since the last issue of these notes. The dramatic class gave two performances of Mrs. Madeleine Ryley's romantic comedy, 'Mice and Men,' with incidental music for small orchestra specially written by Leonard Isaacs, a student of the College. The production was under the direction of Mr. Cairns James, and was highly successful. The operatic class, besides paying attention to répertoire work this term, has had 'Figaro' and 'Louise' in preparation. The first of these, compressed into three Acts, was given two performances last month, under the direction of Mr. T. C. Fairbairn, with a full orchestra conducted by Mr. H. Grunebaum, in the presence of large audiences. The orchestral classes have given three concerts, the most interesting, perhaps, being that of the First Orchestra, when Dame Ethel Smyth's Jubilee was celebrated by a performance of 'On the Cliffs of Cornwall,' from her opera, 'The Wreckers,' and a rarely heard Symphony by Gustav Mahler, a composer whose music is not much known here, was also played. Of other events of the month a pianoforte recital by Mr. Arthur Alexander, a distinguished member of the teaching staff, stands out as the conspicuous achievement of a fine artist; and a Patron's Fund Rehearsal devoted to performances by pupils of Mr. Tobias Matthay, in honour of his seventieth birthday, proved a fitting tribute to a master of his craft.

The annual competition for open scholarships resulted in the following awards being made: Composition—Helen S. Hunter (S. Shields); Pianoforte—George M. Child (Birmingham), Irene Kohler (London), Flora A. H. Shaw (Belfast); Pauer Memorial Exhibition—Margaret H. Watts (London); Singing—Elisabeth Aveling (London), Eric T. Grant (Bottlesford, Wilts), Eleanor King-Turner (Fairford, Glos.), John Lowther (Heywood, Lancs); Violin—Helen P. James (Great Malvern), Myer Phallis (Leeds), Annie Wainwright (Leeds); Violoncello—James Whitehead (Rossendale, Lancs); Flute—John Francis (London); Hautboy—Arnold Fawcett (London).

## TRINITY COLLEGE OF MUSIC

The rehearsals for the usual terminal invitation orchestral concert at Queen's Hall on July 7 are very promising, and among the interesting items to be played on the occasion is Saint-Saëns's novel 'musical joke,' 'Le carnaval des animaux.'

Within a fortnight of this concert a chamber music and choir concert will be given at Grotrian Hall, and the Offenbach opera, 'Madame Favart,' will be produced at the Scala Theatre.

Mr. E. Beck Slinn, a former scholar of the College, has been appointed Director of Music of the Peterhead area of the Aberdeenshire Education Authority.

## 'HIAWATHA' AS A MASQUE

It was not a 'dramatic' version of 'Hiawatha' that Mr. Fairbairn produced at the Albert Hall, but a very picturesque masque, and in view of the present state of opera it may well be worth while for young composers with a taste for the stage to study the possibilities of a form which flourished in England more vigorously than elsewhere. Just now the music-drama of Wagner and Verdi has no imitators, for the simple reason that no sensible composer will dare to challenge those men on their own ground. Even Puccini after long devotion to romantic ideals turned to 'Turandot,' in which the elements of opera are found side by side with the elements of the masque. Strauss's 'Helen in Egypt' is masque much more than opera. In the circumstances it may well be that the very successful production of 'Hiawatha' will lead to other experiments of a similar nature—Elgar's 'Caractacus' would be a capital subject—and perhaps a revival of some old masque would lead to the writing of new masques.

If a young composer were to set his heart on masque writing he could obtain very helpful suggestions from Mr. Fairbairn, whose showmanship deserves much praise. Dr. Malcolm Sargent, again, could tell him all he needs to know about ensemble, for the ensemble was admirable. And if, having written his score, he were to look round for likely interpreters, the programme of the 'Hiawatha' production would suggest the names of very able and intelligent exponents. But the programme should not be trusted implicitly. It contained the name of Miss Miriam Licette, who was then singing Desdemona at Covent Garden.

It was a good show to which the direct, fresh music of Coleridge-Taylor contributed its share. But the music we knew. What we did not all know, and the production demonstrated, was that there are legitimate uses for the Albert Hall.

B. V.

## H.M. ROYAL MARINES BAND, CHATHAM

Under a recent regulation lowering the age of retirement in the Royal Marines, Captain Charles Hoby left the service on June 12, being promoted to the rank of Major. Under his conductorship the R.M. Band has done twenty years of excellent concert work at Chatham. With the exception of one season during the war, concerts have been given regularly during every winter by the band in its orchestral capacity, apart from its activities throughout the country as a military wind band. (The forty to forty-five players are what is known as 'double-handed musicians,' that is, available either as orchestral or military band performers.) A list of the music performed during the twenty years covers a wide field. The Symphonies number forty—Beethoven (nine), Haydn (seven), Mozart (four), Tchaikovsky (three), Dvorák (three), Brahms (three), Franck, Borodin, Gade, Glazunov, Svensden, &c.

The seventy Overtures include practically all the classical examples, with modern ones by Mackenzie, Goossens, Moussorgsky, Stanford, Berlioz, Brent-Smith, &c. The Suites number over a hundred, and range from Giles Farnaby to Elgar, Holst, and Quilter. The lists of light music show a quality too rarely met with in this department of military band activities. British music is well represented in all departments. Clearly the musical public of the Chatham district owes much to Major Hoby, and it is to be hoped that his successor will continue a policy founded on such sound and catholic taste.

## COVENT GARDEN OPERA SEASON

The second 'Ring' had some points of superiority over the first performance, notably in Madame Frida Leider's Brünnhilde. Great taste and intelligence have gone to the making of this fine artist's singing. If only the gift of brains were more general among the stentors of the operatic stage! Madame Leider uses her voice for all it is worth. She knows what it can and can not do. She is scrupulous in avoiding anything unmusical. She never loses her head. Her voice is not felt to be one of the prodigies of Nature, but it is a beautiful instrument on which the owner has, by sheer taking of thought, learnt to play the greatest parts. Her Brünnhilde did not include the marvellous effects of Miss Austral's triumphant resonance, but on the whole Madame Leider is the most acceptable Brünnhilde Covent Garden has known within normal memory.

There was also a splendid Wotan in this 'Ring'—Hans Nissen, who was no whit below the first Wotan, Rode. Nissen was also a very fine Sachs in 'Meistersinger'—as near as may be an ideal Sachs, so warm and resonant was his tone, so genial his acting and appearance. The great tenor parts were all more weakly sustained. In the second 'Ring,' Siegfried was shared between Lauritz Melchior and Rudolf Laubenthal. The latter is a spritely and, indeed, rather jerky actor,

and a pretty competent but dry singer. The former has a surprisingly powerful but intractable voice. His more taurine utterances are simply not musical at all. Siegmund is his best part. He bellowed intolerably in the last Act of 'Siegfried.' There was a new Swedish tenor, Carl Martin Oehmans, heard in the last performances of 'Tannhäuser' and 'Meistersinger.' His voice was useful rather than ingratiating. His singing lacked charm. The German season was distinguished by the new basses—Rode, Nissen, and Andresen are all names to remember. But the new Brünnhilde, Madame Elisabeth Ohms, was not first-rate; and Emil Schipper (Sachs, Wotan) seemed to have deteriorated. The casting was uneven. There was not one wholly unexceptionable cast, although the singers were there for a wonderful 'Walküre,' if only they had all been heard on the same night (Leider, Lehmann, Olczewska, Melchior, Rode or Nissen, and Andresen or Helgers).

THE FRENCH SEASON

Three French operas were sung: 'Samson et Dalila,' 'Carmen,' and 'Louise.' The artistic achievement fell as sharply as the musical interest. 'Samson' was indifferently performed, in spite of Fernand Ansseau's presence. The part of Samson was too heavy to show him at his best. There was a good new bass, Paul Payan. The Dalila, Madame Frozier-Marrot, was not a success. Judgment was suspended, in spite of some very cloudy and throaty singing, until we heard her in 'Carmen,' for it is cruel to 'down' a singer on one performance at Covent Garden. After a clumsy and charmless 'Carmen,' however, it would have been unfair to the majority to encourage this singer's sojourn among us. Ansseau's José saved the evening. This fine artist's singing was as good as ever, and his acting was improved. No one need want a better José. His French was faultlessly clear—a pleasure to hear. His tone was brightly resonant, but not to excess. There was no exaggeration, and still the whole performance was full of life and eagerness. This Belgian is the living exemplar of what a French tenor should be. Payan also was first-rate as Zuniga. Marcel Journet is past the right age for singing Escamillo. He spoilt the song in Act 2 by peppering aspirates. The Micaela, Miss Joy McArden, had a voice, but it was, on this first appearance, out of control. The conductor was Charles Lauwers, of Brussels. He did little to help bring a Mediterranean glow to our northern clime. A much better performance of 'Carmen' was given a night or two later, thanks to Madame Jane Bourguignon, an excellent little French contralto who has been remarked on for years for her excellent performances of the subsidiary aunts, chaperones, and waiting-maids in the repertory. Her Carmen was delightfully sung. It was fresh and lively. Madame Bourguignon helped on her reputation that night.

'Louise,' conducted by M. Lauwers, was found not to wear very well. The opera begins effectively, but the interest scatters amid the Parisian panorama; and the climax when the two lovers kneel to chant their evening hymn to the Eiffel Tower is ridiculous. The performance was quite good, with Journet as the father (imposing and human), Madame Bourguignon as the mother, and Franz Kaisin and Madame Guyla as the lovers.

ITALIAN OPERAS

The Italian season began with 'Madame Butterfly.' Vincenzo Bellezza conducted with much vigour and dash, and the operatic temperature went up. There was, moreover, a very pleasing little new singer, Madame Rosetta Pampanini, as Cio-cio-san. She could sing, she could act (a little fussily, perhaps, but still prettily); she gave the languishing part a personal character. Madame Pampanini has, indeed, been one of the welcome new-comers of the season. Her voice is not marvellous, but is very adequate, and she uses it with real mastery. 'A professional!' we say, the moment she arrives on the scene; and that is a pleasant change from the awkward amateurishness of so many would-be professionals.

'Turandot' was again a handsome spectacle, whatever we may have thought of it as an opera. Miss Eva Turner, formerly of the Carl Rosa and British National Companies, returned to her native land after some years of enriching foreign experiences, and triumphed in the difficult music of the Princess's part. Years ago we knew that Miss Turner had a huge voice, but the effect she made with it was always rather prosaic. 'Turandot' proved that, as a technician, she has entrenched herself impregnably. On the trying high phrases of the Riddle Scene she let loose again and again a stream of tone brilliant as a trumpet's, without a tremor or a shade of uncertainty. It was marvellous singing; an achievement comparable with the fiddling of a Heifetz. What else there is in the gallant little singer we shall have to wait and see. It may be that nothing else will suit her quite as well as the misanthropic Princess's high and daring music; but it is unlikely that in that part any soprano in the world can match her. Aroldo Lindi was the tenor, and Madame Pampanini sang very prettily as the pathetic Liu. The mandarins' harlequinade at the beginning of Act 2 (a piece of sheer padding) was well done.

The King and Queen were present at an inferior and noisy performance of 'Bohème.' Aureliano Pertile returned to the scene as Rodolfo. He has a tremendous tenor voice which, on this occasion, he used without any regard for discretion. On every possible opportunity he came forward and let rip. We wonder at the possibilities of the human larynx, but are not charmed. Even on 'ah' Pertile manages to produce a biting, forward tone. Miss Margherita Sheridan sang pleasantly up to a point as Mimi, but her voice is not steady, she is a haphazard technician, and far from a great singer. In smaller parts Madame Carosio and Giovanni Inghilleri, a new baritone, did reasonably well, but the performance was noisy and the ensemble lacked give-and-take.

'Cavalleria Rusticana' gave Miss Turner another and different chance. She expressed Santuzza's passion and ache with simplicity but with effect, and the strong stream of her vocal tone suited the music. Mr. Tom Burke sang the tenor part with less freedom than one could have wished. In 'Pagliacci,' Inghilleri brought the house down with the Prologue, Madame Pampanini was as clever in Nedda's part as in everything else, and Pertile tore Canio's jealousy to tatters in a singular but much-applauded performance.

'Othello' was a performance with many weaknesses, but the acting of the Othello, Renato Zanelli, and in a measure his singing, were worthy of the occasion. The new-comer was a lively personality. He made us aware of a drama; it was not a mere cantata in costume. Against that it must be said that his singing was not of the wild forcefulness demanded by the music. Zanelli's higher notes were not first-rate, and he did not grip us with the 'Ora e per sempre addio,' which, for that matter, Bellezza took much too fast—not *assai ritenuto*, or even *ritenuto* at all. Miss Miriam Licette looked the most graceful of Desdemonas, and she sang sweetly in Act 4, but in most parts of the opera her tone was too thin and bloodless. Inghilleri was a commonplace Iago. Considering what a useful voice he has, it was surprising he failed to make anything of the drinking-song in Act 1. What a masterpiece the opera is!

C.

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## OPERA AT THE COURT THEATRE

Mr. Johnstone-Douglas's season of opera in English at the Court Theatre began with a revival of Mozart's 'Così fan tutte,' on the same lines as had pleased the public so much at the Kingsway Theatre last year. Dr. Adrian Boult conducted, and the singers were the same—Miss Louise Trenton, Miss d'Orsay, Miss Chatterton, Mr. Steuart Wilson, Mr. Johnstone-Douglas, and Mr. Arthur Cranmer. The piece is captivating, the translation is adroit; the singers had improved on the polish of their Kingsway performance, although

the lovers did not quite match their ladies in gracefully artificial style. The best singing was Mr. Cranmer's. His Don Alfonso could not be bettered. But the whole production was enjoyed.

There were more loose ends in the Company's triple bill, presented a fortnight later. Vaughan Williams's 'Shepherds of the Delectable Mountains' is a piece of purely and deeply beautiful music; its hush and exalted serenity had charmed us before, and will again. but this was not quite the time or the place. Is the piece not a fragment of some large scheme?—a scene from a Bunyan masque? Whatever it is, it is not 'light opera.' Manuel de Falla's 'Master Pedro's Puppet-Show' is in a different way another wilful child of a fine musician's fancy, that belongs to no category, and, what is more serious, refuses to fit into practical conditions. The piece is slight, yet the score (a little masterpiece) is most elaborate. Success was achieved in the public eye by the puppets, at the Court production, but they were too grotesque for the sense of the piece. And the Showman's Boy chanted his patter unintelligibly. 'The Faithful Sentinel' was an adaptation of the eighteen-year-old Schubert's one-Act ballad opera, 'Der vierjährige Posten,' in which Miss Dorothy Silk sang very prettily, but Miss Astra Desmond and Mr. Steuart Wilson thought to achieve a light style by keeping their mouths almost shut, with dull effect. The original author of the libretto, Körner, was a juvenile poet who was killed in the Napoleonic wars. Since so much adaptation had been done by various eminent hands, the excessive references to the Deity might have been modified, for they are in bad taste in such a triviality as this. The genuine Schubert peeped out here and there, but the simplicity of the whole was such as to make one feel rather uncomfortable.

C.

## MASEFIELD'S 'THE COMING OF CHRIST'

By DYNELEY HUSSEY

Mr. John Masefield's mystery play, 'The Coming of Christ,' which was produced in the nave of Canterbury Cathedral on Whit-Monday, is a courageous attempt to revive an ancient form of dramatic entertainment. The poet has taken the story of the Nativity and preluded it with a scene in which the Spirit of Christ decides, in the full knowledge of what the action entails, to take on Manhood for the deliverance of mankind. This colloquy between the Spirit and the four Angels is in conception a fine piece of imaginative work, even though one felt at times that the poet has not matched his idea in the execution, that is, in the language with which he has clothed it. At the end of this long prologue, the Spirit and the four Angels retire through the door in the choir-screen, through which they had entered, while the Heavenly Host sing of the birth of spring and of a new era for mankind.

Mr. Masefield is to be congratulated upon the successful manner in which he has made use of the stage afforded by the great flight of steps with three platforms or landings, which rises up to the Choir from the Nave. The screen made a superb background to the action, while the great arch in front of the steps, curving up from two of the immense pillars which support the central tower, formed a dignified proscenium. The choir was placed above on the screen, from whose central door the heavenly characters entered, while the earthly characters came from the transepts.

The first of these earthly characters are the three Kings, made by the poet to represent worldly power, worldly riches, and worldly wisdom. They enter with their train of men-at-arms, and each has a long expository speech. It was here that one felt that the poet had not adequately solved the difficulties of the problem. The acoustics of the vast nave are not such as to make it easy for actors, however skilled, to be heard distinctly. The action of the scene was too static to hold the interest in long speeches, of which little could be understood. Yet, when in the subsequent scene of the three Shepherds, the dialogue became more lively, the same difficulty of hearing the words again militated against success.

In this scene, too, Mr. Masefield was confronted with another problem. In the old mystery plays this would have been the occasion for much low fooling for the entertainment of the audience, whose tastes had to be allowed for, even if they were to be edified by the more serious part of the spectacle. Modern susceptibilities would hardly permit of anything more than the mildly amusing, and, even as it was, one hears that the anti-militarist sentiments (which were, indeed, countered with another point of view) expressed by one of the Shepherds gave offence in some quarters. At the end of the Shepherds' scene there occurred the only really dramatic moment of the play, when an Angel suddenly appeared to announce the birth of Our Lord. The remainder of the play consisted of a procession of the Virgin and Child and the presentation of gifts by the Kings.

So it is to the spectacle and the music that we must turn to find the greatest merits of the performance, since the action was insufficiently interesting and the verse too often commonplace. The costumes, designed by Mr. Charles Ricketts, were worthy of the setting. They provided for the eye a continuous enjoyment by their individual beauty as well as by their collective effect against the grey background, when the ear was wearied of trying to catch the speakers' words. The dignified gold dresses of the four Angels set off the white figure of the Anima Christi, to which Mr. Ricketts skilfully gave an added stature by the arrangement of drapery. The Kings were sumptuously clothed and well contrasted, and the final tableau was a most notable achievement in pictorial decoration. There was no attempt to ape any particular style of the past, yet the whole was perfectly adapted to the Gothic setting and in the true tradition of the great masters.

The music composed by Mr. Gustav Holst was a no less successful adjunct to the play. Indeed I felt that had Mr. Masefield given the composer more opportunities for music, the whole would have gained greatly thereby. It is just when words fail, whether from inaudibility or any other cause, that music can come to the rescue. Apart from a trumpet fanfare to announce the opening of the play, there is no music until the end of the long first scene. It is certainly difficult to see how, given the lay-out of this scene as it exists, music could have been introduced earlier. But I feel that the poet would have done well to invoke the aid of the sister-muse, whose entry at once raises the pitch of interest and emotion.

When he wrote the music, Mr. Holst evidently took into consideration the conditions in which it was to be performed. He realised that any elaboration in the choral writing would be labour wasted, since it would only sound confused. For the most part he has kept to a simple melodic line, sometimes supported only with a sustained pedal-point on the organ. Even in the Antiphonal, the most extended and elaborate chorus in the work, he has made the parts march note for note with one another, eschewing contrapuntal devices. The result was that the music sounded limpid and clear. This is only one instance of the composer's uncanny instinct for making the best of any given combination of circumstances which may limit his mode of expression.

Not less admirable and successful is the way in which he has contrasted the choruses of the Kings' men with those of the Heavenly Host. Most composers with experience of how instruments sound in a cathedral would have avoided a pianoforte like the plague. One can imagine how dreadful the instrument would have sounded if used by a man less skilled. Mr. Holst employs it simply as a percussion instrument, to provide a rhythmic accompaniment to the songs of the warriors. There is no 'pianistic' writing or contrapuntal imitation of the voices. The result was astonishingly successful, both in itself and in the dramatic contrast which it made to the music of the Heavenly Host.

As often happens, the limitations which the composer has observed have had the result of bringing out the best in him. The music is simple, and relies for its effect upon tunefulness. There are few of the rhythmic subtleties in which Mr. Holst has so often indulged, and such mannerisms as the use of long passages of *basso ostinato* are conspicuously absent. He had relied on his melodic invention, and it has not failed him. The tune called 'Hill Crest' (a compliment, I believe, to Mr. Masefield) deserves to take its place in the hymn-books. In general, the music is far warmer and more human in feeling, being almost devoid of far-fetched harmonies, than anything else Mr. Holst has written.

If, therefore, one came away from the performance feeling that the poet had not altogether surmounted the difficulties which faced him—and perhaps they are insurmountable—he had at least provided the framework for an unusually impressive spectacle accompanied by beautiful music in the true tradition of the English Church composers, one of whose most illustrious members, Orlando Gibbons, watched and listened impassively from above his tomb.

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## THE ROME COPYRIGHT CONFERENCE: CHIEF CHANGES IN INTERNATIONAL CONVENTION

From a Special Correspondent

The International Convention at Rome, for the protection of literary and artistic works, was held from May 7 till June 2 in the Palazzo Corsini. It was attended by delegates and expert advisers from the thirty-nine countries which already subscribed to the International Convention, from thirty countries non-subscribing, and from the League of Nations, the International Institute of Intellectual Co-operation, and the International Bureau for the Protection of Literary and Artistic Works. There were fifty-five sittings of the full Conference, Commission and sub-committees, at which more than a hundred and fifty proposals and amendments were discussed.

Great Britain was represented by Sir Sidney Chapman, chief Economic Adviser to the Government; Mr. W. S. Jarret, Comptroller of the Industrial Property Department; and Mr. A. J. Martin, Assistant-Comptroller of the Industrial Property Department.

The principal subjects discussed were the protection of copyright, broadcasting, performing rights, works of art applied to industry, and what is called *les droites morales*, or the right of the author to prevent the mutilation of his work, or any action in connection with his work that might prejudice his reputation.

A new Article was agreed to embodying this principle, and placing the responsibility upon national governments to determine how that principle should be defended and exercised in various countries.

Apart from minor alterations to the text of the Berlin Convention of 1908, several other new Articles have been adopted and embodied in the Rome Convention.

The Rome Convention fixes the term of the protection for works of joint authorship as dating from the death of the last survivor of the collaborators. This period is defined as being during the life of an author and fifty years after his death. It further stipulates that where that period is not adopted the period shall be determined by the country in which protection is sought, and in any case cannot exceed the period fixed in the country of the origin of the work.

An important new Article recognises that authors have the exclusive right to authorise 'the radio diffusion' of their works. Such an Article has been made necessary owing to the fact that since the Berlin Convention of 1908 wireless has created an entirely new intellectual and artistic medium. The new Convention states that it is the duty of national legislatures of countries belonging to the Union to determine the conditions under which that right should be exercised. It suggests that, failing a friendly agreement, a just remuneration should be determined by a competent authority.

The subject of broadcasting aroused a considerable amount of discussion, and the proposal was lost in the sub-committee; it was, however, brought up again in the General Committee, and was finally included owing to the strong attitude that was taken up by the British delegates, who emphasised the dangers that would result from the rejection of the proposal to insert a broadcasting clause. A consideration in the minds of the opposers was that in certain circumstances authors' rights might conflict with the public interest. Although no amendment to the Convention was actually made, owing to the strong opposition of those countries which were against the insertion of anything in the nature of a compulsory licence, it appeared to be generally accepted that there was an inherent right in the legislature of each country to take measures to reconcile the exclusive rights of an author with the public interest. It was felt by many delegates that while it might not be a matter of public importance if any individual author withheld the broadcasting rights of his works, anything in the nature of a general boycott by authors leagued together might be opposed to public interest.

The same debating considerations were brought forward when proposals were being discussed relating to performing rights. In most countries performing rights are looked after by one society for the purpose of collecting fees, and the methods of some of these societies provoked a certain amount of criticism. It was reported that difficulties had arisen owing to the concentration of these performing rights in the hands of individual bodies. Although the performing rights of composers and authors were recognised, it was agreed that countries had the right to legislate in the public interest if they were of the opinion that the exercise of rights given to authors in accordance with the Convention was being exercised contrary to the public interest. There were two schools of thought: One said that the existing system was satisfactory, and was disinclined to agree to anything that would savour of compulsory licence; on the other hand, there were those who held that it was a question for the individual nations to legislate as they saw fit in regard to such rights. The latter party was opposed to anything that would limit the rights of individual countries.

An amendment was made in the Articles relating to the reproduction of articles in the press. Under the Berlin Convention, a newspaper article might be reproduced by any newspaper unless reproduction was expressly forbidden. In the new Convention this right to reproduce articles, unless reproduction is forbidden, is limited to articles on current, economic, political, or religious topics.

Considerable discussion arose in regard to Article 13 in relation to the mechanical means of reproducing musical works, such as the gramophone and the pianola. Article 13 of the previous Convention stipulates that the authors of musical works have the exclusive right to authorise (*a*) the adaptation of those works to instruments for their mechanical reproduction, and (*b*) the public performance of such works by means of such instruments. It further states that the reservations and conditions relative to the application of that Article shall be determined by the legislature of each country concerned, and any such reservations and conditions should be strictly limited to the countries in which they were imposed.

France had a proposal that would have abolished the right of each country to give a compulsory licence. If that had been agreed to, it would have involved the repeal of Section 19 of the British Copyright Act, 1911. Austria, on the other hand, proposed that a compulsory licence should be enforced in every country. The proposal of Austria was strongly resisted, and, as there was a sharp division of opinion, no alterations in the present Article were carried through, and the Article remains unchanged.

The question of the amount of royalty to be paid on gramophone records in various countries naturally did not arise, as under the Article the matter was one for each individual country to decide.

A slight amendment was made in Article 14, making it clear that copyright had to be given to cinematograph productions in all cases where the work was of an original character; if not original in character it had to enjoy protection as a photographic work.

An important Article was drawn up to make more effective the findings agreed to by the countries which subscribe to the Convention. At present the Convention is weakened by the fact that a number of countries have elected to substitute certain provisions of the earlier Conventions. Under the new Convention, the countries now belonging to the Union will be able to maintain only the reservations which they have already made. New countries coming into the Union will be allowed to make only one reservation, namely, in regard to certain translation rights—a matter of comparatively minor importance.

No new Articles were imposed which would involve the passing of any new British legislation.

The alterations embodied in the Rome Convention are surprisingly small in view of the large number of proposals discussed at great length, and the fact that the previous Conference was so long ago as 1908, since when many important developments have taken place. The explanation is that no Article could be revised unless there was unanimity on the part of all the members. As a consequence, it was possible for one or two members to prevent a decision when all the rest were in agreement. Nevertheless, although no sensational changes were made, much useful work was done, and the way was prepared for a bigger advance when the Convention next comes up for revision.

# London Concerts

[The two concert notices following were inadvertently omitted last month. We insert them, however, for purposes of record.]

### B.B.C. NATIONAL SYMPHONY CONCERT

The last concert of the season brought us, besides the delight of Paul Hermann's urbane mastery in the Dvorák 'Cello Concerto, two novelties. Marcel Labey's 'Overture for a Drama' (unnamed) was played for the first time in England. This is well-made, conscientious music, that swirls along in a hearty style, bringing whiffs of Wagner (it is no worse for that), and showing no reason why it should stop here, there, or anywhere. The chief attractions were that it bore no resemblance to the smart chatter that too often passes for representative French music these days, that it was well orchestrated, had some moments of climactic interest, and proved that the composer knew the technique of his trade.

The other novelty, Bloch's 'Israel' Symphony, impressed me very much. It is the most significant new work the season has brought forth—indeed, for me, the only one of any real significance. It has something of the stark strength of 'Jew Süss.' Bloch seems to have hewn out a technique of his own, choosing his materials and building them up into a work that stirs the mind and brings to the imagination old, unhappy, far-off things. His use of voices in the last movement is poignant. This striking pageant of Jewry has all the force of the Old Testament narratives. I listened to this concert from Sussex, and, as far as I was able to judge, the playing under Sir Henry Wood was uncommonly good. We must certainly hear the Bloch again.

W. R. A.

### ROYAL PHILHARMONIC SOCIETY

The concert on May 1 was broadcast from 5GB. I heard it in the hall. Since Mendelssohn (in England, the first that ever burst into the key of C in the big Schubert Symphony) no conductor can have striven so hard to get what he wanted from the Philharmonic orchestra. Even Mendelssohn, eighty-four years ago, couldn't get the players to realise the greatness of that giant-striding Finale. The Philharmonic men worked hard, but rarely seemed to give Harty just what he wanted. Did I spy strangers? Whatever the cause, there was a lot of rough playing. The slow movement was taken extremely slowly. It dragged, but all else was happily, buoyantly conceived. The Finale, which is more exciting every time one hears it, had grip, and really grew. In 'Heldenleben,' Harty was the hero, and the players rose to something like his stature, though some of the wood-wind work was not pretty. Best played of all was the 'Royal Hunt and Storm,' from Berlioz's 'The Trojans.' (When shall we hear this opera in a Covent Garden season?) Here Harty was very happy, and the orchestra nearly enjoyed itself too.

W. R. A.

### BUDAPEST PHILHARMONIC ORCHESTRA

Dohnányi is so well-liked in this country that his presence as conductor was sufficient to ensure a cordial welcome for the visitors (Queen's Hall, June 15 and 17). But the playing was such as to make the orchestra at once highly esteemed on its own account. The pick of the force was, perhaps, in the wind department, especially the wood; more delightful playing than that of the latter is rarely heard. The strings seemed lacking in power for so large a force—the band numbered a hundred and ten. The proportion of double-basses (eight) seemed hardly adequate at times.

The unanimity and finish all round was of the excellënce that Londoners have almost ceased to know, and which will be theirs once more only when London has at least one orchestra rehearsing assiduously and concertising regularly under one conductor. These Budapest players had none of the somewhat aggressive discipline of our recent visitors from Berlin; but there was a very likeable absence of display for its own sake, and a consistent refinement and musicality that was a relief in the midst of so much nowadays that is sketchy and 'near enough.' True, it left us with a feeling that we had been defrauded of something; we had a right to look for at least a touch of the abandon associated with Hungarian music. (Perhaps their national anthem played at the outset ought to have warned us; poor in melody and rhythm, and feebly harmonized, it must surely be among the world's worst.) Dohnányi's 'Ruralia Hungarica' is an attractive Suite that might have reference to almost any country—and we all felt at home with it, especially in the final movement, which was based on a Hungarian tune almost note for note like our own 'Keel Row.' The Suite was beautifully played, as was also Liszt's 'Les Préludes.' In Brahms's first Symphony the quality of finish was too evident. It was Brahms with the roughnesses ironed out. Can a performance of the C minor Symphony be quite right if it leaves us with an impression of Brahms as an urbane, delightful fellow? The real Brahms is shown by something midway between this finished, 'musical' interpretation and the underlined, purple-patchy methods adopted by some recent conductors from Germany. In Mozart's G major Concerto Dohnányi was both delightful pianist and unobtrusive conductor. There were very few anxious moments, but despite the absence of fuss a touch of the 'stunt' was inescapable. We saw nothing in the experiment to justify a return to the old method of conducting from the keyboard—a method which after all belonged to the days when conducting, as a fine art, was non-existent. For the second concert the hall was sold out, and enthusiasm was evoked by a programme consisting of Elgar's 'Cockaigne,' Bartók's 'Deux Images,' the 'Eroica,' and the conductor's own Violin Concerto (soloist, Emil Telmányi).

H. G.

ERNEST HUTCHESON

It would be unfair to say that Mr. Ernest Hutcheson's playing is 'academic,' for he obviously understands problems of interpretation almost as thoroughly as he understands problems of technique. Yet he seemed to excel as a pianist rather than as an interpreter of the classics at Wigmore Hall (on June 12), not because of any error or weakness of his reading, but because of the great care and distinction of his tone-production. We all felt as if we were assisting at a demonstration on pianoforte tone applied to the music of the great masters. This is not, perhaps, the greatest pleasure music can give—but it was unalloyed; the high standard was maintained from first to last, and one felt grateful to Mr. Hutcheson for never arousing expectations which were not fulfilled. B. V.

KOCHANSKI

The playing of M. Kochanski at Wigmore Hall on June 12 was curiously uneven. There were moments when the brilliance of his tone and the polished ease of his performance equalled Jacques Thibaud's. And there were also moments when imperfect intonation and unsteady rhythm pulled down the standard very considerably. Of course, slight errors of intonation can be ascribed to a number of causes not always controllable by the player. But I can find no explanation for the rhythmic vagaries of the Bach Adagio, where there seemed to be two distinct ideas of tempo—one applicable to the long notes, the other to the groups of triplets. This can only mean that M. Kochanski is not at ease in the serene atmosphere of Bach. And undoubtedly his most notable performance was in Stravinsky's 'Suite on Themes of Pergolesi,' which differs from Bach as a child's toy ship differs from a full-rigged ship. In this one could admire without reserve both technique and interpretation. F. B.

KREISLER

Kreisler filled the Albert Hall on June 10—something of an achievement which shows that his fame in London has reached the zenith. But his playing, matchless in quality of tone and general finish, deserved no less. I am not so sure about the programme, which, apart from the usual Kreisleriana, was open to objection on one or two points. The Concertos of Bach do not show Kreisler at his finest, and the Fantasie of Schumann did full justice neither to the talents of the performer nor to the genius of the composer. But possibly most people cared more for the performer than for the music. In any case, the concluding group of short pieces—arrangements by Kreisler and by others—gave us our fill of those sweet and charming trifles in the playing of which the Viennese violinist excels. B. V.

MISS PATTIE UPTON

Miss Pattie Upton has not yet acquired the technique or the style expected in a public performer. But there was evidence of taste in the choice of programme she played at Æolian Hall, and also of a certain natural ability, which, properly guided, might in time lead Miss Upton to the goal. There are many schools and systems by which one can learn the secrets of violin technique—all of them efficient in their way. The player, however, should attempt to discover the one most suited to his temperament and physical aptitude. I had the impression—perhaps a mistaken one—that Miss Upton had worked on the wrong lines. Some features of her performances were palpably erroneous. But now and again her success in tackling fairly difficult passages was surprising. B. V.

SYDNEY BOWMAN

Excessive vibrato is so common a fault amongst the young violinists of the present day that one wonders whether the popularity of the jazz band—where the greater the wobble the warmer is the applause—has not something to do with this distressing habit. Mr. Sydney Bowman's performances at Wigmore Hall would have been interesting enough but for the 'wobble,' which cheapened the austere beauty of Bach's Concerto in E and made Chausson's sentimentality into absolute bathos. The remedy is in the player's own hands. The determination to avoid 'jazzy' effects, and a course of Bach's Sonatas varied by a little Tartini and Veracini, would make all the difference to Mr. Bowman's style. B. V.

THE ENGLISH SINGERS

The English Singers, having been busy for a long time with a round of calls in the New World, looked in at the West End for an evening on June 13, and as usual made themselves at home. They were very welcome. The June musical season, as dull and drab as the countryside is fresh and green, needs a freshener of this kind—interesting and rare music intelligently performed by people of wit and good sense. The recital was not only delightful but reassuring; popular success in many places has not had any ill effect upon the artists, who are as alert and as ready to take up a point of style as ever. They gave Ballets, Madrigals, Fancies, Motets, Cryes of London, and folk-song arrangements, including two new ones by Dr. Vaughan Williams, 'The Lawyer' and 'An acre of land.' They are soon going to America again. X.

THE ORIANA MADRIGAL SOCIETY

The most interesting thing in the programme of the Oriana Madrigal Society's summer concert at Æolian Hall on June 11 was Jannequin's 'La Bataille de Marignan.' This is one of the earliest of the long line of descriptive pieces, on which composers have lavished every ingenuity in the attempt to make music sound like something else. However strongly theorists may condemn these imitations on æsthetic grounds, we may be sure that they will never deter the Beethovens from depicting brooks and nightingales or the Strausses from putting into musical notation the bleating of sheep. Jannequin's 'Battle' is certainly no better as music than the many other compositions of its kind. The episodes follow one another without any sign of an attempt to weld them into a coherent musical structure. But it has a pleasant freshness which it has managed to carry down from the days when this kind of thing was really new, and it was sung with such spirit that all the sounds of battle were very faithfully presented. D. H.

BACH CANTATA CLUB

The season ended at St. Margaret's, Westminster, on June 19, with a scheme that had the Motet, 'Jesu, Joy and Treasure,' as its central point, preceded and followed by various treatments of Chorales, Organ Preludes on the melody leading into the Chorale sung by the choir. Mr. Stanley Roper conducted the Bach Cantata Choir in an admirable performance of the Motet, and Dr. Alcock did fine work at the organ, both in the Chorale Preludes and in an improvisation on 'Jesu, meine Freude,' before the Motet. The attendance once more showed that there is a large public appreciative of these meetings, where may be heard, under ideal conditions, first-rate performances of Bach at his most intimate. H. G.

The Society of Women Composers will celebrate its sixteenth birthday this month with a competition for the Cobbett Medal for Quartet playing by the Chamber Music Section (July 4) and a performance of new chamber works by women composers (July 7). Further particulars from the Hon. Secretary, 74, Grosvenor Street, W.1.

## Music in the Provinces

BIRMINGHAM.—The Festival of the Worcestershire Association of Musical Societies, held on May 17-19, was a success on the artistic side, but failed as a public attraction, probably because it was held at Birmingham, where it did not rank as a recognised institution in the eyes of the musical populace. It did not lack local connections, for among the assisting bodies were the city's B.B.C. Orchestra, the Birmingham Festival Choral Society, the City of Birmingham Choir, and the Birmingham branch of the B.M.S. The choral works and their conductors were 'The Revenge' (Mr. Stephen S. Moore), 'Hiawatha' (Mr. Joseph Lewis), Mozart's 'Requiem' (Mr. Harold Gray), 'The Dream of Gerontius' (Dr. Adrian Boult), 'The Messiah' (Sir Hugh Allen), and 'Phaudrig Crohoore' (Dr. Boult). Mr. Julius Harrison conducted his 'Worcestershire Suite' and Schubert's fourth Symphony, and the rest of the programme of music was full of good things, with first-rate artists to take part in them. There was no good reason for the public indifference to this brave and well-planned enterprise.

BRISTOL.—The programme given by the University of Bristol Men's Choir on May 24 was as usual well varied and select. The choir, under Mr. Arthur S. Warrell, sang in Grieg's 'Landerkennung,' Vaughan Williams's Five Mystical Songs (with Mr. Emlyn Davies as baritone soloist), Holst's 'Hymns from the Rig Veda,' Dunhill's 'Pilgrim Song,' Bantock's 'Lock the door, Lariston,' with shanties, 'spirituals,' traditional, and folk-songs. Among the orchestral works was Cyril Rootham's Miniature Suite for pianoforte (Mr. M. H. Salter) and strings.

CAMBRIDGE.—An excellent musical entertainment was given at the Guildhall on the Friday evening of May week by the University Musical Society. Dr. Rootham conducted his 'Brown Earth,' and Dr. Vaughan Williams his Suite, 'The Wasps.' The choir also sang Weelkes's madrigal, 'Thule, the period of cosmography,' and Mr. Howard Bliss played Dvorák's 'Cello Concerto.

HARROGATE.—The Symphony concerts re-opened under Mr. Basil Cameron's direction on May 31, when the programme included a Haydn Symphony, Liszt's 'Les Préludes,' and Franck's Symphonic Variations, played by Miss Lilian Niblett.

MANCHESTER.—The Tuesday mid-day concerts came to an end on May 22, when the Brodsky Quartet played Beethoven's three 'Rasoumovsky' Quartets.

NEWCASTLE.—Sir George Henschel's eight-part unaccompanied Mass was sung by the Bach Choir at the Cathedral on May 23, Dr. Whittaker conducting. The Mass was preceded by four Chorales from the 'St. Matthew' Passion.

OXFORD.—At Keble 'eights week' concert on May 30 a large string orchestra, led by Mr. Charles Woodhouse and conducted by Mr. Ralph Downes, played Elgar's Introduction and Allegro, Vaughan Williams's Fantasia on a Theme by Tallis, Parry's 'English' Suite, and the third 'Brandenburg' Concerto. The Choral Society gave a selection of part-songs.——On May 30, Prof. Tovey gave a pianoforte recital in aid of Dr. Schweitzer's equatorial hospital.——Miss Jelly d'Aranyi and Miss Myra Hess had a large audience for their recital of Sonatas by Bach, Schubert, Beethoven, and Franck.

PORTSMOUTH.—The Petersfield Festival Choir gave an admirable performance of Brahms's 'Requiem' under Dr. Boult at St. Matthew's Church, Southsea, on May 20.

TORQUAY.—The last concert of the season given by the Municipal Orchestra was a farewell to Dr. Harold Rhodes, henceforth to be organist at St. Michael's, Coventry. Dr. Rhodes played Franck's Symphonic Variations to the conducting of Mr. Ernest W. Goss. The programme included a Suite for strings, 'Light Heart,' by Markham Lee.

WINCHESTER.—Bach's 'St. John' Passion was performed on May 31 by the Winchester Music Club, under Dr. Dyson, the principal soloists being Miss Dorothy Silk, Mr. Eric Greene, and Mr. John Andrews.

## Competition Festival Record

PROPOSED TESTIMONIAL TO MR. JOHN GRAHAM

In our correspondence columns appears a letter drawing attention to Mr. John Graham's resignation from the secretaryship of the Stratford and East London Musical Festival, and announcing the starting of a Fund towards a suitable recognition of Mr. Graham's work on behalf of the Festival movement in general and of Stratford in particular. The Presentation Committee includes Messrs. Frank Bonner, C. Ernest Coward, Mrs. Annie J. Curwen, Mr. C. B. Gilbert, Miss Elsie Horne, Messrs. Henry Riding and George Day-Winter, with Mr. H. A. Donald as hon. treasurer.

We have pleasure in commending the Fund to the consideration of our readers. In Festival circles few names are more honoured than Mr. Graham's, and his retirement from active service in the movement ought not to be allowed to take place without recognition.

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BOURNEMOUTH COMPETITIVE FESTIVAL.—Bournemouth's second annual competitive Festival attracted a thousand three hundred and fifty entries—many more than last year's corresponding affair; and proved in various other respects a very gratifying success. The Earl of Malmesbury was again the patron; the Mayor of Bournemouth (Alderman H. J. Thwaites), president; Sir Dan Godfrey, chairman of the general committee; Mr. Hadley Watkins, hon. secretary. The Festival advertised itself in striking fashion by starting off with a march competition in which Second Section bands engaged, following one another from the Town Hall to the Winter Gardens, the latter being the venue for the whole of that day's subsequent events. Followed the Festival proper, with its whole week of gloriously crowded days. Not a single day was without its splendid surprises. Monday saw a blind young man from Wales—Mr. Alec Templeton—capture the pianoforte gold medal with a delightful performance of Beethoven's Sonata in F sharp major. 'The player's very beautiful touch,' remarked Mr. Harold Craxton, 'made the instrument sound almost like a different piano.' On Tuesday, Mr. Frederick Keel was expressing astonishment at meeting 'so many contraltos of such good quality.' In Wednesday's junior choral and folk-dancing tests no fewer than two thousand boys and girls took part, Mr. E. Stanley Roper noting a marked improvement in their singing as compared with the efforts he judged here in July last, and Mr. and Mrs. Douglas Kennedy observing that there was 'no nonsense about any of the dancing.' Special mention should be made, by the way, of Mary Scott's amazing triumph in the ear-test. This youthful contestant, from Parkstone (Dorset), survived the entire long series of increasingly difficult tests imposed; and two other local girls were almost equally successful. Mr. Spencer Dyke—busy here all Thursday—appeared to be specially impressed by the string quartets, not merely by the excellence of the playing, but also by the fact that there were as many as three entries. Not least exciting of all was the achievement of Wimborne Road (Southsea) Boys' Demonstration School, in winning a challenge cup against two adult combinations. Sir Richard Terry was here for the last two days, judging the adult choral classes. He told the Women's Institute choirs that their technique, generally speaking, left a good deal to be desired, while some of their members shared the too-common failing of being 'nervous about getting the wooden mask off their faces.' Still, Women's Institute choirs looked like becoming a great and important feature in the musical life of the country. 'Your church choirs,' Sir Richard declared later on, 'have set an example to the whole of England. In the majority of competition festivals it is almost impossible to get a town

church choir to enter. Nothing has been more wonderful to me than the way in which village choirs have gone in for the most difficult music. I have a suspicion that the reason town choirs don't enter is that they are afraid to meet each other. They are not sporting enough to meet each other in friendly rivalry on the platform and do the best they can.' T. W. C.

Brighton.—This Festival (May 19-26) thrives on enterprising and determined management of the kind that gives life to the Greater or Brighter Brighton movement. The scheme provides both competition and performance, but not entirely in the usual sequence of cause and effect. For instance, the opening event was, apart from some reed-band contests, a concert by the Brighton and Hove Harmonic Society, under Mr. Percy Taylor, with a selection from 'Elijah' as the principal music. Other concerts, however, included massed work by competing bodies. The important choral contests occurred on the Wednesday. In the three mixed-voice classes, graduated by number of voices, the winning choirs were Portsmouth Excelsior Temperance, Clifton Road Congregational, and Henfield Musical Society. First prizes were also awarded to Chichester Diocesan Training College Ladies' Choir, Barcombe Women's Institute, and Madame Dorothy Kennard's Male-Voice Choir. One of the features of the next two days was folk-dancing, with plenty of keenness given to it by adults and children. On the final day brass bands and orchestras took the chief part, prizes being awarded to Brighton String Orchestra and Peacehaven Philharmonic. The Brighton and Hove Philharmonic Society again took part in the concluding concert. The Festival was a success with the public and with the competitors, whose numbers had increased by about fifty per cent.

Buxton.—At this Festival (May 16-19) there was some memorable male-voice choral singing on the part of Gorton Choir (the winner), Chesterfield and District, and Nottingham Gleemen. The first awards in other important competitions were won by the Margaret Hadfield Ladies' Choir from Droylesden, Mr. William Woolley's mixed-voice choir from Nottingham, and the Liverpool and District Folk-Dance Society.

Folkestone.—At the nineteenth Kent Musical Competitive Festival there was a large gathering of solo performers of all kinds, and in some cases the choral competitions were well supported. But choirs of the first class were few, and Mr. Leslie B. Mackay and his splendid choir, or choirs, from Chatham, were able to clear the board, coming out best in the chief female-voice, male-voice, and mixed-voice competitions, and also in that for smaller mixed-voice choirs. Lyminge (Miss E. Jacobs) was successful among large village choirs, and Willesborough and District Labour Club (Mr. L. Wortley) among the large village orchestras. The best town orchestra was the Old Barn Orchestra, Sandling (Mr. E. F. Parkes). Miss Winnie Axford (contralto) won the Federation prize for the best individual competitor.

Frome.—This year's Mid-Somerset Festival (May 19-26) was beaten in numbers only by last year's at Weston-super-Mare. Choirs came from over a wide area to compete in the open events, and throughout the various choral classes the average entry was satisfactory. The following were the winners in the open classes: Male-voice Choirs (seven entries)—Frome (Mr. F. E. Bell). Female-voice Choirs (five entries)—Miss Mary Wood's Choir, Bath. Mixed-voice Choirs—Weston-super-Mare Sunnyside P.M. Choir (Mr. Seymour Dossor). Winners and massed choirs took part in a Festival concert on the Thursday evening following the chief competitions, and the remainder of the Festival was devoted largely to folk-dancing.

Ilkley.—The twenty-second Wharfedale Festival (May 16-19) ended with some exceptionally fine examples of choral singing in the three chief classes. The winning choirs were Bradford Vocal Union, Colne Orpheus Glee Union, and York Old Priory (female voices). The XXV. String Orchestra of Leeds distinguished itself by its splendid playing of a Concerto in C minor by John Humphries and the Intermezzo from Frank Bridge's Suite—to which Holst's 'St. Paul's' Suite was added for the evening performance.

People's Palace, E. London. — This Festival works steadily ahead doing fine fostering work for music and musical practice among a vast and otherwise almost untouched population. The standard of music remains at a practical level, the competitors remain interested and do their work earnestly, and the Festival arrives at a far more useful type of success by its unremitting ground-work than it could ever achieve by aiming at more spectacular feats. The hon. secretaries to the Festival are still those untiring workers, Miss Edith Barran and the Rev. C. J. Beresford, and the hon. treasurer, who would gladly receive more subscriptions, is Mr. R. P. Kitkat, Morton House, Hatfield. The principal prizes at this year's Festival (May 7-19) were won by All Hallows' Fellowship, East India Docks (Mr. E. G. Beck); St. Stephen's Choral Society, Bow (Mr. W. E. Pepper); Gill Street Girls' Choir (Mr. T. H. Burros); Stepney Orpheus Choir (Rev. C. J. Beresford) and St. James's, Ratcliff, Choral Society (Mrs. Atherton Knowles); Victor Duane's String Orchestra; and the L.M.S. Amateur Orchestra (Mr. W. E. Chalk).

Ryde.—Since the foundation of the Isle of Wight Competition Festival in 1923, the interest has been so keen that no fewer than eighty-three classes had to be provided for this year's Festival (May 17-19), and the greater part of them were fully justified by the number of competitors they brought in and the quality of the performances that resulted. An excellent mixed-voice choir competition was held, with Brahms's 'Song of Destiny' as the test-piece, the choirs, in order of merit, being Newport Philharmonic (Mr. H. W. Stubbington), Shanklin Philharmonic (Mr. E. A. English), Sandown Philharmonic (Mr. English), Bembridge (Mr. J. C. Riddick), Ryde (Mr. E. G. Welsh), and Wootton (Mrs. Mitchison). Seven Women's Institute Choirs were led by that of Seaview (Mr. W. L. Reed). Shanklin (Mr. C. G. Crawley) was the best of five female-voice choirs, and Newport Gleemen won in the male-voice class.

Newcastle.—The great and growing North of England Musical Tournament was carried out to the general content on May 9-19. The main features of the immense syllabus were those common to all large and standard organizations, but Newcastle can show features of its own, notably the competitions in Northumbrian piping—both on 'small-pipes' and on 'half-longs'—and there was a demonstration of folk-dancing such as few other Festivals could rival. Experts in 'long-sword' and 'short-sword' and other traditions and mysteries kept this part of the Festival alive for session after session. Most memorable of all, perhaps, was the dancing of the Winlaton White Star short-sword team, most of them about seventy years of age. There was good singing in the choral competitions. Middlesbrough Glee Society (Mr. Gavin Kay) was given full marks for its interpretation of Stanford's 'Blue Bird,' the own-choice piece which it added to Farnaby's 'Simkin said that Sis was fair' and the Agnus Dei from Schubert's Mass in E flat. The same choir was first out of five entries in the male-voice class, the second place, by two marks, being taken by Newcastle Glee and Madrigal Society (Mr. R. Tindall). In another male-voice class, L.N.E.R. Works Institute, West Hartlepool, was several points ahead of Keswick and District. Conspicuous among the soloists was a class of sopranos whom the adjudicator described as 'thundering bad'; a sixteen-year-old pianist, A. G. Soulsby, of Gateshead, who has been winning prizes in advancing series at this Festival for five years; and a young organist of musicianly gifts, A. C. Harker, of Newcastle. The final concert was a

Schubert celebration given with the help of the Newcastle Symphony Orchestra under Dr. Harold Darke.

The following Festivals have also been held: (we regret being compelled to summarise) the sixth Norfolk Festival at NORWICH on May 16-19; the ALDERLEY EDGE Festival on May 17-21; the Staffs County Musical Festival at STAFFORD on May 17-21; the second BRIDGNORTH AND DISTRICT Schools Musical Festival on May 22; the eighth Thanet Festival at MARGATE on May 22-23; and the third Countryside Festival organized by the Gloucestershire Rural Community Council at GLOUCESTER on June 2.

IRELAND

DUBLIN.—The Feis Ceoil, held during the third week of May, again drew a great number of entries, the bulk of which were comprised in the solo singing and pianoforte-playing competitions. Among the former the interest centred chiefly in the special classes that were independent of the usual distinctions of voice. The first prizes were awarded as follows: the Plunket Greene Cup for interpretation, the Wallis Cup for self-accompanied song, and other awards, to Miss L. Finneburg; the Schubert Centenary Prize to Miss Pearl Maconkey; the O'Sullivan Medal for Irish songs to Miss Finneburg; the McCall Cup for singing in Irish to Mr. Denis Cox; the O'Mara Cup for an Irish melody of the competitor's own choice to Mr. Frank Cowle. There were few choirs, except in the Joseph Sarto competition for Plainsong singing, which brought in thirty-one entries. The prize went to Greystones Church Choir. Derry Glee and Madrigal Society was the best of four Ladies' Choirs, Phibsboro Musical Society the better of two mixed-voice choirs, and the Catholic Literary Institute, Limerick, was the only male-voice choir in the chief class. Holy Faith College sent the best of the large string orchestras, and Miss Petite O'Hara's was the best of the smaller. Mr. A. J. Thornton won, unopposed, the Fitzgerald Cup for advanced organ playing.

## Music in Wales

ABERYSTWYTH.—The fifth Cardiganshire Musical Festival took place in University Hall on May 16. As usual the morning was devoted to a children's programme, with about twenty children's choirs taking part, accompanied by the Aberystwyth Junior Orchestra and conducted by Miss Esmé Silver. In the afternoon a mixed vocal and orchestral programme was given, with the assistance of a contingent of the Welsh Symphony Orchestra, conducted by Mr. Bumford Griffiths. Schubert's 'Unfinished' Symphony was the chief orchestral item. The evening session consisted of a performance of 'Judas Maccabæus,' conducted by Mr. J. T. Rees. Eleven choirs took part, and the soloists were Miss Elsie Suddaby, Miss Myfanwy Ellis, Mr. Francis Russell, and Mr. Ceredig Jones.

BANGOR.—At the last College concert of the season Miss Kathleen Washbourne and her orchestra played Vaughan Williams's 'The Lark Ascending.' Miss Martha Servine joined the College players on May 24 in a programme of her own compositions—a Pianoforte Trio, a Violin Sonata, and twelve Preludes for pianoforte. Works recently performed under College auspices have included 'Hiawatha's Wedding-Feast,' Schumann's Pianoforte Concerto, a Bach Concerto for two violins, the C minor String Quartet of Brahms, the Violin Sonatas of Elgar and Franck, Beethoven's 'Cello Sonata in A, and Trios by Haydn, Mozart, and John Ireland.——Students of Bangor Normal College gave creditable performances of Brahms's 'Song of Destiny' and the concert version of 'Semele' under the direction of Miss Ceridwen Lloyd.

CAERPHILLY.—On May 21 the Caerphilly and District Choral Society, conducted by Mr. Edgar J. Reynolds, united with the National Orchestra of Wales, conducted by Mr. Warwick Braithwaite, to give a mixed choral and orchestral concert. Choral numbers included Wagner's 'Hail, bright abode,' McCunn's 'The Wreck of the Hesperus,' and Stanford's 'The Revenge.'

CARDIFF.—At the closing College concert on May 19 the College choir, conducted by Prof. David Evans, gave a fine performance of Vaughan Williams's Mass in G minor. The programme also included the same composer's 'Concerto Accademico' for violin and strings, with Mr. Hubert Davies as the soloist, and a String Quartet by Wyndham Williams, a student of the College.——The first series of subscription concerts in the City Hall, arranged by the co-operation of the Cardiff City Council, the B.B.C., and the National Council of Music, came to an end on May 19, when the programme included Rimsky-Korsakov's Overture to 'Ivan,' Liszt's first Hungarian Rhapsody, and Saint-Saëns's 'Africa' Fantasia for pianoforte and orchestra, played by Miss Renée Sweetland. At the previous concert, on May 17, Elgar's arrangement of Bach's Fantasia and Fugue in C minor, and Mozart's G minor Symphony were in the programme. The mid-day and afternoon concerts in the National Museum of Wales are being continued.——On May 25 a choral and orchestral concert was given by the Cardiff Musical Society in conjunction with the National Orchestra of Wales. The choral items consisted of madrigals and part-songs by Benet, Byrd, Morley, Sullivan, and others.

NEWTOWN (Mon.).—The eighth annual County Festival took place on May 17, when twenty choirs, totalling approximately a thousand voices, assembled in the Pavilion. The orchestra numbered sixty-five, and consisted of local players augmented by members of the Birmingham City Orchestra and the Welsh Symphony Orchestra. At the afternoon meeting the choral items included Gounod's 'By Babylon's Wave,' Stanford's 'Heraclitus' (which achieved a great success), Walford Davies's 'Lord, it belongs not to my care,' and Parry's 'Blest Pair of Sirens.' Orchestral items consisted of the Overture to 'William Tell,' the first 'Peer Gynt' Suite, and the Overture to 'Rienzi.' Two special features of the afternoon were Schubert's Trio in E flat for pianoforte and strings, played by Mr. Charles Clements (pianoforte), Miss Evelyn Cook (violin), and Mr. Arthur Williams ('cello), and the slow movement and Finale from Mendelssohn's Violin Concerto, in which Miss Cook took the solo part. Mr. Horace Stevens sang 'Good fellows all, be merry,' from Bach's 'Peasant' Cantata, and other vocal solos were given by Miss Elsie Suddaby, Miss Catherine Stewart, and Mr. R. A. Bryan. 'Elijah' was given at the evening session with the four soloists above-named. The conductors during the day were Dr. Adrian Boult and Mr. W. R. Allen.

GENERAL.—Church Choral Festivals, Singing Festivals (Cymanfa Ganu), and local Eisteddfodau are taking place in all parts of the Principality. The long daylight in the early part of summer, the passable state of the roads in country districts, the lighter demands of farm work at this time of year, and the comparative absence of visitors, all combine to make this period an ideal time for these festivals of song, which are the result of long hours of preparation during the winter and early spring.

## TOWN WAITS AND THEIR TUNES

At the February meeting of the Musical Association, a paper on 'Town Waits and their Tunes' was read by the President, Prof. J. C. Bridge. He said that little justice had been done to them by historical writers, but they were important town officials and, in many cases, skilful musicians. 'Wait' was a 'Watchman.' The word might be traced through Teutonic dialects from the Anglo-Saxon 'Wacian' up to the German 'Wachter,' both meaning to watch or guard. First of all the Waits were night watchmen in castles and walled towns, who piped watch at stated hours during the night and perhaps for the purpose of changing guard, and awoke certain persons at appointed times

by soft music at their chamber doors. When castles were disused and towns grew larger and demanded better protection than a musical policeman, a proper watch was formed, and the Waits became a mere musical combination, and in most places civic officers.

They used sometimes to attend the mayor and aldermen to church on principal festivals, besides playing at certain times about a town. Another function was to meet any illustrious stranger when he arrived at their town and play him to his lodgings. This was always a great perquisite of the Waits at Bath, who were good musicians. At Whitehaven, they attended weddings, and the arrival of seafaring men from their voyages, and at Liverpool also they were in the habit of going to the houses of the masters of vessels on the day after that of their arrival in port, and playing before their doors by way of welcoming them home.

In London, there were not only the City Waits, but Waits in all the wards, such as Blackfriars, Tower Hamlets, Southwark, Finsbury, and also the City of Westminster. Burney says that the Blackfriars Waits were the best, but Hawkins seems to show that the Tower Hamlets ran them very close.

These town bands must have supplied themselves with special music, and almost every town had its own particular tune, a few being still extant. Some were evidently for wind and some for string instruments, but all were of a simple nature, for they had to be memorised, and, moreover, often played with very cold fingers. London Waits were nine in number, to correspond to the Muses. In 1802 they were replaced by trumpeters. In 1854 it was decided to fill no more vacancies. In 1914 they were abolished, and it was decided to employ the trumpeters of the Household Cavalry in their stead.

Although a Wait was necessarily a minstrel, every minstrel was not a Wait. At Chester the Fraternity of Minstrels was kept quite apart from the City Waits. At York, on the other hand, the Guild of Minstrels included the Waits. Such Guilds were Trades Unions and governed by similar restrictions, and peaceful picketing was freely indulged in. No minstrel at York could accept an apprentice for less than seven years, with the exception of the Waits, who were allowed to hire assistance when civic functions were more numerous or more pressing than usual. No musician could perform in that City unless he were a member of the Guild, but such rules led to retaliation, and at Doncaster an itinerant musician was promptly ordered to leave the town because ' he was one of the Waytes of York.'

A very tight hand was kept on the Waits by the civic authorities, who, however, were sometimes set at defiance. Undoubtedly Waits were troublesome people. Although they made harmony, they were rarely harmonious amongst themselves. For sheer unresolved discord the Waits of Leicester seem to have been the worst. We read that, in 1602, ' the Waits, because they cannot agree together, are therefore now dismissed from being the Town Waits from henceforth.' Similar disorders were recorded at Canterbury, Chester, and other places.

The numbers varied. In London there were nine, but in other places there were usually three to five. The Waits were always provided with official dress, generally given every second year, consisting of variously coloured gowns or cloaks, which were sometimes ornamented with gold or silver lace. On the sleeves of these gowns, or on their cloaks, many Waits wore an embroidered badge. This was a survival or an imitation of the badges worn by the dependents of great noblemen. But the greatest glory of the Waits was in the silver collars, badges, and chains with which they were provided by many Corporations. Some of these were unfortunately sold when the Municipal Reform Act of 1835 was passed, but some examples had been recovered, and we had descriptions of others. These badges were of considerable monetary value.

The instruments varied, but there was little doubt that at first they were wind instruments, as being more effective and better heard in the open air. Early players used trumpets (called shawms) and other brass instruments, but many seemed to have been very partial to an instrument of the hautboy family, which was called a Wayte. There had been much discussion as to whether the instrument took its name from the player or *vice versâ*, but there was really no doubt on the matter. The derivation of Wait or Watchman was certain, but there was no derivation whatever for Wayte as an instrument other than that it was derived from the player. These Waytes were the later Cornetts. As time went on string instruments were added, though these must have been rather feeble out of doors, and they could not have been used when the Waits rode in procession, as they often had to do. Sometimes the instruments were provided by the town and sometimes by the players. This last arrangement gave rise to many squabbles.

The standing wage of the Waits was not large, but it was substantially increased by the fees received for riding in processions, or playing at mayors' banquets and at weddings, while it must be remembered that they were a Trades Union and allowed no free trade in music. At Leicester in 1581 the regulation ran : ' It is agreed that every inhabitant or householder in Leicester (being of reasonable ability) shall be taxed (at the discretion of the Mayor) what they shall quarterly give to the Waytes towards the amending of their living. In consideration whereof the said Waytes shall keep the Town, and to play every night and morning orderly, both winter and summer, and not to go forth of the town to play except to fairs and weddings, and then by licence of the Mayor. Item, that no strangers, viz., Waytes, minstrels, or other musicians whatsoever be suffered to play within this town, neither at weddings nor fair times, or any other times whatsoever.'

The Waits from early times took part in public plays, interludes, pageants, &c. In fact, no public ceremony was complete without them. There were many records of this in different places. At Norwich, for example, in 1570, it is stated that ' the whole company of Waytes of this Citie did come into this Court and craved that they might have leve to play Comodies and Interludes and such other pieces and Tragedes which shall seem to them meete ; which petition is granted, they not playing in the Tyme of Divine Service and Sermons.'

The Norwich Waits were the most celebrated of all. They were undoubtedly singers, actors, and instrumentalists of more than ordinary ability, and their fame was widespread. When Queen Elizabeth made a great entry into Norwich, in 1578, she was greeted with music, and there is a tradition which asserts that she gave each of the five Waits an instrument and also a house in King Street. Sir Francis Drake kept considerable state on board his ship, and in 1589, before starting on his expedition under Sir John Norris to 'singe the King of Spain's beard,' he applied to the Corporation of Norwich for the Waits to accompany him as his private band. The voyage was a failure, and the mortality was enormous. Of the six Waits, only two returned.

The illustrations to the lecture comprised various Wait tunes connected with London, Colchester, Tower Hamlets, York, Stamford, Warrington, Oxford, and Chester, which were played by Dr. Bridge (pianoforte), Mr. Joshua Goldstein (violin), and Mr. C. F. Peters (horn), the two last being scholars of Trinity College of Music. Canon the Rev. F. W. Galpin also brought with him a genuine old Wayte-pipe, on which he played ' London Waits.'

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Mr. R. M. Cadman is retiring in August from the post of Music Director at Trent College, Long Eaton, Nottingham, after twenty years' service.

# Musical Notes from Abroad

## GERMANY

### THE NEW STRAUSS OPERA AT DRESDEN

After an interval of nearly nine years, which had been filled by some smaller works, a new grand opera by Richard Strauss, called 'The Egyptian Helen,' appeared at the Dresden Staatsoper, which for almost thirty years has had the privilege of producing Strauss operas for the first time. It was therefore not surprising that on the appointed day, June 6, a great part of the musical world had assembled at Dresden, anxious to hear the results of the artistic labour of so many years. Of course, even the smaller works had proved that Richard Strauss, after the comparative failure of 'Die Frau ohne Schatten,' had abandoned the idea of producing anything of a novel cast. He had made up his mind to go on in the direction of his later works, *i.e.*, to obtain a balance between the singer and the orchestra without giving up his individual methods.

It cannot be denied that he has attained the synthesis at which he aimed, but that, on the other hand, his individual style has become thinner than one had expected twenty years ago. What he calls melody has nothing to do with what we regard as melodic in the works of the great masters. Even Puccini's cantilena, though not based on a texture so complicated as that of Strauss, seems more noble than Straussian melody. The composer is evidently inspired by the wish to please the public as much as possible. But there is in Strauss's music an excess of sweetness. We must not doubt his sincerity, but we doubt his self-criticism. The traces of 'Ariadne' and of 'Der Rosenkavalier' are to be recognised by everybody; at the same time Wagner, who had always stood in the background of Strauss's music, makes his appearance in so sensational a way that even the most uncritical hearer cannot overlook it. The Straussian and the Wagnerian elements of the score are seasoned by the composer with his well-known cleverness, but the sauce which is destined to sweeten this composition has a bad taste. Simplicity, in this case, begins to be a vice; the more so because the libretto knows nothing at all of this directness.

The book has been written by a poet, Hugo von Hofmannsthal, who certainly possesses a genuine feeling for music, but who is at the same time intellectualised to such an extent that he hardly succeeds in giving the composer clear outlines or plastic scenes. The libretto of 'The Egyptian Helen' cannot be understood even by one who has read it. It is very difficult for him to decide with which of the two Helens he has to do—with the Egyptian who has been dramatized as the faithful wife of Menelaus, or with the other, who by her adventures had caused the Trojan war. Menelaus himself is, in two Acts, represented as a man who, usually bearing a dagger in his mouth or in his hands, and ready to kill Helen, has been brought, by means of Lethe or similar potions administered to him by Aithra, into such a state of insanity that he is unable to decide whether the real or the unreal Helen is standing before him. At last he is convinced of the reality of her appearance by the fact that their daughter Hermione, who has grown up in the meantime, arrives on horseback. Both recognise her; and Menelaus, ready to acknowledge the *fait accompli*, departs with Helen, whom he loves, to Sparta.

The first Act is not devoid of interest, but the second proves really tedious, mainly because Strauss (accustomed to offering musical sacrifices to family life) dwells overmuch on this reunion, with cloying results.

The performance did its best to assure a triumph for the composer. But the external signs of a great success are no criterion as to the value of this work, which certainly will not win a permanent place in the repertory.

Fritz Busch conducted the performance with great energy, emphasising everything that was calculated to make the opera successful. Elizabeth Rethberg sang the part of Helen with all the sweetness asked of her by the composer, but as an actress she did not come up to expectations. Maria Rajdl as Aithra vied with Helen in impressing the audience. Curt Taucher as Menelaus hardly suggested the lover, so far as his vocal powers were concerned.

### ERNST KRENEK'S THREE ONE-ACT OPERAS

At Wiesbaden, on May 5, three one-Act operas by Ernst Krenek revealed a representative of the modern school progressing on his way to normal opera. It goes without saying that Krenek, who is his own librettist, does not devote his efforts to past prima donnas such as Helen, but takes his plot from actual life, whether amusing or depressing. In the first piece his protagonist is a dictator, who falls in love with the wife of a young officer blinded in the war; the third piece derides a master-boxer, whom his wife deceives with a young man physically weaker but far more sly than the boxer. The middle piece, however, which bears the title of 'The Secret Kingdom,' leads us into pure romanticism, for it sings the triumph of great qualities over external power.

Both the every-day Krenek and the romantic have been, to a certain degree, anticipated by his successful —rather too successful—'Jonny spielt auf,' that jazz-opera which, at least for a season, has been the catchword of most opera-houses in Germany, and which is to be performed also at Paris and at New York. No doubt the theatrical gifts of Ernst Krenek are superior to his musical talents. His musical essence is not first-rate, nor is his way of handling his material out of the ordinary. He takes the good wherever he finds it, and very skilfully adapts it to the spirit of the theatre as he sees it. His conversational style is open to objection, his scoring does not always please our ears. To this reproach, however, Krenek replies that he does not want to write beautiful music. Why, then, does he become so romantic—why does he ally himself again to Franz Schreker, his former teacher, whom he had left very far behind in his earlier work? Let us not forget that with all his talents and achievements, Ernst Krenek is only twenty-seven years old. He has not yet found a style of his own, in spite of some critics who have discovered it. What he gives us for the present is very interesting, sometimes very amusing (as in the last piece of the trilogy) but not always very important. The romanticism of 'The Secret Kingdom' seems promising. This unsentimental romantic tendency will bear its fruits.

The performance of the trilogy afforded Paul Bekker, the Intendant of the Wiesbaden Staatstheater, an opportunity of making known his programme. The Festival, of which it was the first evening, made a contrast with those that had taken place under the imperial regime. Meyerbeer has been replaced by Krenek. Perhaps the great public will not share the opinion of the Intendant and of his ministerial protectors. Let us, however, praise the furthering of the young composers.

ADOLF WEISSMANN.

## HOLLAND

A 'Netherlands Music Exhibition and Netherlands Musical Festival,' held in the Scheveningen Kurhaus from May 26 to June 3, was more interesting on the exhibitional than on the festival side. The latter consisted of a series of fifteen concerts and two lectures, in the programmes of which no new works and few that were unfamiliar were brought forward. The best that can be said is that they were comprehensive and representative. Besides works dating from the golden age of Netherlands music, and some of those of Richard Hol, Gottfried Mann, Coenen, Diepenbrock, and Zweers, examples by over thirty living composers were also performed. J. P. J. Wierts, with a sacred cantata, and Sigtenhorst Meyer, with a miscellaneous programme, were the only two to have whole concerts to themselves, though Willem Pijper, Willem Andriessen, Alex Voormolen, and Dina Appeldoorn figured frequently in the other programmes. Apart from these

the standard of work was not on the whole a high one. The chief interest in the exhibition centred in a collection of violins, with two or three other stringed instruments, a harpsichord, harmonium, several pianofortes, a carillon clavier, &c. The violins—apart from a certain number, all on good models, by present-day Dutch makers—had been drawn together from various private and public museums by Mr. D. J. Balfoort, the conservator of the Scheurleer Museum and a leading authority on the subject. All were of Dutch make, and ranged from a viola da gamba by John Roos, dating from 1587, probably the oldest Dutch-made instrument in existence to-day, to those of Duwaer and Hampe in the second half of the 19th century. They included three by Johannes Cuypers (although up till now it had not been known that more than one Cuypers still remained in Holland), and several by his sons, Johannes Franciscus and Johannes Bernardus; also examples of the whalebone purfled instruments of Hendrik Jacobsz and his famous pupil, Pieter Rombouts. Among other curiosities were a mahogany violin by Jacobsz, and one by Jan Heefke, dating from 1775, which had been buried with its owner probably several generations ago and recently disinterred from the churchyard at Tilburg, and a fine violin with inlaid fingerboard of which the maker is not known, but which would appear almost certainly to be Dutch. The Vereeniging voor Nederlandsche Muziekgeschiedenis, the Royal Library at The Hague, the Scheurleer Library, the Royal Conservatorium at The Hague, and a large number of publishers, lent manuscripts and published works of various periods. During a tour round Holland of journalists visiting the Olympic Games, a visit was made to Maastricht, where a concert was given by the Royal Choral Society 'De Mastreechter Staar,' a particularly fine male-voice choir of about two hundred and fifty voices, under the direction of Mr. Pieter Gielen. The programme was not ambitious, except for a remarkable impressionist work, 'Foi,' by Jules Sauveniere, but throughout it was performed in a manner that stamped the choir as one of the very highest quality. At the time of writing the Swedish 'Servants of Orpheus,' conducted by Hugo Alfven, are announced to appear, but their concerts take place too late for notice this month. The Scheveningen summer concerts started on June 15, the conductors this year being again Prof. Georg Schnéevoigt and Ignaz Neumark.

HERBERT ANTCLIFFE.

## ITALY

### PIZZETTI'S 'FRA GHERARDO'

The first performance of Pizzetti's new opera, 'Fra Gherardo,' was given recently at La Scala, with Toscanini conducting and Trantoul in the title-part. The libretto is by Pizzetti himself.

Fra Gherardo is a priest of the days of the Italian Renaissance, who, in an excess of piety, becomes a fanatic and a revolutionary. The story traces his career for some ten years, ending with his execution and the death of a woman of the people, Mariola by name, whose life has been emotionally involved with his. The drama revolves round these two principal figures, and in laying out his material the author manages to put into their mouths just the words that would appear most natural. There are moments when one would wish for a little more strength and manliness from Gherardo, but to have made him more heroic than his life and actions demanded would have been too great a concession to popular fancy. It is a pity, however, that the author chose such a plot and character for his work, as this is really the only reason why the opera may not be acclaimed even the greatest music-drama of the decade, or possibly since Wagner.

From the pen of so esteemed a composer as Ildebrando Pizzetti one expects music of the best modern idiom, and he is not disappointed. Throughout the score there is abundant and prolific musical invention. The choruses are especially well done. Pizzetti is well known in this branch of composition, but it is extremely doubtful if he has ever written anything quite so good as some of the finer of the concerted numbers in 'Fra Gherardo.' His orchestration is not always perfect, but the weaker moments are rare, and would pass the average observer by. The vocal lines are, as a rule, pretty difficult, and bear rather pitilessly at times upon the frailties of the human vocal organ. Gherardo's part lies almost all within the compass of a brilliant baritone, and calls for a declamation in the middle and lower registers that would have certainly been assigned to a baritone in the days of Rossini; then, within a couple of phrases, he is sustaining high B naturals that need a very secure tenor to handle them. In a word, Fra Gherardo must be a tenor of extraordinary capabilities. The rôle of Mariola is very dramatically conceived, and calls for a good deal of the sort of singing that is, unless well done, apt to leave the voice rough for a couple of days. The accompaniments are not only cleverly conceived on art-song lines, but are spontaneous and rich without being prodigal. Of the interludes the best is where the scene closes on the mutual discovery of the two lovers. There is a wealth of colour, strength, and fineness in this that calls for the highest praise.

In the performance an extraordinary success was achieved. On the second night the entire house was sold out, a fact that to the theatrical man is full of significance. Antoine Trantoul, the hero of the 'Otello' revival, was the principal singer, and gave a magnificent account of himself. His is probably the only tenor voice in Italy capable of doing the part. Both vocally and interpretatively his work was satisfactory in the extreme. In the robes of Mariola, the Rumanian soprano Florica Cristoforeanu sang with brilliance and great dramatic intensity, using her fine vocal resources with taste and effect, and in the minor parts of Bishop and Mayor the baritones Fatticanti and Baccaloni respectively earned well-merited recognition. Under Toscanini the orchestra left nothing to be desired. What there was to hear was produced to the utmost advantage, and the popular director, together with the composer and the artists, were the recipients of abundant and well-voiced public approval.

### THE BERLIN SINGAKADEMIE AT LA SCALA

The B minor Mass and 'Israel in Egypt,' under Schumann, at La Scala, were the occasion of mingled enthusiasm and disappointment. The choir was of two hundred and fifty voices, and showed a much greater accuracy in its work than is to be found in an Italian body. On the whole the technique was of a very high order, although not, I think, quite so good as that of some of the English choral bodies. The tone was not as brilliant and clear as is expected south of the Alps, nor was there any superabundance of 'temperament' shown in the performance as a whole. The soloists were very satisfactory, especially the women, but a throatiness inevitably connected with the language was much more apparent with the men. The two works being too familiar to the English reader to require details, it remains but to add an appreciation of the fine conducting of Dr. Schumann.

CHARLES D'IF.

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The programme of the Haslemere Festival (August 20-September 1), contains, as usual, many novelties and features of interest. The Rebec will be used in some of the dances, Mr. Dolmetsch having devoted special study to the instrument during the past year. Works new to the Festival are pieces for various combinations of viols by Byrd, Corkine, and Ferrabosco; for sets of five violins by Vecchi, Legrenzi, Albonini, &c. Special concerts will be devoted to Purcell, Bach, the music of various nations, dance music, &c. Tickets and all particulars from Messrs. Charman, High Street, Haslemere.

## Obituary

We regret to record the following deaths:

JAMES ROBERT STERNDALE BENNETT, at Dymchurch, Kent, on June 4, when within a few days of his eighty-first birthday. He was the younger son of the composer, but did not follow music as a profession. Nevertheless it was one of the chief interests of his life, and in his capacity as schoolmaster at Sherborne and later at Derby School (where he was headmaster for ten years) he did much to develop the musical side of school work. During his Cambridge days he was one of the founders of the Musical Society of his College (St. John's). In 1908 he published a life of his father, and he also contributed some important articles to 'Grove.'

ERNEST BRIAN BISHOP, on May 19, at Kettering aged seventy-one. For forty-nine years he held the post of organist at SS. Peter & Paul Parish Church, Kettering, retiring last year. Formerly he was organist at Grinton, Yorkshire, were, at the age of nineteen, he succeeded the late Dr. Creser.

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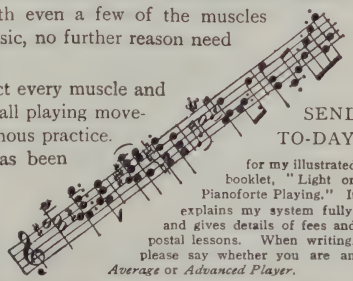

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The final date for receipt of entries will be announced in the *Daily Express*.

### Four Grades

Entrants will be divided into four grades as follows:

| | |
|---|---|
| *Grade A* | 18 years of age and over. |
| *Grade B* | 15, 16, and 17 years of age. |
| *Grade C* | 12, 13, and 14 years of age. |
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| | |
|---|---|
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| | |
|---|---|
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| "Serenata" ... ... ... ... | Felix Swinstead |
| "The Rambling Sailor" ... ... | Alec Rowley |

#### Grade C

| | |
|---|---|
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| | |
|---|---|
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The Musical Times

AND SINGING-CLASS CIRCULAR

AUGUST 1 1928

(For List of Contents see Page 752.)

# POETRY, SONG, AND SCHUBERT

## I.

By Mrs. Frank Liebich

During the hundred years which have elapsed since the death of Schubert the appeal of his personality has persisted and the knowledge and appreciation of his life-work have been increased and amplified. The present Centenary anniversary will no doubt help to emphasise his position still more in the history of music and musicians, and at the same time it will tend further to sift what is vital from what is inconsiderable in his creative work.

He was one of the most prolific of composers. Ten Symphonies, String and Pianoforte Trios, Quartets, Quintets, and other chamber music, sacred, choral, and dramatic works, pianoforte compositions in large numbers, and more than six hundred songs, besides other incidental pieces, were composed in his short life of thirty-one years.

In 1811, when aged fourteen, he confided to his friend Spaun that he had composed a Sonata, a Fantasia, and a little opera, and was preparing to write a Mass. That his other school studies did not progress quite so satisfactorily is not to be wondered at, considering that the boy's whole mind was in his music. Neither is it surprising that his father, a somewhat severe schoolmaster, failing to understand the lad's budding genius, showed severity.

Undeterred, however, by harsh treatment, Franz, chancing on the Songs and Ballads of Zumsteeg, began to try his hand on a similar style of composition.

Soon after, one of the boy's songs, 'Hagar's Lament,' came into the hands of Salieri, who, finding soon after that Franz knew as much as the teacher with whom he was then studying, took the boy's tuition into his own hands. As young Schubert advanced in years his natural charm and sweetness of disposition gained him many friends, and instinctively he seemed always to gravitate towards those among his associates who were poets. His short span of life that embraced the years between 1797 and 1828 was contemporaneous with some of Germany's greatest poets. It was the period when young men in England, from Coleridge to Carlyle, were influenced by the German writers from Goethe to Bürger and Wieland to Tieck and Hoffmann; which was not more than a reflex movement of repayment of what Goethe and Herder had learnt from the Border Ballads in Percy's Reliques. Schubert, partly from inclination and partly owing to his friendship with the young Viennese poets of his day, absorbed at an early age all that was best of the poetry that was placed in his way. There are hundreds of instances in which he has transmuted the intrinsic meaning and beauty of a poem into its correlative melody and harmony. While he was thus metamorphosing his countrymen's verses into vocal music a galaxy of world poets existed. Of the group of English immortals who were his contemporaries—Shelley, Keats, Scott, Coleridge, Byron, Wordsworth—Scott alone furnished him with poems for a musical setting. But it is with Keats that he might have been most in sympathy—Keats who could distil the essence and vital power of beautiful scenery into a phrase of poetry, and who possessed the same faculty as Schubert of transfusing the beauty and magic and secret rhythm of things into his own vehicle of expression.

There is much in common between their two natures—their sentient, mobile temperament, their gift for friendship, their love of beauty and truth, their delight in wild, picturesque landscapes. One is reminded of Keats in Schubert's letters from Steyr and Salzburg when, amid that grand scenery he roamed the mountain sides, watching the peaks 'towering higher and higher,' noting 'the Unsterberg, with its ghosts and legends, peering like a magician above the rest'; he describes also 'the gloomy masses of cloud gliding over the mountains like eerie mist-wreaths seeming to be keeping away from the peak of the Unsterberg as if fearful of its ghostly inhabitants.' Its majesty he described as being almost overwhelming. All of which reads like Keats writing home of his first sight of the English lake mountains and of his gradual ascent in Scotland of Cairn Regan and Glen App, and the effect of Ailsa Craig in the mist. Keats imagined the existence of something in the ultimate nature of the universe that accounted for the 'wild and harmonized tune' which all the scattered beauties of the world originated in his mind.

Schubert drew largely from the nature music of Austrian folk-dance and song in his instrumental music, into which he absorbed much of its underlying sadness. A great deal of his Symphonies and chamber music is full of both laughter and tears; the two being inextricably united in all that is intrinsically beautiful. But from their contiguity results no note whatsoever of sentimentality. Neither is there a vestige of this odious characteristic in Schubert's character or in any of his work. Those who fancy they find tokens of it in his

music are their own purveyors of what they fancy they discover. Latins, Celts, Czechs, and very certainly the Viennese, show no trace of this unattractive qualification, and 'Schwämmerl,' as his jovial companions nicknamed Schubert, had no note of it either in himself or in his music.

That he is called a Romantic composer originates from the mania for penning individuals and periods into hard-and-fast compartments and affixing labels to them. And this seems to be more overdone in music than in any of the other arts.

That Schubert possessed fortitude and courage is amply proved by the events of his life. He was usually ill-provided with the wherewithal to live. As a boy he composed secretly during school hours, one of his schoolfellows supplying him with the music paper he so often lacked. Many of these boy contemporaries became known as lawyers, professors, and poets. In a letter to his elder brother Ferdinand, little Franz tells of the eight and a half hours he has to go fasting and hungry after a meagre breakfast of a roll and an apple or two. These missives were signed by him, 'Your loving, hopeful, poverty-stricken—and again I repeat, poverty-stricken—brother, Franz.'

Later, when he met the poet Mayrhofer, from Steyr in Upper Austria, he finds in him a true friend; and Schubert possessed a genius for attracting and making friends. Mayrhofer was twenty-seven years of age, Schubert eighteen when they met. A mutual acquaintance had given Schubert Mayrhofer's poem, 'Am See,' to set to music. Mayrhofer and the genial Franz von Schober wrote the words of many of Schubert's most beautiful songs. The composer and a group of his friends would meet at various cafés and taverns in and around Vienna, and these social gatherings took on the name of Schubertiaden. Evidently Schubert was the pivot round which the others revolved. Shy and earnest and reticent at times with strangers, he was also on occasion the wildest of madcaps. In those days writers and musicians reciprocally influenced and helped one another. Mayrhofer's intimacy with Schubert aided greatly to mature his own powers as a poet.

When attracted to a subject Schubert would read the poem several times in succession, and gradually it would transform itself in his mind into song. He would then scribble the notes so rapidly on to paper that they seemed to tumble over one another as he wrote. 'Der Wanderer' was written thus in an incredibly short time, as well as 'Der Zwerg' and 'Erlkönig.'

Klein, Berger, Reichardt, and Zelter were in the ascendant as *Lieder* composers when Schubert began to be famous. Both Zelter and Reichardt had set a number of Goethe's lyrics. Beethoven expressed wonder and delight on hearing that Schubert had written over five hundred songs. He was known to have pored over 'Iphigenia,' 'Grenzen der Menschheit,' 'Die Allmacht,' 'Die Junge Nonne,' 'Viola,' 'The Miller' cycle, and several others. Jean Paul Richter, also, was greatly attracted by Schubert's genius. He asked a few hours before his death for the 'Erl-King' to be sung to him. Strange to say, it is considered unlikely that Beethoven and Schubert ever met. Hüttenbrenner's mention of a visit paid by Schubert to the dying Beethoven has never, as yet, been verified. But Schindler used to bring Schubert's *Lieder* to the great master during his last illness, and he is said to have remarked that there was 'a spark of the divine' in Schubert.

In an essay on 'Perfection and Imperfection,' the Italian philosopher Benedetto Croce writes of an untameable Beauty 'who writhes and twists and fights back,' as Carducci said of his Muse, and all writers confess to the scratches they have earned wrestling with it. Of a certainty Schubert must have experienced this also. And the short concentrated pain of a few moments probably surpassed the ache of the long-drawn wrestling with a subject or an idea of less quick-brained creators. His short span of life points to this. Also his great output probably helped to wear out his delicate organization.

A volume could be devoted to his songs, apart from any of his other compositions. And very especially would that study show the effect of his familiarity with 'the face of Poetry' and the marked and abiding influence it had on his mind and character. Among the romantic poets Schubert was most attracted to Wilhelm Müller, the poet of 'Die Schöne Müllerin' and the 'Winterreise.' From Rückert's poems are three of his best-known songs: 'Du bist die Ruh,' 'Sei mir gegrüsst,' and 'Greisengang.' The Heine songs in the 'Schwanengesang' are among his finest settings. His somewhat frail health began to show signs of wear and tear during his work on that cycle of poems. Asked by Spaun the reason for the depression that had laid hold of him, he replied, 'Come to Schober's; I will sing you a cycle of gloomy melodies. They have taken more out of me than any other songs. And in Schober's room he sang the 'Winterreise' cycle to his friends.

The rest of the year 1828 was devoted to instrumental music: the Trio in E flat, the Fantasia for violin and pianoforte, the 'Moments Musicaux,' and some Impromptus. But towards autumn his health began to give his friends anxiety. In October he journeyed into Hungary with his brother Ferdinand, and remained a whole hour deep in thought by the grave of Haydn. Soon after his return to Vienna he fell ill of typhus fever. His constitution was unable to withstand the ravages of the illness. In his delirium he imagined himself away from home with strangers around him. His brother tried to reassure him that he was in his own room. 'No,' he replied, 'that is not so.

Beethoven isn't here.' The following day he died. They buried his mortal remains close to the grave of Beethoven.

And now *autres temps, autres mœurs*. Yet Schubert's songs of yester-year prevail. But there are also now *autres musiques*, which for the many are 'jarring things,' as Byron's Eastern tales were for Keats. But those who are disturbed and irritated by the scrapping of the old systems by modernity and the modernists will, doubtless, be able to derive consolation from Schubert's centenary celebrations, which, like what Keats sought in the kingdom of poetry, will be 'gentle and soothing like a lawn beneath a myrtle tree.' They may then, perhaps, find echoing in their minds those words of the poet:

> And they shall be accounted poet-kings
> Who simply sing the most heart-easing things.*

## ON MAKING MELODY

By Alexander Brent-Smith

No one, not even the youngest and most inexperienced philosopher, would be rash enough, I suppose, to say exactly what a good melody is, whence a good melody comes, or what distinguishes a true from a false inspiration. But though we cannot say exactly what are the distinguishing features of a true inspiration, we can at least say that it is generally characterized by two qualities, a defiance of the passing of time and a defiance of an all-satisfying analysis. This first quality we will call Durability, the second we will call Mysticism.

First let us discuss Durability. In all great art there is, to quote the words of Lionel Johnson, an eternal beauty and strength as though they were from everlasting. In Homer, Virgil, in the story of Job, and in the Psalms, we find thoughts which seem possessed of eternal youth, and which generation after generation of men have pondered and found true. And though it is not possible, in our consideration of melodies, to say this is false, or this is true, yet we can say, at each rehearing of a melody, 'I find it more completely satisfying.' The old proverb, *Securus judicat orbis terrarum* (Sure and sound is the judgment of the whole world), is one not lightly to be disregarded, and if we come across a tune which has stood high in the affections of men for a hundred, two hundred, or a thousand years, we shall do well to treat it with very great respect. Unfortunately the test of durability is one which we cannot apply to the very melodies which we would like to test.

The other quality—Mysticism—is some attribute in a work of art which escapes ordinary observation and cannot be described in our ordinary workaday language. It will be found true of nearly all human knowledge, that however closely the facts are considered there will be one quality or fact which cannot be proved or explained, and which has to be accepted as an act of faith. All our philosophy and knowledge has to be built upon the fact that I am I, for which no external proof can be adduced. However perseveringly scientists narrow down the distance which lies between man and omniscience, the last step in the process of reasoning has to be taken for granted, and to be classed, for the present at any rate, as a mystery. During the last few years scientists have progressed so rapidly in their analysis of matter that they can state definitely that the human body consists of twelve elements, and twelve elements only, such as oxygen, potassium, iron, &c. But, though they know the exact ingredients from which the human brain is constructed, no scientist yet can explain how these twelve elements, which are kept stored in every laboratory, can become a living, thinking machine, able to reason, to memorise, and to perform the many hundred actions which are the daily work of any ordinary brain. We know that potassium cannot think, that oxygen cannot think, that the remaining ten elements also cannot think, and yet we know that when these twelve elements are combined and charged with that undiscoverable, unanalysable something else, they become capable of all the astounding feats of intellect which raise mankind towards the Divine Source of knowledge.

So also, when we come to analyse great melodies, we find that however skilfully we notice the causes of their beauty, there is always an additional beauty which cannot be described, far less explained. Many men have tried to give rules for the detection of a good melody. The test most usually applied is the test of outline. That is, if the notes of a melody are joined together by lines, the resulting line should make a bold contour, comparable to a range of mountains or the profile of a face. I am told that some people believe that the first subject of the 'Eroica' Symphony has an outline bearing a strong resemblance to Napoleon Buonaparte. Others claim that some melodies of Richard Strauss's are like the profile of Cyrano de Bergerac. This test, in spite of its seeming success, cannot be accepted as final, for there are many undeniably great tunes which have, in the words of Mr. Mantalini, a demnition outline.

But although we cannot discover the whole secret of great melody, we can sometimes ascertain one or two contributory causes of its greatness. Sometimes it is an harmonic feature, sometimes a slight rhythmic alteration which gives it its beauty and distinction. Lovers of poetry know how certain words, frequently proper names, always produce a beautiful effect in any line of poetry. Such a proper name is the word Hebrides, which has such a lovely sound that

* 'Sleep and Poetry' (*Keats*).

it cannot fail to give beauty to the line wherein it occurs. What a marvellous effect it gives to the following verse of the unknown author of the Canadian Boat Song:

From the lone shieling of the misty island
Mountains divide us, and the waste of seas;
Yet still the blood is strong, the heart is Highland,
And we in dreams behold the Hebrides.

Wordsworth, too, wrought a miracle of beauty in his poem, the 'Solitary Reaper,' with this lovely proper name:

Breaking the silence of the seas
Among the farthest Hebrides.

Composers also find that some chords give beauty wherever they are used. Such a chord is the dominant thirteenth. Schubert was peculiarly sensitive to this chord, and used it with great effect. Consider how much the second subject of the Octet (first movement) depends upon this glowing chord, which seems to satisfy the pent-up emotions of the opening bars. Elgar, too, depends to a great extent upon this seductive harmony for the appeal of the second subject of his Violin Concerto.

Sometimes we can see how a composer has slightly varied the rhythm of a melody which had a tendency to become too square. For instance, the great chorale-melody of the Ninth Symphony is by nature a strong-beat melody, the metre of Schiller's verse, 'Freude schöne Götterfunken,' demanding that each line should begin with a strong beat. But Beethoven saw that what was good for the poet was bad for the composer, so in the last line he throws the accent or beat before the expected place, thereby redeeming the melody from squareness and giving it an unexpected piquancy. A scholarly analysis of how Beethoven's mind brooded over his melodies is to be found in Mr. Colles's 'The Growth of Music.'

. . . . . .

To the question, How is a melody written? though we cannot give a definite answer, we can at least state the conditions under which the production of a melody is probable. We can specify, for instance, the mental characteristics needful for a man who wishes to be a composer. Some of these characteristics we will discuss in detail.

First of all he must have the Desire to Create. By this I do not mean that a man should have merely a wish to write a good tune. Far from it. By Desire to Create I mean a burning, all-consuming passion to create, absorbing all his energy day and night. Creation of beauty is not a pleasant occupation for a wet afternoon; it is the devotion of a lifetime.

It will be noticed that I have said that the first characteristic of the composer is the Desire to Create, not the capacity to create. Capacity follows in the wake of Desire. To illustrate this truth, I cannot do better than quote two striking and seemingly contradictory statements which occur in the first chapter of the book of Genesis. The first statement occurs in verse 3, where it is written, 'God said, Let there be light, and there was light.' The other occurs in verses 14-19, 'And God said, Let there be lights in the firmament . . . And God made two great lights; the greater light to rule the day, and the lesser light to rule the night; he made the stars also.' I am not concerned with the textual problems raised by these verses. My purpose is to show how absolutely correct they are from the point of view of artistic creation, for they show that the idea *of* light existed in the mind of God before the idea *for* light; that is, in creative effort the idea *of* a work must precede the ideas *for* a work. A boy must desire to set the Thames on fire before he has ever seen the Thames or possessed himself of a box of matches. It is a fact, I suppose, that at the moment a boy conceives the idea of being a novelist he sees in his mind's eye a complete row of his novels, bound in a uniform edition, although at the moment he has no idea for the plot, title, or character of a single novel. But when once the idea *of* a work or works is generated, the ideas *for* the work or works will somehow be discovered. Lest this statement should seem an exaggeration, I will mention one instance of how the idea *of* work precedes the ideas *for* the work. On a certain day in his life, Bach had a sudden idea that he would write a set of Preludes and Fugues in every major and minor key in order to strengthen the cause of equal temperament. This means that in a single flash he conceived the idea of a work which would require at least forty-eight separate ideas. How many ideas had he in his mind when he first conceived the idea of the great work? Perhaps half-a-dozen, not more. But the idea of the work being established, ideas for the work began to suggest themselves. It is probable that the idea of the 'Eroica' Symphony was conceived at the moment when Beethoven finished the second Symphony and realised that he had something to say more definitely personal than anything he had previously written.

The second mental characteristic of a great composer is an intense sensibility to musical sounds, combined with an instantaneous appreciation of their significance. This mental characteristic, in varying forms, is a feature in all men of distinction, in every branch of life. Many men before the days of Sir Isaac Newton had seen an apple fall to the ground, but it was left for him to ponder on the strange yet obvious fact that apples fall down and do not fly upwards, and to discover from that obvious fact the great natural truth known as the Law of Gravitation, which still remains (in spite of the recent knowledge contributed by Prof. Einstein) the practical guide of all navigators, astronomers, and engineers. Again, many of us have seen a laburnum tree, a lilac tree, or a guelderose tree in bloom, but how many of us

can see, as Moses saw in the burning bush, a symbol of the existence of God, and, more than that, a challenge to understand the ways and purposes of God. It is not necessary for us to believe that Moses actually saw the Creator of the Universe in the form of a burning bush, but we can and should believe that he, the philosopher, saw that the beauty of life and nature was an outward manifestation of God's purpose, and furthermore we must believe that it was this sudden realisation of God's purpose which gave him his mission in life, and with it a code of morality which has since that time drawn men nearer and nearer towards the perfection of God, and further and further from the instincts of the ape.

This mental characteristic is to be found in all the greatest composers. They see what the ordinary man sees, but they differ from the ordinary man in that they understand what they see. Many of us could have written great tunes, if only, as Wordsworth said, we had the mind. How many of us, for instance, have heard a sequence of notes, known as a bugle-call, and heard nothing more than a commonplace succession of notes? Yet Franz Schubert once heard mentally those self-same notes, and perceived at once their significance, and the harmony needful to transform them into a lovely tune, which he did in the graceful melody known as the 'Rosamunde' Ballet-music. Or again, many of us have heard the last four notes of an upward-rising scale and thought of them as being nothing more than a scale. But again Franz Schubert heard those very same notes and, by a stroke of that unanalysable thing called genius, so arranged them that they made the bewitching cadence that ends the melody, 'Who is Sylvia?'

The third mental characteristic of a great composer is a restless searching for beauty. Melodies do not often lie open to the public gaze, nor are they delivered complete in registered envelopes by kindly-disposed ministers of inspiration. Readers of that immortal work 'The Adventures of Sherlock Holmes,' will remember how that infallible man would occasionally startle and mystify the slow-witted Watson and the matter-of-fact Lestrade by suddenly stooping down and picking up some unconsidered trifle—a cigar-end or a scrap of paper, trifles which proved to be the missing link in the chain of evidence. When asked how it was he came to notice such a negligible trifle, he would reply, 'Because I was looking for it.' So, too, if Schubert or Mozart had been asked how they came to write some lovely tune, they might truthfully have replied (if they had been prigs—which, of course, they weren't), 'Because I was looking for it.' Few people realise how incessant is the search of a composer for melodies, and how many he rejects for every one he uses. Night and day the search goes on. Every envelope and scrap of paper becomes the temporary home for musical waifs waiting for adoption. The reason why Shakespeare's plays are so full of great thoughts is not that these thoughts occurred to him during writing hours (no doubt a few did), but that he was always bringing his mind to bear on great questions and problems, and finding similes, metaphors, and quaint illustrations of his thoughts. Then, when the opportunity arose, his mind, well-stocked with thoughts, found occasion for their expression.

So, too, composers are for ever trying to find beautiful tunes and striking themes, and then, when some definite work is being composed, the destination of some previously written melody is revealed to them. For a long while the value of some idea remains unknown until a fresh undertaking reveals its possibilities.

Another aspect of the artist's incessant search for beauty is his unlimited and tireless industry—which bears witness to the truth of Carlyle's dictum that genius is an infinite capacity for taking trouble. That composers find such lovely tunes is, perhaps, luck, but it is equally the reward of industry. An instance of genius combined with good luck, taken from a different walk of life, may be quoted here to advantage. During the Open Golf Championship in 1926 that prodigy of golf, Bobby Jones, who has had a greater share of successes than any man, living or dead, found his ball in a deep bunker beside the pin. If he exploded violently he would send his ball too far; if he hit it too gently he would remain in the bunker. The many thousand spectators held their breath. The stroke might mean the winning or the loss of the championship. With a set face Bobby walked into the bunker. He hit the ball a decisive blow; it rose spinning in the air, and fell dead beside the pin. Every one gasped, and murmured, 'What a stroke of luck!' It was luck, but how few of those present realised that Bobby Jones had practised that kind of shot hundreds of times in his bedroom, hitting the ball firmly yet gently from a rug on to his bed. So, too, when composers create a lovely cadence or phrase, they are lucky, but they deserve their luck. We know that only a very few bars can be a direct inspiration, and from the mere fact that Time passes quickly, it is obvious that a slow-moving melody cannot suddenly appear whole and complete in a composer's mind. Given the germ, or we might call it the clue, the composer is compelled to work out the problem for himself. That is why it is so difficult to write a melody in the classical sense. The opening phrase is either an inspiration or it is not: the cadence (so terribly prone to become commonplace) must be the unaided work of the composer, unless, as sometimes happens, a striking cadence is the initial inspiration, in which case it is the opening phrase which has to be added.

Nor is a composer's work limited to the threshing out of his melodies. He has to consider the balance of the phrases and the fitness of the harmony. Only composers know the agony of mind caused by the final shaping and setting of a melody. One awkward harmony, perhaps, will cause him days of unceasing toil. There is a story told that Oscar Wilde once arrived late for a dinner party. He excused himself on the plea that he had been dreadfully busy. His hostess asked him what he had been working at, hoping, no doubt, that he would admit to the composition of a witty play, a poem, or an essay. His answer was, however, 'All the morning I was putting in a comma, and all the afternoon I was taking it out.' That is a day's work which often falls to the lot of a composer, though it is not an uncompromising comma which worries him but an equally uncompromising harmony.

The last mental characteristic is elasticity of mind, which means that the composer must allow himself to be guided by his inspiration, and must not force his inspiration into preconstructed shapes. He must follow the spirit, whithersoever it leads. Of course, he must start with a definite scheme in his mind, but he must be prepared to alter that scheme if the material seems to demand it. He must not complain if his intended quartet develops into a symphony, or if a potentially lucrative romanza becomes enshrined in a non-selling string quintet. Composers are not like that unfortunate person (man, woman, or child, I never discovered) who complained to a railway porter, 'Whatever shall I do? I wanted to go to Birmingham and they've taken me on to Crewe,' because, to an artist, everywhere is where he wants to go. I will not dwell on this point further, for I have previously written in 'Studies and Caprices' upon the differences which exist between the author's intention and the fulfilment.

There are finally the questions: For how long can composers continue writing melodies? Are not the possible arrangements of notes already exhausted? The answers to these questions are too long to be given here, and must be left until the days grow longer.*

## THE PERSPECTIVES OF MUSICAL STYLE

By Leonid Sabaneev

Prophesying, no matter in what sphere, is certainly a somewhat thankless occupation; nevertheless, scientific historical thought is at times able to foresee the contours of the future. It has hardly ever concerned itself with the arts, especially music, and therefore the present attempt at prognostication may not be without interest.

The historical rhythm in the sphere of the arts, including music, is expressed in the change of styles. Every style forms a unit, and consists in the combination of the definite signs which characterise it. Historical observation shows that when a style has attained complete expression it degenerates and is replaced by another. To put it simply, the characteristic signs become wearisome, and musical reception seeks a change, a contrast. Here we see one of the most general æsthetic laws—the requirement of contrast in the æsthetic prolongation of, or addition to, any phenomenon, since an unduly protracted sojourning in the sphere of one style or of phenomena of the same category becomes repugnant and tedious, and causes a reaction. Hence we notice that, in the historical perspective, styles do not alter gradually nor form a continuous line; periodically one style seems bound to bring into existence another, whose most characteristic features are the antithesis of those of its predecessor. Consequently the music of to-day has no greater foe than the art of yesterday. Rather, the day before yesterday always proves to be nearer and more desirable. The law which compels a composer to alternate the first theme of a sonata with a second, dissimilar in character and often in rhythm—that same law obliges one style to give place to another, contrasted with it in its most salient features. Musical history, like any sonata, is also written in a sort of sonata form; in it there are periodical returns and alternations, and in it we can therefore conjecture that with which we are threatened by yesterday.

We see, further, that every style has a certain average period of existence, beyond which it cannot be prolonged. This period of time ('the life of a style') proves in most cases to be equal to the mean difference in the ages of the generations, of parents and children, and comprises twenty-five to thirty years. The alternation of styles in accordance with this principle is evident in the earliest periods of musical history. In the historical perspective the differences in styles very remote from our era are obliterated, but as we come nearer to our own times the existence of this law becomes distinctly evident. The 'heavy baroque' style (Bach and Handel) attained its maximum development between 1710 and 1740. Bach outlived it, and when he wrote his last works they were not understood by his 'children,' to whom his complex and exuberant contrapuntal technique had already become distasteful. This new age sought a lighter, simpler, more elegant, more homophonous music. The intermediate style, which was the negation of the 'Bach baroque,' was that of Philip Emanuel Bach and his contemporaries (*le style galant*); it lasted from 1740 to 1770, and was supplanted by the style of

* Mr. Sabaneev's 'The Destinies of Music,' in the June number, dealt with the second question above, and anticipated the writer's intention, made some time ago, expressed in the last sentence.

Mozart and Haydn, which prevailed from 1770 till the end of the century. Again we see that the characteristic features of this style—its elegance, its naïveté, its humour, its lack of desire to arouse soul-storms—provoke a reaction Beethoven's early romanticism is nothing else than a protest against the musical etiquette created by classical music, against the excessive gallantry, the elegance, and the suppression of profound emotions and intense mental agitation. The early romantic period (Beethoven, Weber, Schubert) also continued for thirty years (1800-30), and gave place to the later romanticism (Wagner and Liszt), which was exhausted in the 'nineties of last century and made way for impressionism.

The romanticism of all generations, from the early to the 'neo,' displays to the end the turbulent Dionysian spirit of the musical element. Impressionism is, of course, an offshoot of romanticism, wearied and exhausted by the tempestuous emotions of the latter. The *Weltschmerz* and the philosophical outlook typical of romanticism are replaced by the external attributes of colour and picturesqueness (Debussy, Ravel, the later Rimsky-Korsakov). Impressionism carries to its extreme limits and exhausts the characteristics of this style. Music is weary of the quest for refinement of emotions and resonances; it feels that it has had enough and to spare of the rhythmical vagueness of impressionism, and just as it thirsted for storms and commotions after the hedonistic era of classicism, so it now longs for rhythmical refreshment, and proceeds involuntarily, by virtue of the law of contrast, to brutality, to the cult of harshness, of rough rhythms, and to some extent even of barbarism (Stravinsky, beginning with 'Petroushka'; Prokofiev; Schönberg; the new composers down to Milhaud).

This is the period which musical history has now reached. Impressionism has perished, and has not even endured for those sacramental thirty years. This is explained by the fact that its æsthetic characteristics were too highly spiced; that essentially it was nothing but the culmination of romanticism; and that the mean difference in the ages of the generations of man himself has been reduced to less than thirty years. In any case the term of impressionism expired in 1910, and the 'brutal' era in music was established. The end of the latter is visibly at hand, and it will be reached by 1935 at the latest. Already the air is filled with a definite desire for a change.

The whole history of music up to the present has been, with few exceptions, the history of the complicating of the musical tissue, of the exorcism of tonal masses, which by the mastery of the artist have been brought within the grasp of the musical consciousness. It is the story of the conquest of the musical spaces. Like every conquest, it has not proceeded in a direct line but in zig-zags; there have been tactical retreats, and art has often sacrificed complexity in one direction in order to develop it in another, untried. Thus we remember that, after the grandiose complicating of the polyphonic tissue during the period of the contrapuntists (1500-1600), music abandoned polyphony entirely for many years and cultivated melody with an accompaniment. Far too much time had been spent in captivity to counterpoint, and this provoked a reaction. The longer the bondage of a style, the more violent the reaction against it. At the present moment we are undergoing a similar experience.

Music is weary of quests, weary of the piling-up of resonances created by the search for novelty, by the thirst for harmonies unheard of, by the striving for originality. Everything has been tested, all the harmonies, including those which employ the whole of the scale, have been written. The brutal era, which has cultivated rhythmical brilliancy and distinctness as a counterpoise to impressionism, has nevertheless continued the pursuit of new resonances. Such is generally the case: on its appearance a new style rejects one of the attributes of its immediate predecessor, and leaves the rest alone. This is sufficient to give a sense of contrast. So, knowing the characteristics of the contemporary brutal style, knowing its genesis from impressionism, we can draw an approximate picture of the future style, which will manifest itself in not more than eight years from now.

The cult of strident and intricate harmonies and of rhythm has been most characteristic of the current era, which is now perceptibly coming to an end. I have already said that the more brilliant the characteristics of a style the more rapid the reaction and the more decisive the opposition to those very characteristics. In the history of music it is difficult to point to anything harsher, more typical, more categorically self-assertive than this rhythmic cacophony, reduced to a principle, of the new music. And we are already conscious of a rising against it. Mankind—musical mankind—is tired of the cult of harsh harmonies, the cult of beauty in ugliness, the cult of decorativeness; it is impatient of the persecution set on foot against expressiveness and emotion—which in its turn was a reaction against the excessive worship of expressiveness and descriptiveness during the era of impressionism and romanticism. The most prominent composers of the present day (including Stravinsky, as one of the cleverest and most sensitive) are aware that the end is drawing near. The simplification of style which we observe even in 'Œdipus Rex' is just the expression of this sense of the future. I do not think that the practising composers of our generation would be capable of altering their style to comply with the demands of the future: they usually fail in this respect, and the fault

is not theirs but is attributable to the mechanism of musical history. It is evident that what even Stravinsky is doing in 'Œdipus Rex,' what he has in view in other of his recent works, represents the death struggle of a stylist who foresees the shattering of his own style; in no case is it a new and coming style. These compositions are the attempts of a clever and sensitive man to adapt himself, but, however paradoxical the assertion may sound, I insist that they are old-fashioned. Musical history demands other tones and categorically calls for genuine simplicity and euphony, as it did before Palestrina arrived. This task will not be accomplished by the hands even of gifted workers of the past, such as Stravinsky must certainly be reckoned. We are on the eve of the appearance of music whose characteristics will be the opposite of those excessively brilliant qualities which distinguished the music of the 'brutal' era. Instead of harsh and rough harmonies we shall have the idea of euphony; the persecution of expressiveness will give place to a demand for it; melodiousness, which has long since departed from music, will inevitably be recalled. The new music will borrow its prototypes preferably from the sphere of the classics of the pre-Beethoven period. There is reason for the surprising growth which we are now witnessing of sympathy for such composers as Tchaikovsky and Brahms. As always, we are more sensible of the day before yesterday of art than of the yesterday of impressionism and the to-day of brutality. After the long wanderings in search of the utmost complexity, after the triumphant usurpation of the musical plane of tone, music must once more return to the embraces of the idea of euphony.

He who does not understand this, or thinks that he can somehow turn the wheel of history to suit his taste, merely shows his ignorance of the laws of the development of art. Contemporary composers who have only just cut their quills in order to write modern music—in the sense of the invention of still newer harshnesses, newer harmonic tricks and rhythmical devices—do not feel nor suspect that all this is now antiquated and no longer new; that its days are numbered; that at any moment, together with the compositions of the last ten or twelve years, it will prove to be as old-fashioned and worn-out as the decadents in poetry or the impressionist lines in architecture and ornament now seem to us. Anything of genius that has been created in this sphere will, of course, survive, just as Beethoven, Wagner, and Brahms have remained to us from the past, but we shall get away from it all and it will appear incomparably more remote and unnecessary than even Beethoven or Tchaikovsky; it will bear the impress 'Out of fashion.' From the future, already near, we shall expect—on the basis of historical analogies and in no case of any personal sympathies—euphonious melodious music, but in all probability it will observe the rhythmical demands of past years, and will be sufficiently indifferent to the problem of descriptiveness and colour, since a great deal of attention was paid to these things in bygone days.

The wheel of musical history revolves rapidly. That which was new becomes old, and, conversely, through the capricious play of the historical mechanism, much that was old proves to be surprisingly new. The seeming reactionaries may, unexpectedly to themselves, turn out to be more advanced, more in harmony with the present, than the sworn innovators who have not reckoned with the fact that the duration of any style is limited; and those who have been accustomed to the position of seekers and revealers of new paths are astonished to find themselves working in an antiquated fashion and in an altogether different direction from that taken by the age and the taste of the age. It would, of course, be ingenuous to suppose that music is simply returning to the embraces of antiquity; history is familiar with returns, but not with exact repetitions. In this attempt roughly to outline the features which the music of to-morrow may, on the basis of the historical prognoses, be expected to assume, we can speak of the music of Mozart and the early classics only as its approximate prototype; it will not be actually identical with Mozart, just as Schumann was not identical with Bach, nor Prokofiev with the Russians of the mighty band. These descriptions and indications must merely give an idea of the approximate direction of the march of musical thought, whose essential nature it is, of course, beyond the powers of the historical method to conjecture.

(*Translated by S. W. Pring.*)

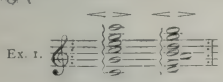
## Ad Libitum

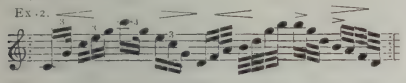
By 'Feste'

TOO MUCH DOMINANT SEVENTH

Monteverde may or may not have discovered the dominant seventh; and the identity of the pioneer who first burst into the dominant ninth is even more a matter of doubt. Certainly both chords have just been rediscovered by Feste junior (*ætat* seven), thanks to the gift (since seen to be injudicious) of a mouth-organ. There are, I believe, mouth-organs that have some claim to be regarded as musical instruments. The national championship of the Mouth-Organ League (I hope I have got the title right) was recently blown off solemnly in London by the finalists chosen from some thousands of players up and down the country, the judge being a Doctor of Music, no less. Presumably the organs used, though small enough to be negotiated by the normal human mouth, were large enough to contain greater harmonic resources

than the threepenny example played by the younger Feste. He is limited to two chords. Expiration gives him the tonic, inspiration the dominant seventh, with a ninth stuck on midway as a kind of pimple. To one whose adventures at the pianoforte are at present limited to single notes, the ability to obtain these riches by a mere puff of the breath has provided something of a thrill. The glamour has now lasted for several days, the house resounding (with intervals for meals) to:

Ex. 1.

Yesterday welcome signs of satiety appeared, and I thought the worst was past. But I reckoned without his discovery of the principle of variation. To-day, after a few trial flights, he is making his two chords the bases of brilliant rhythmical flourishes, of which the following are perhaps the best:

Ex. 2.

The melodic possibilities will soon be exhausted, and the instrument will then join the growing collection of derelict models of various kinds of transport (mostly a wheel or wing short) that, although without visible means of propulsion, somehow manage to make their way into all sorts of unsuitable places. (I know of few things less comfortable to sit on unexpectedly than a tin motor-lorry, 6-in. by 4-in., deceitfully embedded in a cushion.) So the visitation, though fierce, will be short.

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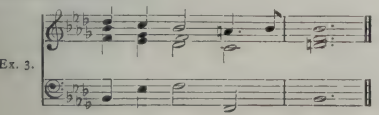
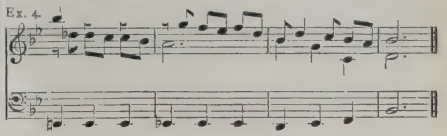
Not only because of young Feste's mouth-organ have I often wished that the dominant seventh and ninth had never been discovered. They are too much with us, just as their now unfashionable cousin, the diminished seventh, was some years ago. I fancy that Purcell, Bach, and Handel, and, in fact, most of the composers of that period, were aware of the weakness of the dominant seventh. At all events, it is worth while noticing that whereas the seventh is nowadays almost invariably present in the dominant chord when used cadentially, it is far from being so in (for example) the 'Forty-eight.' I have just overhauled the volume, and have been surprised to see how often Bach prefers the plain chord. At first I thought the frequent absence of the seventh was due to the exigencies of two- and three-part counterpoint, but the cadence of, *e.g.*, the B flat minor Fugue in Book 2 shows that the plain chord was the deliberate choice:

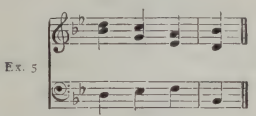
Ex. 3.



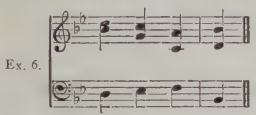
Again, the three-part writing at the end of the B flat major Fugue in the same book would have allowed of the seventh in the middle voice. But Bach prefers to make the G drop to the C:

Ex. 4.

Most composers of to-day would regard the scheme as:

Ex. 5



instead of:

Ex. 6.

It is sometimes interesting to discover in a progression the detail that gives us pleasure. I doubt if I have ever played this Fugue without a special little relish at the cadence. I see now that it was due to that dropping alto.

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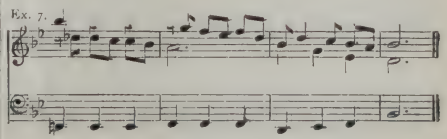
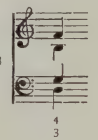
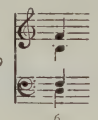
When we have discovered the relishable detail it is worth while carrying our quest a little farther, and trying to see if there was some little bit of reason or logic that made the composer write just so. (Most of us undervalue the part reason and common-sense play in composition. Heart without head has produced very little good music; head without heart quite a respectable quantity; to the pair combined—with the head doing about five-sixths of the job—we owe almost all the masterpieces.) Anyway, here, I think, is the reason for Bach's preference for the C (apart from the fact that it makes the alto more interesting). If we look at the preceding bar we shall note the prominence given to the seventh in the last inversion of the dominant seventh. Those three bass E flats give us ample; the use of the E flat in the alto of the next bar would be just the little more that is too much. Prove this by a further experiment. Resolve Bach's supertonic minor ninth differently, so as to avoid the three bass E flats, and you will find the seventh may be used in the alto of the next bar with no feeling of weakness (though the C is still preferable on melodic grounds):

Ex. 7.

The dominant seventh is heard at its weakest and most cloying in the second inversion. The old composers had little use for it. Notice, for example, how consistently Handel omits the root and makes it a plain chord of the sixth. Yet over and over again we find modern editors filling in basses of Handel, Purcell, &c., and writing :

Ex 8

when all the evidence shows that the composers would have written :

Ex 9

A feeling for such details of style is a more important qualification for editorship than tons of mere learning.

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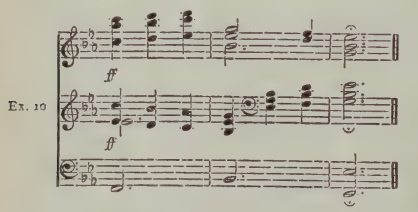
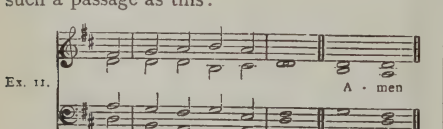
I said above that few composers of to-day ever write a plain dominant chord in a final cadence. Here is a rare example from Saint-Saëns's organ Fugue in E flat :

Ex. 10



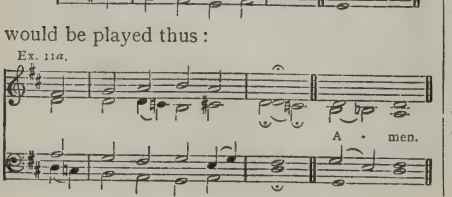

How many organists can play this fine, bold ending without a finger wandering idly to the A flat that makes the close merely ordinary ? – I think I know one who can't—the miscreant under whom I sat in a Midland church recently. Throughout the service he maintained a steady flow of unauthorised sevenths. For example, such a passage as this :

Ex. 11.




would be played thus :

Ex. 11a.




Apparently there is no way of dealing with artistic crimes of this kind. All we musicians can do is to limit our church attendance to services at which there is no music, and, therefore, no risk of annoyance.

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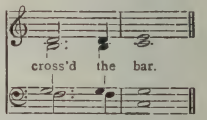
The third inversion of the dominant seventh is as strong as the second is weak. Unfortunately it seems to be unsatisfactory in cadences. I saw once in a harmony book (whose title I forget) an example from Handel; and J. F. Bridge's setting of ' Crossing the bar ' ends thus (I quote from memory) :

Ex 12.




But I never feel that the seventh is effectively treated by this drop of a fourth in the bass. A very small change is needed, however, to make this into a fine cadence. Substitute A for G, so that you have the ninth instead of the root, and the result is one of the best of closes. (But flatten that ninth and the progression becomes a weak reminder of all the dull fourth-rate composers of a generation ago—Germans to a man, no matter what their nominal race—to whom minor ninths, diminished sevenths, and ' pathetic ' cadences were almost as great an obsession as processions of fourths and fifths, and other archaisms, are to our Hucbalds of to-day.)

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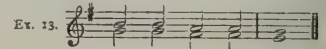
Coming back to that mouth-organ, and reflecting on those thousands of competitors for the championship, I find myself wondering if we musicians do not undervalue the part played by such humble instruments as jews-harps, concertinas, tin-whistles, harmoniums, and the like. The mere mention of the tin-whistle sends my mind back to the time when, a six-year-old, I made my first music on one that cost no more than a penny—perhaps only a half-penny, for those were fabulously cheap days. And I am sure that the overcoming of many a tough difficulty in adult years has given no more pleasure than that with which I solved certain inevitable problems in the matter of semitones on my first instrument. In the same way, subsequent wrestlings with polyphonic keyboard playing seemed less of a feat than my first effort at part-playing, which took place on a consumptive harmonium. The delight with which I found the hymn-tune ' Eudoxia ' would ' go ' in thirds must have been something like that of one of the organum and descant pioneers. But I had trouble with the cadence. My system of thirds carried out to the bitter end gave me an unexpectedly gloomy cadence :

Ex. 13.



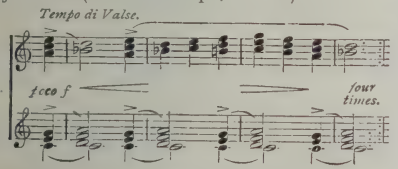
I felt in my bones that the E was wrong, but I couldn't see what else to do with the leading note. (Those early descanters had me beaten there.) However, nobody but myself seemed to mind.

On the contrary, the ability to harmonize a tune thus right away was hailed as a sign of remarkable precocity. On such slender bases does the family circle decide that one is 'a born musician'! However, to that asthmatic harmonium, together with a rather more robust specimen on which, a few years later, I was the proud player at a tiny village church, I still owe a kindly feeling for this most despised of instruments.

As for the concertina, how many musicians know what an excellent and unique effect can be produced from a large number playing together? Wandering recently round the back streets near the docks at Belfast, I heard sounds of approaching music that, for a while, might have been anything—bagpipes, strings, wood-wind, or what-not. It turned out to be a regular band of concertinas, about fifty strong, stepping out smartly, preceded by a drum major, and playing a march in capital style. I have heard far less stirring and musical sounds from more reputable and costly material.

Both Stravinsky and Goossens have seized on the characteristic alternation of the dominant ninth and tonic that is the feature not only of young Feste's mouth-organ but also of hurdy-gurdies and musical boxes of the smaller type. The example in 'Petroushka' is so realistic as to deceive many hearers at first. But Goossens's is even better, seeing that he has only the unpromising pianoforte to work on. Here is the start of the middle section of 'The Hurdy-Gurdy Man' ('Kaleidoscope,' No. 3):

Ex. 14.




In the rest of the piece the mechanism persistently plays G natural instead of G sharp, and there is also a cipher on top B, with other functional disorders. Here the internal trouble affects the B. This piece is among the best examples of musical humour. I am sorry for anybody who can hear it all through without a smile. Yet, like all really humorous things, it has its touch of pathos. Somehow it seems to be an apter expression of human failure and futility than many a pretentious work with a tragic title. I can never hear it without visualising some poor devil with cold-hunched shoulders, coat held together with string, and deplorable boots—own brother to the shivering grinder in Schubert's song.

P.S.—My prophecy that Feste minor would speedily exhaust the melodic possibilities of the mouth-organ has proved to be right. He tells me that he has just heard some gifted youth perform a whole lot of tunes on a shilling flute. Do I think . . .? I do indeed! Never was shilling better spent! A flute by all means; it will be long before (if ever) he can produce a dominant seventh arpeggio from that!

## NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

### XXXVI.—Richard Carlton

Richard Carlton deserves inclusion in the present series, not only as the composer of a collection of 'Madrigals for Five Voices,' and also as a contributor to the 'Triumphs of Oriana,' but as Master of the Choristers in Norwich Cathedral for over forty years. Dr. Ernest Walker, in his 'History of Music in England' (new edition, 1924), styles this madrigalist 'the remarkably talented and far too neglected Carlton.' Yet very few details of his career have come down to us. In regard to his birth, it is doubtful that he is to be regarded as the 'son of Nicholas Carlton of the Mulliner Book' (as Davey writes); in fact, Dr. Fellowes assures us that 'there is no evidence to show that he was the son of Nicholas Carlton.' It is, however, not unlikely that he was a younger brother of the latter composer, to whom Sebastian Westcote bequeathed a not inconsiderable sum of money in 1582.

I can find no earlier reference to Richard Carlton than the year 1574, in the Easter term of which he matriculated at Clare College, Cambridge, according to Dr. Venn's monumental book of Cambridge graduates. He obtained his degree of B.A. in 157$\frac{7}{8}$, proceeding soon after to Mus. Bac., and took priest's orders in 1581. We can thus assume that he was born *circa* 1557,* and he was associated with William Cobbald and William Inglott in the musical services of Norwich Cathedral from 1588 to 1608. In 1597 he appears as Minor Canon and Master of the Choristers in succession to William Inglott.

Carlton's creative period as a composer may be dated between the years 1590 to 1606. In addition to vocal music, he wrote some instrumental pieces, including a few interesting Pavans for five viols in parts (cantus, altus, tenor, quintus, and bassus), in the British Museum (Add. MSS., 17,792-96). Mr. Henry Davey, in his brief notice of Carlton, says that Thomas Tomkins 'dedicated a song to him.' But this is a slip, for the dedication of Tomkins's song, No. 20, 'Phyllis, yet see him dying,' in his 'Songs of 3, 4, 5, and 6 parts' (1622), is to 'Master Nicholas Carlton.'

Modern readers are familiar with Carlton by his Oriana madrigal 'Calm was the air and clear the sky,' written in 1600, and included in that collection published in 1601. The merit of the composition has not received adequate recognition, but Dr. Ernest Walker prints the first sixteen bars, describing them as 'the exquisitely fresh and placidly antique opening, which secures the

* Dr. Fellowes says 'about 1558' ('The English Madrigal').

atmosphere of the words as perfectly as does any madrigal of the period.'

Carlton's powers are seen to full advantage in his volume of 'Madrigals for Five Voices,' containing twenty-one madrigals, some of which are exceedingly melodious and attractive, and deserve to be better known. This volume, 'by Richard Carlton, priest,' was printed by his friend Thomas Morley in 1601, and though Dr. Fellowes considers 'The witless boy, that blind is to behold' as 'perhaps the best,' I should be inclined to give the preference to No. 13, 'If women can be courteous when they list.' This little gem was evidently much appreciated in the early years of the 17th century, as there is an arrangement of it for five viols in the British Museum among the Add. MSS., 37,402-06.

Carlton's abilities were not without recognition, and gained for him Church preferment, as, in October, 1612, he was presented by Thomas Thursby to the Rectory of Bawsey and Glosthorp in Norfolk. He held this living until 1638 (Venn), and it is assumed that he died in that year, being then an octogenarian. He also held the post of Master of the Choristers in Norwich Cathedral until his death, retaining his Rectory as a non-resident.

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## 'THE MUSIC MEETING'

Few people outside the cities and counties of Gloucester, Worcester, and Hereford realise the traditional meaning of this quaint title. It may be of interest to consider its origin.

We may read in 'View of the Conditions of the Parochial Clergy' (Lysons), that as far back as 1408 the Professors of Divinity of the Universities were requested to draw up a statement concerning the poverty and grievances of the Church to be laid before a General Council.

Again in 1535 Bishop Kennett says, 'This is the proper season for doing justice to the parochial Clergy.'

In 1603 the King (presumably James I.), on his accession to the throne, sent injunctions to the Archbishops and Universities of Oxford and Cambridge, to inquire into the state of all benefices, expressing the royal opinion that 'nothing has been a greater impediment to the furtherance of religion than the want of a competent living to maintain learned men, in such places where the ordinary benefit of the vicarages did not suffice.'

Just a hundred years later we find attempts being made to relieve the long-continued distress of the clergy, for in the year 1714 Queen Anne was pleased to give a generous example in 'an act of bounty and perpetual benificence to the poorer clergy out of her own revenue.'

Later on her majesty was pleased to say that 'if the House of Commons can find any proper method by which her good intention to the poorer clergy may be made more effectual, it would be a great advantage to the public, and very acceptable to her Majesty's wishes.'

Probably 'Queen Anne's Bounty' has proved a welcome and acceptable fund for some two hundred years or more. From time to time Parliamentary grants have been made; certainly in 1811 a sum of £100,000 was so devoted to the furtherance of this helpful 'Bounty.'

It is to-day generally realised that for some six centuries a great proportion of the English clergy have been in a distressed state. At the Reformation, when permission to marry was first given them, their condition grew worse and worse, and many died leaving their wives and families penniless and destitute.

It was about the middle of the 17th century that benevolent people began to think of devising some plan for making provision for the widows and orphans.

In this good work the art of music has played, and is to-day playing, no inconsiderable part. Two ancient institutions have largely contributed to this: the Music Meeting of the Three Choirs; and the Feast, or Festival, of the Sons of the Clergy, founded in 1655.

The latter is by a few years the senior institution, and yearly in the month of May its Festival Service is held in St. Paul's Cathedral.

The Music Meeting of the Three Choirs from existing evidence can be traced as far back as 1715, when the choirs of Gloucester, Worcester, and Hereford met annually in each city for the practice of madrigals and glees, and it is probable this custom originated at a much earlier date.

It was not, however, until the year 1722 that the lead given by the 'Sons of the Clergy Corporation' was followed, and 'The Music Meeting of the Three Choirs' organized with the object of providing a 'Charity Fund' for the widows and orphans of the poorer clergy in the three dioceses.

Since that time the 'Music Meeting' has continued to develop in musical stature till it has reached the interesting form in which we know it to-day. The distribution of the proceeds of these ancient gatherings is dealt with by the Diocesan Boards of Finance, and every care is taken that the moneys are used to the best possible advantage, and in strict accordance with the objects for which the 'Meetings' were established. We may express a hope that the three cities of Gloucester, Worcester, and Hereford realise what a valuable asset and copyright they possess in their traditional title, 'The Music Meeting.'

To-day outside the three cities this title is something of an enigma.

At this time of year the man in the street, or in the train, or in his car, is apt to see in the West of England artistically designed posters announcing the 'Three Choirs Festival,' which may or may not cause him to make further inquiries on the subject.

It is certain that the pedigree of these old gatherings would pass the severe examination of the College of Heralds, with honours. We can trace the early 'Meetings' to the years following the Peace of Utrecht, and we can read that the citizens of Worcester were 'somewhat disturbed' by the news that Prince Charlie and his army had reached Derby, and were rapidly marching south. But the harmony of the Three Choirs was to be heard in the city notwithstanding the approaching discord of war.

Apparently the citizens of the three cities at this date allowed nothing to disturb them, for during the Seven Years' War, the French Revolution, the Reign of Terror, and the twenty years' war with France, ending with Waterloo, the Three Choirs

were calmly singing on their way quite undisturbed by these historical events.

It is interesting to note that at Gloucester, in 1724, there was only one 'Steward,' who presumably had to 'pay the piper' on any deficit that occurred. In 1756, at Hereford, there appear to have been two Stewards, and from this date to 1798 the same number in the three cities seems to have sufficed. Brave and generous men these Stewards must have been, for they were frequently called upon to 'make good' when the balance sheet indicated a 'musical success, but financial disaster.'

We may note the increasing interest shown in the Music Meeting. At Hereford, in 1864, some fifty-two Stewards responded to the call, and of late years an astonishing increase has taken place, for at Gloucester, in 1925, 'over four hundred ladies and gentlemen of the City and County sent in their names.'

We may take this as a happy sign of increasing sympathy for the cause of the widow and orphan, coupled, no doubt, with the opportunity of hearing the compositions of the ancient and modern masters of music under conditions which only the solemn and religious atmosphere of our old cathedrals can afford them. There, amongst the sister arts of great Architecture and Sculpture, the silent contemplation of all these things undoubtedly creates an effect on thoughtful minds long to be remembered. C. L.-W.

## HONORARY DEGREE CONFERRED ON MR. J. A. FULLER-MAITLAND

Musicians will learn with pleasure that Mr. J. A. Fuller-Maitland had the Degree of D.Litt. *honoris causa* conferred upon him by the University of Durham on June 26 last. The Professor of Music (Dr. J. C. Bridge) presented Mr. Fuller-Maitland, and spoke as follows:

Mr. Vice-Chancellor and Proctors,—I present to you Mr. John Alexander Fuller-Maitland for the degree of Doctor of Letters *honoris causa*. After graduating at Cambridge University, Mr. Fuller-Maitland devoted himself to the historical and critical side of musical art, and soon showed such a grasp of his subject that in 1889 he was appointed chief musical critic of *The Times*, a position which, I need not say, could be satisfactorily filled only by a first-class and highly-educated musician. At no time did that great newspaper stand higher in public opinion, and for more than twenty years Mr. Fuller-Maitland held his own with all the other writers on that paper and with all the critics of the day. With wide reading, an analytical mind, and scrupulous fairness, his criticisms were always learned and lucid, and form a great contrast to that nebulous style of writing of the present day which, under a cloud of words, means nothing, and has been aptly described by Sir Arthur Quiller-Couch as 'jargon.'

Having written the 'Life of Schumann,' 'The Age of Bach and Handel' for the 'Oxford History of Music,' and joined in translating Spitta's monumental 'Life of Bach,' Mr. Fuller-Maitland next undertook the laborious work of preparing a new edition of Grove's 'History of Music.' Next, in conjunction with the late W. Barclay Squire, of the British Museum, he laid all musicians under deep obligations by transcribing and publishing the 'Fitzwilliam Virginal Book'—a marvellous collection of early virginal music of which this country may well be proud. As a skilled harpsichord player the work was to Mr. Fuller-Maitland a labour of love, but it entailed much anxiety, as English music publishers would not take any financial responsibility with regard to the work.

Of his other publications I may mention 'The Musician's Pilgrimage' and 'The Spell of Music' (which deal respectively with the psychology of the performer and listener), 'The Consort of Music' (one of the few books which treats of musical ensemble), and an important monograph on Brahms.

Mr. Fuller-Maitland was one of the founders of the Folk-Song Society, and published one of the earliest collections of English folk-songs. His pen has never ceased working, and quite lately he has discovered, deciphered, and edited a Motet in nineteen real parts written by a Scottish monk in 1546.

We old musicians are sometimes called Victorian as a form of reproach. It will be well for music if in another fifty years the art will be found to have been enriched by works equal to those by some of the Victorians, such as Sir George Grove, Mr. Barclay Squire, and Mr. Fuller-Maitland.

The two former have 'passed to the other side,' but happily we still have Mr. Fuller-Maitland with us to receive to-day from this University a reward for his labours on behalf of the great Art and Science of Music.

## FAMOUS VICTORIANS IN A TOY SYMPHONY

In the early 'eighties I was living in London, and heard a good deal of music. Quite the most amusing of my experiences in St. James's Hall was an event announced as 'A Concert for the Children's Hospital, Great Ormond Street,' given 'on Friday, May 14, 1880, at 8 o'clock, by the Viscountess Folkestone, assisted by' a number of undistinguished people, together with 'forty members of Mr. Henry Leslie's choir.' The pith of the announcement, however, was that twenty of the most prominent musicians in London would take part in a performance of Romberg's 'Toy Symphony.' It must have been this that induced me to climb the steps to that familiar quarter, the gallery of St. James's Hall, and I was richly rewarded.

The cast of the Symphony orchestra was a strong one. Taking its members in the order in which they appear in the accompanying photograph, they were as follows: Back row, standing (left to right)—Dr. Stainer (trumpet), A. S. Chappell (woodpecker), W. Kuhe (trumpet), Louis Engel (triangle), A. Randegger (drum), Carl Rosa (second violin), J. F. Barnett (pianoforte), August Manns (first violin), Wilhelm Ganz (viola). Seated: J. Barnby (nightingale), F. Cowen (pianoforte), Charles Santley (second violin), W. H. Cusins (first violin), Viscountess Folkestone, Sir Julius Benedict (bells), H. Daubert (violoncello), J. Blumenthal (rattle). Squatting on the ground are Sullivan (cuckoo) and Henry Leslie (conductor). The only absentee is Hallé, who took the 'quail' and was, I presume, allowed leave of absence from rehearsal on the ground of the elementary character of his one-note part. The most pleasing feature of this little band was that, with the exception of Leslie and Daubert, not one member was doing his accustomed job, which gave a peculiar zest to the performance, and made the players all the more keen. Hallé, I remember, put his whole soul into his 'quail,' and Stainer, who was always a wag,

*Photo by*] [*F. A. Bridge, 6, Norfolk Road, Dalston Lane.*

found his chance in one passage to give a tremendous blast on his penny trumpet. The effect was so impressive that, meeting him a few days after, I asked him with a great show of seriousness if it was true he was leaving St. Paul's, and when he said he had no such intention, I explained that I imagined, after his great success on the trumpet . . . Sullivan also found occasion for his little joke. In the slow movement he had two cuckoo solos: the first was beautifully executed; the second was just a little flat, as if the bird had been out in the rain all night. Royalties were thick on the ground that evening, and one of them was overheard to say, 'Wasn't your cuckoo just a little out of tune, Mr. Sullivan?' To which aspersion he replied, with a touch of indignation, 'Not in the least, I assure you.'

Nor was the fun confined to the Symphony. Leslie's choir not only sang some orthodox part-songs, but introduced an extempore feature not mentioned in the programme, performing on 'Mirlitons' (vulg., 'Tommy-talkers') the March from Gounod's 'Faust,' conducted with great vigour by no less surprising a personage than Trebelli-Bettini, the incomparable contralto of her day. The applause was, of course, vociferous and in response Viscountess Folkestone, Trebelli-Bettini, and Henry Leslie appeared, and performed, on the same delectable instruments, 'Three blind mice.' Even here Trebelli's dramatic instinct was apparent in the immense gusto she put into her lead.

Of all that merry party of musicians only one survivor is left, Sir Frederic Cowen—and, indeed, it was the sight of him in a box at Covent Garden the other day that recalled this comic Intermezzo to my recollection.

Herbert Thompson.

## New Music

### SONGS

Last month I wrote of the lack of simplicity in modern songs, and here at the top of a new batch of examples is an effective reply to the view I expressed. Ireland's 'When I am dead, my dearest' is absolutely direct, and absolutely simple; the texture of the accompaniment is as plain as possible, and the song relies largely on a straightforward recitation of the words. The vocal line is fresh and apt to the poem, and the whole thing, with words as full of meaning as these are, is very moving. Ireland is not always as simple as this; but it is when he speaks most directly, in terms understood by everybody, that he gets his fullest effect. It was so in 'Sea-Fever,' and it is so here. His new cycle, 'We'll to the woods no more,' is less plain-spoken, and in some ways less striking; it is less effortless; and the constant thickening of simple chords with auxiliary notes is apt to cloy. The vocal lines are firm and telling, and would have had even more force with a pianoforte part of lighter texture. This weakness, if it be a weakness, however, does not rob the songs of their power. They are completely sincere and able settings of Housman's poems, and cannot fail to express for the hearer some of the deep-seated emotions we have all felt. They will depend largely upon the performers, especially the

pianist. The closing number of this volume is particularly interesting. Ireland seems to feel that, in this case, he can do no more with the ordinary song form, and his last setting, 'Spring will not wait the loiterer's time,' is a pianoforte solo dealing with the lines that are its motto, and summing up the autumnal, regretful, bitter-sweet message of all these poems. It is an interesting and successful experiment.

S. Taylor Harris's 'The Feast of Christmas' is a good swinging song of plain material and business-like cut. The phrases are of uncommon length, but they have poise, and the work is out of the ordinary. Unusual and thoughtful again is Hall Collins's setting of Wyatt's 'Forget not yet,' but the supertonic close, which is frequent at first, becomes rather irritating before one reaches the end. The song is palpably in G; there can be no doubt of that, and to close it on an A minor chord verse after verse is an affectation. 'Desire in Spring,' by Ivor Gurney, has just such unexpected touches of colour, but manages to incorporate them into the work as a whole; they do not disturb the flow of the song as they achieve their effect. A beautiful and sensitive work is this. Warlock's 'Cradle Song' is a simple tune, seasoned up with some piquant harmony; an unrhythmical performance will make the texture seem unbearably thick, but given the right lilt the song moves along charmingly. As usual, Warlock has found some unknown and very attractive words. All the above songs are Oxford University Press publications. This house also sends three classical songs reprinted for the 1928 Blackpool Festival: Beethoven's 'In des lebens,' with an excellent English version by Marmaduke Brown; Steuart Wilson's translation of Schubert's 'Grenzen der Menscheit'; and Purcell's 'Anacreon's Defeat.' These singable versions of fine works are extremely welcome. The Oxford University Press has also issued Warlock's transcription of some twenty 'ayres' from Bataille's 'Airs de différents autheurs' (1608-18). This volume will be discussed next month.

Two very fresh songs are Patrick Beynon's 'The Ribbon Song' and 'With mirth, thou pretty bird.' The tunes are shapely and well proportioned, and the words lend themselves to long phrasing and a flowing line. The least happy feature of the songs is their accompaniments, which are stolid and rather chunky, but they are plain-spoken and firm, too, and that is a virtue. Altogether the songs are very musicianly and attractive. Chesters are the publishers.

Winthrop Rogers send three able songs by Rebecca Clarke. Most immediately arresting is the setting of Housman's 'Eight o'clock.' It was a big thing to attempt, and I for one think that the terrible little poem is better left alone; but Miss Clarke has done it well. Particularly strong and almost brutal is the final Coda, which seems to say what little the poem left unsaid. That is the point. So often the great power of tragic literature is in what it leaves to the imagination. If music steps in and expresses what was only suggested it wrongs the poem; some will feel that the present setting does this, but no one can deny its real power. The composer's grip of her material is shown again in 'Greeting,' a song quieter in style but not lacking intensity. The most penetrating of the three songs is 'A Dream.' The composer seems here to be making less effort and achieving more; the music does not add, so much as deepen what is already present in the poem—the air of mystery and of fantastic sorrow. It is a completely successful and beautiful song.

Another good song, not so able nor so distinguished as these last, but sincere, straightforward, and effective, is Eva Pain's 'The Death of Robin Hood.' Its directness and obvious truth of style are its making. 'Love's Worship,' by Kenneth Wright, begins well, and has a fine sweep of sound, but fails to maintain the note of intensity with which it begins. It is a pity in a modern song to repeat a rather poor line of verse three times to suit the musical structure. This is a symptom of the song's general weakness; it does not hang together. Its rhapsodical vitality, however, and the generally 'appassionata' air of the work will have effect if the performers are themselves convinced.

'The Isles of Greece,' by Paul Irby, is a set of three Byron songs, published by the Wellington Music Company, and written for a bass voice. They have energy and a scope for vigorous declamatory singing. The poems, fine as they are, are somewhat rhetorical in style, and this is true of the music also.

Schirmers publish Enrique Soro's 'To my sister,' a somewhat facile work in the style associated with Puccini. This is not to say that the song is insincere, but that the style of its emotion is apt to seem stagey when it is not actually on the stage. The song is well-written for a high baritone. 'Jean,' a setting of Burns's 'Of a' the airts,' by Walter Nash, from the same publishers, is commonplace. Commonplace, certainly, John Beach's 'Two Poems,' by James Oppenheim, are not. They are rather the reverse, somewhat far-fetched, but they have colour, and the writer shows skill in his management of vocal and pianistic effect.

T. A.

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ORCHESTRA

Gerrard Williams deserves much credit for the score of 'Three Traditional Scottish Tunes' (Oxford University Press), which he has arranged in such a way as to be available to a pianoforte trio, flute and string quartet, or an orchestra of strings, flutes, clarinet, cornet, and percussion. Obviously his intention has been to provide a good test-piece for competitive festivals, and in this he has succeeded, the only objection being the employment of the cornet, which, however skilfully used, cannot but be out of place in company of a small number of wood instruments. And there seems to be no reason why one should even appear to encourage the inclusion of this particular brass instrument in the small orchestra. It belongs to a family for which the Crystal Palace does all that is needed in the way of encouragement. If a single brass instrument is to be included, let it be the horn, which is more generally useful, more difficult, and blends better with strings or wood.

From G. Schirmer (New York) comes a Concerto Grosso of Pietro Locatelli, arranged for string orchestra (and soli) and pianoforte or harpsichord by Sam Franko. It is a very likeable work, which exhibits all the austere simplicity which

characterises Locatelli's music. The score would be read much more easily if the solo parts had been assigned separate lines from the *tutti*. On p. 4 the juxtaposition is a positive nuisance to a reader.

F. B.

VIOLIN

Dr. Ernest Walker's 'Variations on a Theme by Joachim' (Oxford University Press) is a notable piece of music in which the composer, while retaining his own distinct personality, has nevertheless suggested very cleverly here and there that of the master whose themes he uses as the foundation for his Variations. There is at least one Variation which might almost be the work of Joachim himself. No doubt the close study of the Variations in E minor has helped to bring about this interesting result, but it certainly made the task more difficult—for the resemblance is purely on the surface, and one of the Variations (at 'F') seems to point to a bias for the pianoforte, for the *forte* chords of this instrument must inevitably destroy the effect of the violin part. But the work is extremely interesting, and I look forward to its performance, which Miss Jelly d'Aranyi (to whom the 'Variations' are dedicated) will no doubt give soon.

A 'Phantasy' for two violins and pianoforte by Edmund Duncan-Rubbra (Oxford University Press) reveals talent, energy, and enthusiasm—admirable qualities which in time should bring a good harvest. The 'Phantasy' lacks as yet a distinct individuality, but the interest never flags—and this is much.

F. B.

FULL SCORES

William Walton's Overture, 'Portsmouth Point,' made its mark at once, and the issue of the score should therefore be noted by conductors and others interested in modern music. It calls for a large force—twelve wood-wind, eleven brass, three timpani, side-drum, xylophone, cymbals and bass-drum, tambourine, and the usual strings. With its strong diatonic flavour, rhythmic life and variety, and abounding vigour and fling, 'Portsmouth Point' might easily become a popular work, given a few performances instead of the solitary hearing (usually under-rehearsed) that is the lot of so many new orchestral works. (Oxford University Press, 15*s*.).

The String Concerto Grosso has in recent years come into favour again, largely owing, no doubt, to Elgar's splendid example, the Introduction and Allegro. Rupert Erlebach has arranged Archangelo Corelli's Concerto Grosso in C minor, an attractive work in four movements, of moderate difficulty. By the way, would it not be well to add a note stating to what extent the Concerto had been 'arranged'? Editing is one thing, arranging another; and it ought to be made clear as to whether the work is an original, or an adaptation (Oxford University Press, 4*s*. 6*d*.).

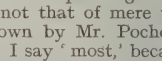
From the same house come two more of the instrumental movements from Bach's Cantatas—the Allegro and Adagio which form the two opening movements of the Sinfonia to the Easter oratorio, 'Kommt, eilet und laufet.' (The third movement, curiously, is for vocal duet and chorus.) The Allegro is a typical piece of Bachian festivity, for three trumpets, drums, two oboes, bassoon, and strings. The Adagio is for solo oboe (or violin) and strings. Dr. Whittaker suggests that when both movements are played, the Adagio should be placed first (Allegro, 4*s*. 6*d*.; Adagio, 3*s*.).

Another notable addition to the string orchestra library, from the same publishers, is Antonio Vivaldi's Concerto in B minor, revised and edited by M. Esposito. This is for four violins, two violas, violoncello, and bass, with a good deal of solo work. It is, in fact, a concerto grosso (6*s*. 6*d*.).

Holst's choral ballet 'The Morning of the Year' has already been reviewed in its vocal-score form, besides being discussed after its first performance. It is necessary, therefore, to do no more than mention the publication of the full score by the Oxford University Press (25*s*.), and to give a few details as to the scoring. Although a big force is employed, it is not all indispensable, as is usual with Holst's recent orchestral works. The following instruments are 'cued in,' and may be omitted: second flute, oboe, and bassoon, third and fourth horns, trombones and tuba, timpani, cymbals and glockenspiel, and organ pedals. Further reductions may be made at a pinch, and with a little re-arranging even strings and pianoforte will suffice. The reference to 'organ pedals' above calls for a word. There is no organ part in the usual sense of the term. Only the pedals are employed, with 16-ft. and 32 ft. stops. This is a use of the organ that should be more frequent. A good organ pedal has no equal in the orchestra when gravity and *sostenuto* are required. Holst suggests that when no organ is available 'a good harmonium may be substituted.' But good harmoniums are few, and not many can provide enough 16-ft. tone to be effective.

CHAMBER MUSIC

It is characteristic of the present time that we should approach so eminently practical a thing as quartet playing from the theoretical point of view, and the object of Alfred Pochon's 'Progressive Method of String Quartet Playing' (G. Schirmer, New York) is, no doubt, to tell young people all about it before they start on the great adventure. Frankly, I see little use in this sort of peptonised teaching. Quartet playing is so much like marriage that the only sensible answer that can be given to those who would enter upon it unripe and unready is—Don't. Beethoven's Quartets are not a fitting training-ground for the novice. Before anyone can hope to get pleasure out of them which is not that of mere vanity, most of the laws set down by Mr. Pochon should be a second nature. I say 'most,' because some of his statements are distinctly startling and should be taken with a grain of caution. Thus Mr. Pochon would correct the erroneous tendency to stress the first quaver in



by stressing the second

I utterly fail to see how one wrong accent may atone for another. He advises players to use open strings in certain cases for the sake of greater sonority. Surely there are occasions (and the example he quotes appears to me to be one of them) in which this would destroy the effect wanted by the composer, which may be one of mystery, requiring throughout the particular tone-colour of one string. This shows only one of the dangers attending a purely theoretical statement for the inexperienced to apply as best he may. But I see little use in talking about chamber music to people who apparently have to be warned against letting their mute drop noisily to the floor. And there are some obscure sentences which need to be explained if this work is meant for guileless amateurs.

The Oxford University Press publishes a Sonata for violin and pianoforte by Arthur Somervell which should delight lovers of music which flows gently and naturally. The composer suggests at times the influence of Brahms, but there is no conscious or unconscious plagiarism, and Dr. Somervell can claim with perfect justice that the mood (as well as the matter) is entirely his own. He does not give us dramatic contrasts and poignant themes. He prefers more sedate ways, which, however, give ample scope for tenderness and ingenuity.

F. B.

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### CHURCH MUSIC

The issue of 'Free Accompaniment of Unison Hymn Singing,' by the late Dr. Charles Harford Lloyd (Year Book Press), is particularly welcome at a time when serious efforts are everywhere being made to improve the standard of hymn-singing in our churches. Of the various devices used to impart variety—faux-bourdon, descants, &c.—none is more effective than an occasional verse in unison with varied organ accompaniment. Much depends, however, on the nature of the free accompaniment, and on this point organists will find Dr. Lloyd's book most helpful and suggestive. We are told that the material in this book was apparently designed 'to form the basis of a work which should be both a collection of hymn-accompaniments and also a kind of primer on the free accompaniment of unison hymn-singing.' It was entirely owing to the persuasion of Mr. A. M. Goodhart—who was at Eton during the whole period of Lloyd's precentorship and had a great admiration for his powers of improvisation—that Lloyd was induced to write down so many of these accompaniments. Some sketches were made for the Primer, but death intervened before the work had advanced far. However, organists will be grateful that some forty hymn-tunes are now available in this volume, together with the brief annotations which accompany each tune. The settings provide admirable models of widely varying character. There are some charming examples of an expressive type, and occasionally contrasted settings for different verses are given. The explanatory notes show why a particular method is adopted, and contain, in addition, much illuminating and suggestive comment. Some fine examples—including 'Nun Danket' and 'O God, our Help in ages past'—appear with a continuous crotchet movement in the pedals. 'In accompanying hymn-tunes of dignified character and slow tempo,' says the author, 'a moving bass may effectually be used to steady the time and keep the congregation together.' In others, a pedal point—sometimes inverted—is used; *e.g.*, 'Rockingham' and 'Galilee.' There are numerous examples of canon and imitation, accompanied by some words of warning: 'The figure out of which this tune ["Innocents"] is developed is a tempting one to treat imitatively in the accompaniment. For that very reason it will be well not to abuse the opportunity. . . . It should not be forgotten that it is better to break a canon or forgo a tempting imitation if anything like parade of artifice hinders rather than helps the congregation.'

There is an admirable Preface, which contains some helpful suggestions on registration and other matters. Mr. A. M. Goodhart supplies an Introductory Note, and in an Appendix gives some additional notes on the treatment of the hymns from a recollection of various extempore performances by Dr. Lloyd at Eton.

A new Psalter—'The Parish Psalter,' by Sydney H. Nicholson—is being issued by the Faith Press. It will be published in two editions: (1.) Arranged as in the Book of Common Prayer; (2.) Arranged according to the Revised Lectionary. Its purpose is 'to secure the proper emphasis and rhythm of the words by the simplest means,' the success of the method depending upon 'the intelligence and thought of the singers rather than on a multiplicity of signs.' Those interested should send for 'Specimen Pages,' which quote fully the rules, general principles, and signs used in pointing. As a practical illustration of the method the leaflet gives the Venite (together with the Gloria), noted throughout to a simple chant. In the second verse, by the way, the first 'bar-mark' is missing.

From the S.P.C.K. comes a book of Chants for Sundays and Holy Days, arranged for the revised selection of Psalms. Choirs who sing the select Psalms now provisionally appointed for all Sundays, Festivals, and Holy Days in the year will here find all the necessary chants for any morning or evening on one page or opening, and all in related keys; any transposition required has been done by the Editor. Also, the same chant is set—with obvious advantage—to a particular Psalm whenever it occurs, almost without exception. The chants are mostly well known, and have been chosen according to their fitness in one way or another for good chanting. Realising that good chanting depends largely on a smooth melody, special care has been taken to include only those chants in which the melody is mainly of a conjunct character without wide leaps. The selection has been made by Mr. S. H. Nicholson, Mr. E. T. Cook, and the Rev. A. Ramsbotham, the last-named being responsible for the allotting of chants to Psalms. The book should prove acceptable both for its convenience and also for the discrimination shown in the choice of material.

C. Hylton Stewart has made an excellent arrangement of the old 104th tune for his setting of the hymn 'O worship the King' (Oxford University Press). The opening verse is sung to the usual harmony, verses two and four are for unison (men and boys respectively), faux bourdon settings (with

some division of parts and with organ accompaniment) are provided for the third and fifth verses, and the last verse—in unison except for the closing bars and with a massive organ part—makes a fitting climax to an effective little work.

A new edition of Merbecke with adaptations for the alternative Communion Service of 1928 and set with organ accompaniment by J. H. Arnold comes from the Oxford University Press. In an interesting Introduction, Mr. Arnold points out that 'despite John Merbecke's explanation of the notes he used in setting portions of the 1549 Prayer-book to music, agreement has never been reached that he intended precise time values by his "breves, semy breves, and mynymes." In making this edition it is assumed that his "plain tune" for the Kyries, Creed, Sanctus, Benedictus, Paternoster, Agnus, and Gloria will be treated in the manner of the pure plainsong of which it is the direct descendant or adaptation. . . . It will, therefore, be understood that the rhythm is a free speaking-rhythm, not a laboured succession of rigidly equal notes. . . . The old square notation has been kept, because, while it presents no difficulties, it helps the singers to keep the rhythm free.' A simple explanation of the notation is given, as well as advice on the use of the organ, and other matters. The accompaniments are admirable, and the edition, in every respect, may be warmly recommended. G. G

An interesting old work is brought to light in Stanislaw Sylvester Szarzynski's Sonata for two violins and organ, with double-bass playing with the pedals of the latter (and, therefore, optional—or, even better, omitted). The work is dated 1706. The composer was a monk, and also a capable musician who knew his Bach. Two good fiddlers and an organist could make this Sonata an attractive item. The work is published for the Society of Ancient Polish Music by Gebethner & Wolff, Warsaw (no price given).

We have received several numbers of the Craxton-Moffat Collection of old keyboard music. There are here some delightful pieces by Purcell, Felton, Boyce, Kuhnau, Froberger, &c. The editing seems to have been well carried out. Fingering and phrasing marks are added, and also pedalling (judicious, as it ought to be in old keyboard works). A particularly interesting piece of rescue work is that of Henry Holcombe's 'The Brook.' Not many of us have even heard of Henry, whose dates are 1690-1750. Yet 'The Brook' is one of the best things in the collection—an enterprising and effective example of keyboard writing. Antonine Kammell's 'Peasant Dance' is another good example of sprightly music by an unknown composer. The whole set is worth examination. Difficulty is moderate, and the qualities required are those that most need developing in pupils—clean finger-work and a good rhythm. The pieces are published by Cramer.

The systematic practice of sight-reading is too rare among pianoforte students. The excuse may be allowed that there has been a lack of properly-graded material. The right kind of thing comes for review in 'Sight-Reading Tests for Beginners,' by Dora Pierce and Lilian Leavey. They are in two books, and begin with a few simple passages for separate hands. Two-hand work starts with slow motion by step of a second, other intervals being introduced in turn. Both clefs are used throughout. Fingering is added, being wisely limited to a few of the more necessary indications. Book 1 contains eighty-three short tests; Book 2 carries on the total to a hundred and fourteen. Much of the material could be used for ordinary technical purposes. This publication seems to be the very thing for which teachers have been (or should have been) looking (Oxford University Press).

The Oxford University Press has published for the Schubert Centenary an album of Twelve Favourite Songs, with translations by A. H. Fox-Strangways and Steuart Wilson. The set includes the 'Ave Maria,' 'Margaret at the Spinning-Wheel,' 'The Serenade,' 'The Double,' 'The Hurdy-Gurdy Man,' 'The Young Nun,' &c. The translations are already so well known and approved as to need no further word. A fine portrait of Schubert adorns the cover.

From Winthrop Rogers come two useful and attractive contributions to the development of the pianist's left hand. Alec Rowley's 'Colla Sinistra' consists of nine easy pieces for the left hand alone; the 'Six Studies' of Felix Swinstead's are rather more advanced, though still not difficult. Two are for left hand alone; the others have a simple part for right hand.

## Gramophone Notes

By 'Discus'

H.M.V.

Some re-recordings of a few months ago call for a word, belated though it be. The 'Jupiter' Symphony, as played by the L.S.O. under Albert Coates, is, above all, mettlesome, the Finale especially. Coates is not a Mozart conductor, yet his headlong methods are well employed here, and one cheerfully dispenses with a trifle of polish for the sake of the fire (D1359-62), each of the four taking one movement.

It is interesting to hear 'Till Eulenspiegel' by the above performers after the recent recording of the Brussels Conservatoire Orchestra under Defauw. Coates brings out the blend of humour and drama, and his reading is strong where Defauw's seemed to be weak—at the end. This is, in fact, one of the best of recent orchestral records (D1418-19).

Mozart's Quartet in B flat (the 'Hunting') is played admirably by the Budapest Quartet save in regard to one point. The Minuetto is taken at (I think) far too slow a pace—right for dancing statelily, but wrong for purely musical purposes. After all, one of its chief purposes in a cyclic work is to provide contrast; here it is too like the slow movement.

Having committed one mistake, the players add another by taking the Trio at almost double the pace! I remember questioning a similar vagary on their part in their performance of a Schubert Quartet, where, for some unaccountable reason, they adopted a *slower* pace for the Trio.

Distinguished players and singers have ample latitude already; but the line ought to be drawn at such pointless eccentricities as this. As I said above, the playing is capital otherwise, and the recording beautifully clear (D1387-89).

The prime virtue about the records of Mozart's G minor Symphony (Royal Opera Orchestra, Covent Garden, and Malcolm Sargent) is animation, especially in the Finale. The playing is not conspicuous for feeling or subtlety. The tone of the strings is on the cutting side at times—in all the *fortes* practically. I like the roughness in the Minuet. Is there a more modern-sounding Minuet in all the classical symphonies? It shows us the Mozart that might have been, given a longer lease of life and less artificial conditions. These records make a good companion set to those of the 'Jupiter' noticed above, being no less vital and a trifle more polished (C1347-49).

I am disappointed with the Chicago Symphony Orchestra's performance of Handel's 'Largo.' It lacks variety, and the continuous *pizzicato* of the accompanying strings irritates by its aggressive 'plonk, plonk.' The organ part records well. Mr. Stock does better with the piece on the other side—the G minor Slavonic Dance of Dvorák, where he is all out for violent contrast. Even so, I have heard better orchestral recording; there is a slight touch of fog. But it is good enough to make us wish that another of these vivid dances had been put in place of the 'Largo' (D1432).

The other orchestral record from over the water is better. It gives us the 'Fingal's Cave' Overture, played by the St. Louis Symphony Orchestra under Rudolph Ganz. This is Mendelssohn at his best, on the whole worthily played (D1299).

The Victor Olof Sextet is better employed than such light music combinations are wont to be, in effective transcriptions of three of MacDowell's best-known pieces—'To a wild rose,' 'In autumn,' and 'To a water-lily' (B2690).

The question of pianoforte tone is raised again by the record of Backhaus's in Schubert's Impromptu in B flat and the F minor 'Moment Musical.' There is scarcely a jangled note throughout. If Backhaus can make a pianoforte sound like a pianoforte and not like a superior kind of banjo, why can't other players? This is one of the most successful of Centenary records, though I think there is a bit more fancy in the 'Moment Musical' than Backhaus brings out. But there can be little doubt that, with his beautiful clarity and excellent tone, Backhaus is without a superior as a gramophone pianist (DB1126).

The record issued a year or so ago of Dupré playing the Finale of Mendelssohn's B flat Organ Sonata was conspicuously successful. Here is the first movement and the Adagio. The latter is worth playing and hearing as a voluntary, but it doesn't seem worth recording. The opening Allegro con brio, on the other hand, is a fine piece of music that shows Mendelssohn sitting at Bach's feet to good purpose. It has a truly Bachian vigour, without being imitative in the derogatory sense of the term. Dupré makes less of a success with it than with the Finale, where his fondness for a prevailing reediness could be indulged with good results, as it suited the march-like style of the piece. In the Allegro it makes for monotony. I wish he had stuck to diapasons for most of the contrapuntal parts, reserving the reeds for the dotted-quaver chordal sections. In the latter, by the way, there appears to be too much 16-ft. manual tone. The rolling semiquaver figure on which the movement is chiefly founded is not clear save when it occurs in the higher parts. Rhythm and pace are excellent (D1433).

There are three capital operatic records. Galli-Curci and De Luca are first-rate in a couple of extracts from 'La Traviata.' This is a less familiar side of the soprano, being expressive and dramatic instead of merely showy. De Luca sings, instead of yelling as do too many of his kind (DB1165). Pertile is not free from this fault in 'Lohengrin's Narration,' though there is enough fine singing to make us overlook it (DB1107).

John Brownlee sings the Prologue from 'Pagliacci,' and again I emphasise the verb. He resists the temptation to slop over, and keeps things alive rhythmically. Only vitiated opera-goers will fail to appreciate such 'straight' singing of a number that is usually acclaimed in proportion to the distortion and bad taste of its performance. The record gives us the whole of the long orchestral introduction, well played and reproduced; it demonstrates once more the limited resources of these lesser operatic composers when unsupported by text and voice (D1385).

The recording of Delius's 'Brigg Fair,' played by the London Symphony Orchestra under Geoffrey Toye, is far more successful than that of the 'Cuckoo' piece by the same performers a short time ago. The clarity is greater, though there is still—and probably always will be in Delius records—a vagueness in the background of the quieter passages. As we often feel this even in a first-hand performance, we can hardly expect the gramophone to dispel it. The climaxes in these records are first-rate, and there is much of the true Delius glowing richness (D1442).

Ernst Viebig and the Berlin State Orchestra make the most of an old friend in the Overture to 'Martha' (C1506); and further cheerful stuff is recorded in the Ballet Music from 'Samson and Delilah' (Berlin State Orchestra; Leo Blech, D1444); a selection from Gounod's 'Faust' (C1511); and Komzák's 'Vienna by night' (C1507), the two last-named being played by Marek Weber and his orchestra. Judging from Komzák's medley, Vienna still turns to the waltz for diversion rather than to the fox-trot.

The Budapest String Quartet is better suited in the Nocturne from Borodin's D major Quartet than in some of the older classics, judging from the Schubert and Mozart examples mentioned above. The Nocturne is a very attractive piece, not strikingly original in its themes, but written with a good eye for effect, and always musicianly. There is a capital canonic section (D1441).

A pianoforte record above the average in every way is that of Arthur Rubinstein playing the Chopin Barcarolle. It is free from the rhythmic eccentricity with which so many players spoil their Chopin, and the tone is mainly good (DB1161).

Harold Darke's latest organ record pleases me less than its predecessors, partly because of his choice of work. Wesley's 'Choral Song' and Franck's Andantino in G minor do not show the composers at anything near their best. This would matter less if the recording were clearer; there is some confusion in the Wesley, and in the

Franck the accompanying manual is often blurred. The St. Michael's, Cornhill, organ has hitherto shown itself so well adapted for gramophone purposes that this falling off may be peculiar to my sample record (B2730).

Schubert's 'Hark! hark, the lark,' and 'The Rosebud' call for a lighter touch than Elsie Suddaby gives them. (By the way, when will singers realise that Shakespeare wrote 'with everything that pretty *is*,' not 'That pretty *bin*'?) Miss Suddaby's other song is not a happy choice. When all is said as to the equality of the sexes, the fact remains that the 'Serenade' is not a woman's song, even in leap year. It would be no more out of place for a man to sing 'Margaret at the spinning-wheel.' With so many appropriate Schubert songs available, why choose an obvious misfit? (B2746).

Nor does there seem to be any good reason why Florence Austral should bring to light Chopin's poor song, 'The Betrothal.' (It is one of the set of seventeen published posthumously.) The accompanying song, Gordigiani's 'Ogni sabato avrete il lume acceso,' though equally unpretentious, shows the lesser man to be the better song-writer. Miss Austral's singing of it is delightfully varied and expressive, but she is not faultless in the matter of intonation (E506).

A record of Granforte and Monti in a couple of extracts from 'Aida' is unusually good, not only in regard to the actual singing and orchestral reproduction, but above all on the dramatic side. Rarely does the gramophone convey so much of this feeling of a stage performance. (When it does, you will almost invariably find that the composer is Verdi.) (DB1153.)

COLUMBIA

The loss is mine, no doubt, but I am rarely able to feel more than a languid interest in the very-much-revived 'Blue Danube' waltz. As one of the rare occasions is when listening to the record of its performance by the Royal Philharmonic Orchestra, under Weingartner, true blue Danubians will gather that both playing and recording are above the normal (L2086).

There is so much delightful playing in the Catterall-Squire-Murdoch records of Tchaikovsky's Trio in A minor that one regrets to have to lead off by complaining about the low scale of power. The defect is almost certainly due to the recording, for one cannot imagine first-rate players failing in this way. The point is of special importance in the Tchaikovsky work, not only because of its great length but also by reason of its style and scope. Over and over again one feels that the composer was thinking in terms of the orchestra rather than of three solo instruments. At such moments we want power, and it is this lack of real tonal climax that makes the records somewhat monotonous.

Coming down to details: the violoncello (always the problem in regard to balance) is frequently lost. Mr. Squire's customary sweetness of tone gets little chance in a work of this kind; the need is for bite and grip. Mr. Murdoch is partly responsible for the occasional overwhelming of the violoncello; he over-hits in the *ff* chordal passages.

On the whole, I recommend the reader to follow this performance with the score. (The work is in the Donajowski Miniature Series, and is well worth study, apart from listening.) The performance is complete, save for a 'cut' in the final variation—one suggested by the composer himself. The fugal variation is usually sacrificed; it is good to find it retained here, if only as a reminder that Tchaikovsky could do this sort of thing better than most composers. In fact, a hearing of the Trio always strengthens one's conviction that Tchaikovsky is an under-rated composer. This fine set of variations takes a high place as an example of the form; and the Trio itself is one of the most notable of *In memoriam* works. (But for it, who would remember Nicholas Rubinstein to-day?) (L1942-47).

Schubert works continue to appear. Here is the Pianoforte Sonata in A, admirably played by Myra Hess. This Sonata is on the short side, and is all the better for that. It has a pleasant first movement, an expressive and simple Andante, and a lively and most engaging Finale. The pianoforte tone is not first-rate in loud passages. The Sonata is on five sides, the sixth being given to the Ballet music from 'Rosamunde,' which 'comes off' excellently as a pianoforte solo (L2119-21).

Albert Sammons is as effective as we expect him to be in two familiar Massenet pieces—the 'Meditation' from 'Thaïs,' and 'Elegie' (9415).

Although Grieg's songs show him at his best, they are strangely neglected. It is to be hoped that Dora Labbette will follow up the start she has here made with 'The Emigrant' and 'The Nightingale.' She sings them very expressively, and the sole fault is in regard to the words, which are heard only fitfully. The accompaniments are played by orchestra; as a general principle the orchestrating of pianoforte song accompaniments is a mistake. Grieg *may* have scored these songs; if not, the orchestrator's name should be given, if only to inform us that the scoring is not the composer's (9423).

Three records of unusual interest are labelled 'The pipes of three nations,' and give extraordinarily good reproductions of solos on the Northumbrian small pipes, the Irish Uilleann pipes, and the Highland bagpipes. The most musical is the first-named, which reminds us pleasantly of both clarinet and flute; the Irish has something of the same quality. The Highland bagpipe, with its tearing, exciting quality, has an appeal of its own. These three records contain nearly twenty tunes, and are of more than merely musical interest. If only one record is desired, I recommend the first as being the most varied. It contains two solos for each of the three pipes (4879-81).

PARLOPHONE

The main interest this month is orchestral.

Many musicians sniff at the '1812' Overture, but I rejoice in not yet having reached that stage. Here it is, conducted by Dr. Weissmann, and so successfully played and recorded that nothing better need be asked for. There is plenty of excitement (except for the superior folk, that is), yet everything is musical. The bells, as usual, are uncannily realistic. This is the third recording of the Overture that I have tried in a short time,

and on the whole I give it at least as high marks as any. Perhaps on purely musical grounds it deserves an extra pip (E10712-13).

The same conductor and orchestra are responsible for a record of the Introduction to Act 3 of 'Tannhäuser,' a movement that is comparatively rarely heard. There is good playing here, barring some fogginess in the opening, which may be incidental to my sample record only. The loud brass tone is first-rate (E10711).

The Ballet Music from Gounod's 'Faust' needs, I think, a rather lighter touch than is given it by G. Cloez, of the Paris Opéra-Comique. But the playing is good otherwise, and with orchestral colour very clear and varied (E10714-15).

Rather more brilliant is the record of a Johann Strauss Fantasia, conducted by Edith Lorand, and played by the orchestra bearing her name. It may be heresy, but I prefer these snatches of Strauss Waltzes to one long one. 'The Blue Danube,' for example, may be heavenly to dance to, but it is boring *qua* music. Hence the justification of a pot-pourri for purely listening purposes (E10716).

Since eulogising Backhaus as a gramophone pianist I have made acquaintance with Pembauer on a Parlophone record. He runs Backhaus very close in the matter of tone, besides being a fine player. He is recorded in the brilliant 'Waldesrauschen' of Liszt, and Chopin's D flat Prelude. I prefer him in the former (perhaps because the music has more interest), but both are excellent (E10717).

Interest declines somewhat in the vocal records. Robert Burg's singing in 'O Star of Eve' and another extract from 'Tannhäuser' shows him to be guilty of scooping attack and an unsteady line, but there can be no question as to the excellence of his voice (E10721).

I prefer Gotthelf Pistor, whose singing of 'Ein Schwert verhiess mir der Vater' and 'Was gleisst dort hell im Glimmerschein,' from 'Die Walküre,' shows a fine voice and dramatic style (E10720).

Coloratura singing justifies itself only when it is beyond criticism. There must be no doubts, and no sense of effort on the part of the singer. Hence my disappointment with the record of Margherita Salvi in 'O d' amor messagera,' from Gounod's 'Mirella.' The *staccato* is stabbed, instead of being lightly touched off, and there is too much of it. The performance lacks the ease and clarity that this kind of thing depends on for its success. The singer is better in 'Ardon gl' incensi,' from 'Lucia di Lammermoor,' but still the result cannot compete with the best examples of florid singing. The voice has great range, with some very high notes that miss being perfectly enjoyable because of a touch of hardness (E10718).

The Irmler Choir sings what the label tells us is 'In dulci Jubilo, 14th century.' I turned it on, expecting the familiar old carol. Instead, there came a dull piece of commonplace suggestive of the 19th century. The singing is not effective, and I don't like the *portamento* at the end of the verse. On the other side is Mozart's 'Laudate Dominum,' with orchestra—a rather attenuated one—and soprano soloist. The lady is the best of the party. This record is disappointing in view of the progress recently made in the reproduction of choral singing (E10723).

# The Musician's Bookshelf

'The History of Music.' By Cecil Gray.

[Kegan Paul, 12*s.* 6*d.*]

The fact of this volume being one of a series published under the general title of 'The History of Civilization' is significant of a change of attitude towards music. You will search the standard histories in vain for any recognition of the great function the art has played in the development of civilization. Even so recent a book as Mr. Chesterton's 'Short History of England' ignores music. It is sometimes said in excuse that historians are not musicians. Nor is Mr. Chesterton a soldier. Yet the fact does not hinder him from going very fully into military matters.

Mr. Gray's previous writings have shown that he has two qualifications not usually possessed by writers on music—an independent outlook and a live literary style. Both qualities have their dangers, especially when the job in hand is the writing of history, and Mr. Gray has not escaped them. His independance is apt to degenerate into personal bias, and his liveliness into mere smartness. We intend to review his book at more than ordinary length, first because we have found it more than ordinarily interesting, and second, because it is intended for the general public rather than for the musician, and therefore certain of its debatable conclusions ought not to pass unchallenged.

The author begins his survey with Gregorian chant and (tantalisingly but logically) stops just short of contemporary music. In place of the usual stock-taking, he ends with a discussion of æsthetics—one of the best things in the book.

His chapter on plainsong is refreshingly unlike the bald statement of facts and mode-tables that such things are wont to be. For once in a way we find a musical historian writing about plainsong with a keen and instructed sense of its beauty. His not very convincing views as to its origin—he contends that it derives neither from Hebrew nor Greek sources, but is an entirely new form of art—matter less than his enthusiasm and his ability to make the reader see wherein its beauty lies. No finer eulogy of plainsong has been written, and, warm as it is, it will be endorsed by every reader who has come under the spell of this old music. As to its origin: having rejected the usually-accepted sources, and having nothing definite to substitute, he says:

> If we accept the definition of a miracle as a phenomenon contrary to or deviating from the laws of nature, then we may justly call Gregorian chant a musical miracle, for its beauty and appeal are not to be accounted for by any known laws or principles governing musical art, but exist in spite of them, in defiance of them. Are we not almost forced to conclude that, in the words of Huysmans in his 'En Route,' 'Le véritable créateur de musique plane, l'auteur inconnu qui a jeté dans le cerveau de l'homme la semence du plain-chant, c'est le Saint-Esprit'? It is at least a simpler, more plausible, and in every way more satisfying and convincing explanation of its existence than the theory that would assign its origin to a Greek or to a Jewish music about which we know next to nothing, and care rather less.

Rash Mr. Gray, to put forward—even with that hedging 'almost'—such a theory in this sceptical and mechanised age! And why include only plainsong in this theory of inspiration? There are other examples of Church music no less perfect; and non-church masterpieces by the dozen which are sacred in all but the label. (A little slip on p. 13 has to be noted. The Dorian mode is described as being 'E to E on the white notes of the piano,' instead of D to D. The scale given by E to E is the Phrygian.)

In his discussion of the early polyphonic schools Mr. Gray has no difficulty in exposing the superficiality of the usual judgment that lumps together Flemings, Spaniards, Italians, and English, regarding them as mere satellites to the Palestrinian sun. His pages on the Spanish school should rouse interest in a department of Church music so far unexplored by editors and choirmasters. His view that Palestrina's works mark, not the culmination and model of the contrapuntal style, but a decadence and emasculation thereof, will startle some readers, but it can be upheld. Many of us have long since come to prefer the daring and vigour of the best of the English school—above all, Byrd—to the continual smoothness of the Italian. (How could critics ever have called Byrd 'the English Palestrina'?) Mr. Gray is rightly impatient with the present-day tendency to exaggerate the merits of the Tudors and Elizabethans, but he holds that even when allowance is made for such extravagance, the 15th- and 16th-century Englishmen were at least the equals of any other contemporary group of Continentals, and that above all the English school beat its rivals so far as the number of eminent names is concerned. His review of the Englishmen, however, does less than justice to Gibbons, we think.

His plea for intellect in music is sound and necessary. Even musicians share too much the public shyness of brains as an element in art. 'Why all this *parti pris* against intellect as such? . . . . The idea at the back of it would seem to be that art and intellect are irreconcilable, antagonistic even, that music in particular exclusively appeals to or expresses the emotions—one of the most pernicious and pestilential heresies that have ever devastated æsthetics.' This is well said.

On the 'borrowings' of Handel he is overlenient. It may be, as he says, 'one of the surest signs of a second-rate artist or an amateur to scruple to make use of suggestions made by others if they should happen to answer his purpose.' Suggestions, yes; but whole movements, no. That is a sign of something far worse than a second-rate artistic sense. Logically, Mr. Gray's principle works out thus: A scruple about incorporating in his own work movements from other composers is a sign of a second-rate artist; Handel is the only prominent composer who had no such scruple; therefore all composers other than Handel are . . . !

Handel was always the most hurried and sketchy of composers, and it is better to admit frankly that if he wanted a ready-made movement on the spot he took any one that happened to be at hand. Sometimes it turned out to be one of his own, sometimes not. It is easy to forgive him, because of the almost invariably good results, but he would have been a greater man and a better artist had he confined his adapting to his own works, as did Bach and others, almost without exception.

Bach, by the way, comes in for eulogy as fine as it is discerning. We have read no better summing-up of Bach than that on pages 156-158.

So far as Beethoven is concerned, Mr. Gray is all for the later chamber works. The 'Emperor' Concerto, the fifth and sixth Symphonies, the 'Appassionata' Sonata, and the Rasoumovsky Quartets are 'unmistakably dated.' (Not the Rasoumovskys, surely!)

> It is music that . . . belongs to a period, and speaks the same language and utters dogmatically in music the same order of ideas and emotions that Rousseau, Shelley, and other literary men of his time expressed in words—the brotherhood and equality of man, the perfectibility of human nature, and all the rest of the outworn shibboleths of that age which have no longer any meaning for us, or, when they have, repel us with their inadequacy and seeming falsity.

How short-sighted was the view so long held that the later chamber works were obscure because the composer was deaf! As Mr. Gray says, the disability, so far as composition was concerned, helped rather than hindered. And he backs up this theory by pointing out that all Beethoven's recorded complaints as to his deafness are on the score of social, not musical, disability. (To-day, when quiet and retirement are almost unattainable, spells of total deafness would benefit all brain workers.)

Schubert comes in for a good deal of disparagement, but only the out-and-out enthusiasts are likely to dissent. Liszt's well-known description of him as the most poetic of musicians is traversed. Mr. Gray is right, we think, when he says that the Liszt dictum is probably true of the composer at his best; but (he goes on):

> . . . if we are speaking of his work as a whole it would be probably nearer the truth to say, in a somewhat depreciatory sense, that he was the most musicianly of all musicians who have ever lived; the least in contact with the outside world or with anything apart from music, the most completely lacking of all great composers in the purely cerebral power which is the necessary concomitant of the highest artistic achievements, and the most dependent on the commonplace formulas and *clichés* which are the stock-in-trade of the professional hack musician. He, indeed, and not Mozart, is the very type of the conventional music-machine, contentedly turning out work after work, day after day, without any expenditure of mental effort, and unrestrained by any faculty of self-criticism.

The later and larger instrumental works contain much fine music, but they are 'all in varying degrees diffuse in form, slipshod in craftsmanship, and unequal in content; side by side with the most exquisite moments we find whole stretches of listless and flaccid music-making and sterile repetition.' A stiff course of contrapuntal discipline might have saved Schubert, as it has saved others; and it is known that he contemplated such a course. But Mr. Gray doubts whether he had strength of mind sufficient for the ordeal. 'There was a lack of intellectual fibre and grit about his whole personality—a flabbiness and superfluity of adipose tissue in his mind as in his body. . . .' Certainly, for *advocatus diaboli* in this Centenary year we need not look farther than Mr. Gray!

Schubert has often been compared to Keats. Mr. Gray puts forward Burns as a better prototype, and not without reason. The musical counterpart of Schubert he finds rather in Bellini. Both show the same lack of taste and self-criticism; both exercised considerable influence, both good and bad, on their successors; both were over-luscious and sentimental; and both were consumptive. Mr. Gray brings up the pathological side of this similarity later when discussing two other consumptives, Weber and Chopin. He speculates as to how far, if at all, the disease is 'responsible for the appearance in the work of all three of similar characteristics, both stylistic and psychological, and for the fact that Weber and Bellini are the only two composers who exercised any influence on Chopin's art, or for whose music he cherished an active sympathy.' There may be something in this, but it must not be forgotten that the anything-but-consumptive Bach was certainly a powerful influence in Chopin's development, not only as a pianist ('before giving a recital,' he used to say, 'I shut myself up for a few days and play Bach'), but also as a composer. The contrapuntal basis of much of Chopin's work is often overlooked because it is merely implicit. For example—only one of many—the Berceuse is essentially polyphonic in its conception, besides being a highly poetic adaptation of one of the severest of forms, the ground bass.

Mr. Gray is no Franckian. There is much in his adverse criticism of that composer, but he seems to miss the real cause of the composer's weakness. Of Franck's habit of stimulating his creative faculty by pounding away at other composers' music on the pianoforte we read that it is 'symbolically significant, and points unerringly to the central defect and fatal weakness of all his work, which is that it is essentially music derived from other music, and divorced from all contact with life and reality.' But we have it on the authority of one of Bach's contemporaries that John Sebastian himself was given to the same habit:

> Before improvising he generally played, from the score, a work by some other man, as if he had first to set the machine of his invention going by artificial means.

The reason why a good deal of Franck's music becomes cloying is to be found not in its derivative character. On the contrary, it derives too little from his idols, Bach and Beethoven, save in some matters of structure. The trouble is that it is too Franckian—too limited in vision, and far too chromatic. Nevertheless, Mr. Gray's list of acknowledged successes is too small; it should have included more of the organ works than the Three Chorals. Many organists do not admit them to be his best work in this field. They are overladen with emotion and chromaticism; the Six Pieces on the whole show greater strength and resource. Still, Mr. Gray is sounder in his animadversions on Franck than in those on Brahms, whom he regards as little more than a gifted miniaturist. Not many of us can be brought to look on the Symphonies as failures—even comparative. And the chamber music is not even mentioned, beyond a passing reference to the Violin Sonatas. Berlioz, on the other hand, comes in for half a dozen pages of eulogy. We wish space allowed for dispute. One point only: Like all true-blue Berliozians, Mr. Gray claims that he is a melodist. But what single tune of Berlioz's has seized the ear of musicians (to say nothing of the crowd) as countless tunes of other composers have seized them? If the answer is that Berlioz's works are too neglected for the test to be fair, the further question arises: Is not this neglect largely due to, and a proof of, the composer's weakness of invention?

Judging from this book, English music ceased with Purcell. Admit the lean times, and there are still a few English names as worthy of mention as those of Marschner, Boccherini, or Meyerbeer.

But this is only one of many respects in which the book is highly provocative. Perhaps it is too much to expect a historian of music to keep his prejudices entirely in abeyance; but Mr. Gray might almost be said to flaunt his. There are inconsistencies, too. We take one which is so vital as to undermine the whole principle on which Mr. Gray claims to work. On p. 3 he says:

> The almost exclusive preoccupation of musical historians with questions of formal and idiomatic evolution has had many dire results, and none more so than the habit it has engendered of regarding a whole school or period as leading up to one or two outstanding figures, in whom all the virtues and qualities of their predecessors are presumed to be contained.

There is truth in this, though too much may be made of it in the face of the generally-admitted fact that "the greatest genius is the most indebted man.' Anyway, it is the line on which Mr. Gray sets out to write. We rub our eyes, therefore, when we read on p. 207:

> Wagner's steady advance towards mastership is . . . a process of triumphant assimilation and expansion. He seems almost to suck the strength and vitality from the art of all his predecessors, one by one, like a vampire, leaving them pale and lifeless; he does not so much sum up the work of others, as Bach does, but rather robs them—in 'Rienzi' Meyerbeer and Spontini, in the 'Flying Dutchman' Marschner, in 'Tannhäuser' and 'Lohengrin' Weber, in 'Tristan' and 'The Ring' Liszt, in 'Die Meistersinger' Bach even, in all of them, of course, Beethoven—these are only a few of the more obvious sources from which he derives his artistic substance.

What about those 'dire results' now?

As we have hinted, Mr. Gray's smartness sometimes irritates, but often he hits the bull's-eye with an amusing shaft. For example, in the course of a sound appraisement of the three Chopins—the drawing-room idol, the Polish patriot, and the writer of the Studies, Preludes, and Scherzos ('the greatest of all')—he alludes to the Valse- and Nocturne-Chopin's attractiveness to women, and aptly calls him 'the Rudolph Valentino of music.'

Women won't like the author for this, and still less for his pronouncement on women composers:

> There is very little music in existence which is predominantly feminine in its appeal, largely because no female composers of eminence have yet appeared, or are ever likely to appear. Such as there are would seem to make it a point of honour almost to be *plus royalistes que le roi*, and to attempt to outdo mere man in exhibitions of strenuous masculinity.

If this does not bring Dame Ethel Smyth about his ears we shall be disappointed.

A provocative book, then, and an unequal one. But the balance is on the right side. The reader is not likely to put it down in a hurry, and long-established sets of valuations will be none the worse for being disturbed by frequent half-bricks.

We end with a word of thanks for what is perhaps the prime merit of the book—its comprehensiveness. Throughout the author keeps the promise he makes in the Preface—to study the art of music 'not as a thing apart, but in relation to other human activities and to life generally.' Hence an abundance of reference to and discussion of the kindred arts, religion, social changes, &c. Here he shows vision and an alert, well-stored mind. It may be that some lack of soundness on the purely musical side is the price we pay for merits so unusual in a history of music. If so, only short-sighted readers will quarrel with the bargain.

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'Clara Butt: Her Life-Story.' By Winifred Ponder.

[Harrap, 12*s.* 6*d.*]

There will always be difference of opinion concerning the relative greatness of present-day singers; probably no two critics would agree as to the name of even the first half-dozen. But so far as popularity is concerned, the name of Clara Butt would indisputably come at the top of the poll, or very near it. Hence there should be many readers of this book, which is more interesting and better written than such works are wont to be. This is not saying much, it is true. But in fairness it must be admitted that the more popular the singer, the greater is the biographer's difficulty, seeing that the record soon becomes a mere chronicle of success—success almost inevitably gained by the repeated performance of works whose actual musical value is too often slight.

It is odd to read that Clara Butt's voice was at first regarded as soprano—a misunderstanding due to its enormous range. Her first teacher was herself a soprano, and finding Clara able to sing a high B with ease, gave no thought to the other end of the voice. Clara, however, had her own opinion, and used to produce low notes in a room by herself.

Success came early, with the Open Scholarship at the Royal College of Music, and never stopped. The account of Clara's singing for the scholarship, hurling Hatton's 'The Enchantress' at the examiners while they walked about the room excitedly talking, is good reading. She was a 'handful' on many occasions during her student days; not for nothing was she known in the professor's common room as 'the girl with spirit.' Parratt discovered this one day. After rehearsing at the Albert Hall for a performance due in the evening of 'Israel in Egypt,' Clara hurried across to the College to take her place with the altos in Parratt's choral class. With the rehearsal behind and the performance before her, she was naturally taking things easily. Parratt missed the usual power from the alto section, and after some pointed hints, asked, not without acidity, 'Do you think you are there for ornament, Miss Butt?' As the singer had been giving herself some credit for coming to a rehearsal at all in the circumstances (how many singers have had Royal Choral Society engagements while still students?), she banged her music down and departed, saying, 'No! I'm not here for ornament! But I know one thing. I'll never come to this class again!' And didn't. In a prolonged quarrel with Stanford the singer again came off with the honours. It is not unreasonable to assume that some of the antagonism shown by Stanford and others was due to her success with songs which they regarded with contempt—for Dame Clara has in her time sung a great deal of feeble music. It is, perhaps, idle to conjecture as to whether she would have been equally popular had she shown a more stringent taste in her choice of song. Personally, we believe that a singer endowed with so unique a blend of voice, presence, and personality would have had the crowd at her feet, no matter what she sang. A performer who achieves immense popularity with a repertory that is decidedly 'mixed' can hardly complain if such success is bought at the price of some loss of prestige among musicians. Their natural feeling is that a performer assured of an enormous public has an equally enormous responsibility in regard to the musical taste of that public. Can it be said that the influence of Dame Clara Butt on the musical taste of her day has been for good? We think not. In this respect she is far from being alone among singers, it is true. And if her admirers object to this stricture, we reply by asking if any instrumental performer of repute has ever been heard to play in public music on so low a level as certain of the Dame's most successful songs. There is only one answer.

Still, our reading of this book has given us a respect and admiration for the woman that we have never been able to feel for the singer. Her combativeness as a student, her all-round interest in life, and her indefatigability in good works—for years she used to go to sing every Monday to the mothers' meeting at a West Ham Mission; she 'opened' their new church and gave it an organ; the charities she has generously supported are too numerous to be listed; and her voice was always at the service of philanthropy, from the early days when as a young girl she sang to the patients in Bristol Infirmary—these things may fairly be set against some lapses on the musical side. And we like to read of her turning down an engagement at a big Northern Festival in order to sing for nothing to the lads of a Bristol cricket club—only one example of the kind of regal casualness in regard to money that made her leave under the dinner table at Monte Carlo a thousand pounds or so of her winnings, to be discovered late at night by a waiter.

The book has overmuch about 'Abide with me' and 'The Lost Chord,' but some interesting stories are told concerning both, especially the former. Think of the 'aspiring Sydney contralto' who chose to sing 'Abide with me' at a reception given in honour of Clara! We like, too, the story of the young officer whose gramophone was delivering 'Abide with me' in the trenches when a shell knocked him out. He was unconscious for a few minutes only (though it may have been hours for all he knew), and describing the occurrence in a letter home, he said, 'When I came to, good old Clara was still singing!'

There are twenty-four half-tone illustrations, mostly of the Dame. Of the numerous stories, some are good; the rest leave us marvelling at the ease with which the great ones of the earth are made 'helpless with laughter'—a description that occurs several times. As we said above, there should be a large public for this handsome volume, just as there has always been a huge one for its subject.

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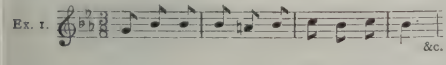
'The Celtic Song-Book, being Representative Folk-Songs of the Six Celtic Nations.' Arranged by Alfred Perceval Graves.

[Benn, 10*s.* 6*d.*]

Dr. Graves's name has long been associated with Celtic song, above all as a singularly gifted writer of words to folk-tunes. On the combined musical and literary sides it would be hard to find one better qualified to make such a compilation as this. He tells us that the idea of bringing out a volume devoted to the folk-songs of the Celtic nations (Irish, Scots, Manx Gaels, and the Cymry of Wales, Cornwall, and Brittany) was suggested by him at the first Pan-Celtic Congress at Dublin, in 1901. His object was to include the most typical and beautiful Celtic airs and the worthiest native words so far written for them, and to provide satisfactory English or French translations for the benefit of non-Gaelic readers. The six nations are represented as follows: thirty Irish, twenty Scots, ten Scotch Gaelic, twenty-two Manx, thirty-three Welsh, twelve Cornish, and seventeen Breton, with a further section of thirteen songs, mainly Breton, contributed by Théodore Botrel and F. Jaffrenou. There is an important literary side—a General Introduction, and a lengthy chapter prefatory to each section.

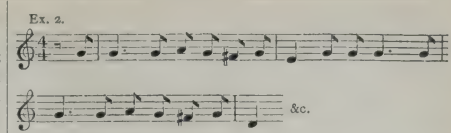
The songs are given without accompaniment. This was no doubt inevitable, but it is to be regretted. The unaccompanied singing of folk-song is right, but it is a counsel of perfection, and is extremely difficult to do well. Moreover, it is not suitable in all cases. Thus, one feels that many of the Hebridean melodies, with their free rhapsodic rhythm and absence of tonality as we know it, are most fitly presented without harmonization of any kind, and above all without the anachronistic tone of a pianoforte. But in many of the Welsh tunes the harmonic implications are so strong that it is difficult to conceive of the air as a complete entity. The probability is that a good many are fairly modern and of the 'composed' order. For example, the air 'Yn Colbagh Breck' (p. 165) has the verse in the Dorian mode and the chorus in D major. And in the Manx Cradle Song, 'Ushag Veg Ruy,' the auxiliary A natural (which occurs twice), the regular rhythm, and the whole 'lie' of the tune suggest anything but folk-origin:

Ex. 1.



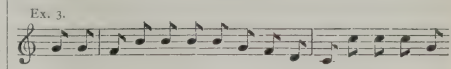

Among the Cornish songs appears 'There is a tavern in the town'—surely an interloper! But even if it originally hailed from any Celtic quarter, it has no Celtic quality. In fact, its opening phrases alone:

Ex. 2.




and even more this weak tritonic opening of the chorus:

Ex. 3.



are enough to show it up. It may have been written by a Celt who composed (after a fashion), but not by a Celtic composer—a very different thing. This little criticism apart, there can be nothing but praise for the book. It is a rich store of fine tunes, in almost every case allied to a worthy text. The various prefaces are both informative and delightfully written.

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'Ecole du Chant.' By A. Gretchaninov.

[Oxford University Press, 10*s.* 6*d.*]

This is a well-arranged work which, apart from its technical value, is, musically, of outstanding excellence. The first part of the book contains exercises on the various intervals and exercises on breathing. The next section consists of *vocalises* in an order corresponding to the first part (intervals of seconds, thirds, &c.). The book concludes with a number of freely-written *vocalises*, not intended to illustrate any particular detail of theory or technique, but aiming at developing artistic taste and style. This section includes some beautifully expressive little pieces, while the work throughout is distinguished by its very fine pianoforte part. The text is in English, French, German, and Russian. There is a misprint on p. 12, Ex. 13, bar 2, where A should be G.

G. G.

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'Mozart's String Quartets.' By Thomas F. Dunhill.

[Oxford University Press; two books, 1*s.* 6*d.* each.]

As an accomplished composer of chamber music, Mr. Dunhill is in his element in the two 'Musical Pilgrim' booklets. Book 1 contains an Introduction on the present position of Mozart, and discusses the early String Quartets and the first three of the set of six dedicated to Haydn. Book 2 treats of the rest of the Haydn set, and the Quartets in B flat, F, the two in D, and the Adagio and Fugue in C minor. Why is this astonishing Fugue so rarely heard, either in its original form for two pianofortes or in the string quartet version? (It exists also in an organ transcription made by Best, but its extreme difficulty is against its performance in that shape.) Mr. Dunhill takes a sensible view concerning the over-debated introduction to the C major Quartet. It is difficult to understand how musicians could ever have missed the obvious intention of this passage to ask a question to which the succeeding Allegro should provide the answer.

As to the admittedly acid false relations, they are, as Mr. Dunhill says, not nearly so harsh as Byrd had written with acceptance two centuries earlier. We part company with Mr. Dunhill,

however, when he regards the Finale of the G major (K. 387) as successful structurally. The Fugal portions are admirable, and the dance-like episodes are enjoyable, but we never feel they are well coupled. There is too much material, and a lack of unity results. The books are profusely illustrated with musical examples, and, with their lucidity of thought and expression, will both delight and instruct, especially when used in conjunction with a score and/or gramophone records. (A list of records is given at the beginning of Book 1.)

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'Behold these Daniels, Being Studies of Contemporary Critics.' By Basil Maine.
[H. & W. Brown, 5*s*.]

These twelve character sketches appeared in our columns in 1926-27. (Mr. Maine's reference to 'some' of the material having thus been published is a little grudging, surely!) They well bear re-reading—far better than we expected.

The Daniels hardly come to judgment; say, rather, to pedestals. But in most cases the eminence is deserved. Mr. Maine, being a critic himself, knows the difficulties of the work; the anti-critics don't. Portraits of Messrs. Ernest Newman, Edwin Evans, Robin Legge, H. C. Colles, and the author are included, and Mr. Compton Mackenzie writes a sprightly Preface. By the way, on p. 18 Mr. Maine, discussing Holst's 'At the Boar's Head,' says that he fails to see how comedy and counterpoint can ever be happily married. We still hold that Holst's opera showed the thing could be done (though it called for a kind of skill that its performers did not possess); but what of 'The Mastersingers' and, in a different way, the Savoy Operas? And, to continue Mr. Maine's metaphor, didn't Bach and others who used counterpoint in a light-hearted, even humorous, way long ago publish the banns?

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The latest number in the series of booklets issued by Gerald Howe, Ltd., under the general title of 'The Beginning of Things' (2*s*. 6*d*.), is Evelyn Sharp's 'Here we go round.' It gives in an interesting manner the history of the dance, its eight chapters dealing respectively with The Horn Dancer, The Dancer of the Caves, From the Caves to the Tombs, The Armed Dance, The Ritual Dance in England, Dancing in a Circle, and Round again to the Beginning.

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'Operatic Translations,' by H. F. V. Little, consists of the texts of well-known operatic arias, done into English, the original and the translation being interlined. They appeared first in instalments in *The Gramophone*, and in their reprinted form should be of service to gramophonists, and, in fact, to all who wish to know what certain standard operatic songs are about. There are two volumes, each containing forty (Gramophone Publications, 2*s*. each vol.).

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'The Choir Schools Directory,' which first appeared in 1925, has just been issued in a revised edition. It gives full information as to Choir Schools, and also concerning certain other schools which, though attended by choristers, are not connected with the Choir Schools Association. Altogether, thirty-five schools are included. The Directory should be consulted by parents who contemplate a chorister's career for their boys. (The Hon. Secretary, Choir Schools Association, Choir House, Dean's Court, E.C.4; 1*s*. 2*d*., post free).

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'Novice Corner: An Elementary Handbook of the Gramophone,' is a reprint of articles, &c., from the *Gramophone*. It contains much practical information concerning the purchase and treatment of the machine, records, needles, &c. (Gramophone Publications, Ltd., Frith Street, W.1; 1*s*. 2*d*., post free.)

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BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'J. S. Bach: A Biography.' By Charles Sanford Terry. Pp. 280. Oxford University Press, 21*s*.
'A Minstrel Friar.' By Ernest Newlandsmith. Pp. 104. W. & G. Foyle, 7*s*. 6*d*.
'The Beautiful in Music.' By Max Schoen. Pp. 142. Kegan Paul, 4*s*. 6*d*.
'Opera at Home.' Pp. 527. The Gramophone Co., 6*s*.

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# Wireless Notes

By 'Ariel'

Attacks on the B.B.C. programmes are establishing themselves in the daily press as a 'silly season' topic. The recent correspondence in the *Evening Standard* touched an unusually low level of mentality. Thus the choleric Major who wrote from the Junior Naval and Military Club spoke sweepingly of 'all those stupid talks which bore one to distraction,' and added the bright suggestion that the 'persons' responsible for the B.B.C. programmes should be sent to the U.S.A. for a course of instruction. He added:

> In this country we pay for the privilege of hearing these awful programmes, and get practically nothing in return. In the U.S.A. the public pay nothing and get a large number of magnificent programmes.

If the Major's wireless licence cost him (say) a quarter of what he pays for his Club membership, he might be allowed a growl on the score of expense. But a half-guinea a year is very little more than the charge of nothing made in the U.S.A. No doubt some 'magnificent programmes' are broadcast in America, but a good many listeners who have had experience of programmes there and on the Continent of Europe are emphatically in favour of those sent out by the B.B.C. Moreover, I doubt if we British, as a whole, would welcome the pronounced flavour of advertising that is a feature of U.S.A. wireless, even though it would no doubt enable the Corporation to dispense with the licence fee.

'We want entertainment, not instruction,' wails 'A Sufferer.' 'Wireless has long since ceased to be an entertainment; it has become a bore,' cries 'No longer a Listener.' Other pearls were: 'Instead of being a recreation, "listening-in" has become a weariness to the flesh.—A Home Lover.' 'Those endless "talks" on some dry-as-blotting-paper subjects, followed by some painfully classic music, are simply awful.—J. H. Simpkin'; who, however, goes on, somewhat cryptically, 'If the B.B.C. cannot give more frequently instrumental music, let us have even pianoforte music.' (Mr. Simpkin evidently thinks that the term 'instrumental music' applies only to orchestral and chamber works!) But what kind of 'pianoforte music' will suit the Simpkinses? Not anything worthy the name, we may be sure; it would be branded as 'painfully classic.' Altogether, this set of letters beat last year's *Daily Mail* batch in utter fatuity. No wonder the *Evening Standard* representative who called at Savoy Hill for the B.B.C. reply to the 'Sufferers' and 'Home Lovers' came empty away. 'We have nothing to say,' said the B.B.C. representative; 'We do not consider it necessary to reply to criticisms of the kind. Criticisms of that sort may safely be ignored.'

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But even in the House of Commons similarly foolish criticisms have been made. In the debate on the Post Office Vote, Mr. Macpherson asked the Postmaster-General to transmit to the B.B.C. 'the general feeling of the people on this matter. They said that the public liked variety, and liked it light; and that they found the programmes intolerably didactic and usually highbrow.'

Who are 'they,' 'the public,' and 'people'? As Liberal member for Ross and Cromarty, Mr. Macpherson is well aware that, politically, the Rossians and Cromartians are divided into three main groups, Liberal, Conservative, and Labour, with more sub-divisions than can be counted.

Mr. Macpherson may be surprised to hear that the variety of political opinion is limited compared with that which prevails in matters of taste. Many faults may be found with the B.B.C. (I have a few in pickle), but their policy throughout has had one prime virtue: it has been based on an elementary fact that its critics as a whole have overlooked, namely, that in regard to taste and receptivity there is not one public, but a score. In fact, the B.B.C. rightly visualises the nation as a hydra-headed monster whose separate heads all demand different fare. Yonder red chap, with bristling moustache, fourth from the left—in private life a Major—is nourished entirely on curried tripe; his neighbour, 'Home Lover,' has a taste for nothing but the feeblest kind of musical comedy; 'Disgusted'—the horrid spectacle with no forehead and very little chin—objects to any literature that is not 'snappy' and profusely illustrated, and has no ear for any music other than that of the dance band. And so forth.

If the B.B.C. is open to criticism at all in regard to its provision for the hydra-headed, it is that the consumers of tripe (curried and otherwise) receive rather more than their fair share of consideration. The difference between them and us is that, whereas they grudge us musicians a few decent programmes a week, we don't object to their being 'entertained' pretty liberally.

Let us go back for a moment to the speech of the member for Ross and Cromarty. Mr. Macpherson, after telling the House what 'they' said and liked, went on, even more vaguely: 'The music, I am told, is chamber music, and more than the ordinary music which the common or garden man in this country liked to hear.'

You must turn this sentence over in your mind a few times in order to realise to the full the right honourable gentleman's fogginess concerning both music and the common or garden man.

On the whole, such letters as those quoted above are the best possible testimony to the work of the B.B.C. For the real 'common or garden man' is by no means so brainless as Mr. Macpherson implies; and it is certain that programmes calculated solely to suit the letter-writers would soon make the normal man scrap his set.

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I said above that we musicians are, as a rule, open-minded in this matter of programmes; give us one or two good shows a week, and we shall not grudge the lowbrows their daily allowance of dance music, cinema organ bleatings, &c. In fact, we are too accommodating. Listening to The Three New Yorkers In Harmonized Syncopation (June 25), I felt that the B.B.C. had gone well beyond the limits of concession to vulgarity and incompetence. These singers were all off the note throughout (whether intentionally or no is beside the point), the tone was poor, the music was fatuous, and the words (such as could be identified) were inane. Certainly it was not funny. It was a performance without a single redeeming feature. Now this show was put on as a musical turn, and the question we musicians ask is: Would the B.B.C. allow so abysmal a descent in any other form of art? Would they broadcast anything analogous in literature—for example, a piece of English prose not only without any kind of merit, but actually ungrammatical, badly read, barely articulate, and delivered with a poor voice? Or a play entirely lacking in dramatic interest, written by an illiterate author, and performed by actors who had not mastered the A B C of their art? The answer is an emphatic 'No.' To the further question, Why do they broadcast a musical turn of similar quality? the answer is that they are weakly giving their support to a foolish convention. They could go near to killing this convention in a year or two by dropping all turns of the 'Three New Yorkers' type and replacing them by such capital fare as that of the three Co-optimists, heard on July 13 as 'A Surprise Item.' Here we had humour, music that was far from being despicable, and clever singing and playing. There was none of the snivelling, sliding, singing off the pitch that is so nauseating, and that probably owes its origin to performers devoid of both voice and 'ear.' The fact of the Co-optimist turn being unannounced in the *Radio Times* no doubt caused it to be missed by many. Is this idea of 'A Surprise' good? I do not think so. Many listeners who have to go to bed early in order to rise betimes will not care to wait up till 11 p.m. 'on spec.' If a good item is to be had, we want to know it is coming. Give us the right level of quality in the programmes, with all goods shown in the window and marked in plain figures, so to speak; we shall then need no such puerile device to stimulate our interest.

Another point on which musicians should raise their voice in protest is that of transcriptions. Now, the principle of transcription is admitted by everybody but a few purists who need not be considered. But the application of the principle needs more watching than is done by the B.B.C. The chief offenders are the very small hotel orchestras, octets, and similar combinations. Not long ago the 'Ride of the Valkyries' was played by somebody's sextet (I think it was called), and the result was a ludicrous travesty that could hardly appeal to the non-musician and would merely annoy the rest of us.

On June 22 a Fantasia on 'Tannhäuser' was relayed from the Grand Hotel, Eastbourne, played by an orchestra so inadequate that the effect was little better than that of the 'Valkyrie' extract. I suggest that these hotel programmes should be far more rigidly scrutinised than they are at present. In addition to dis-arrangements of standard orchestral works, they include a lot of poor music poorly played. (Almost invariably the solo violinist has an incessant vibrato and a sloppy rhythm, for example.) This sort of thing may—in fact, does—suit hotel patrons, torpid with much food after a day in the sun. But there is no reason why it should be thrust on the outside public. Moreover, why should the hotels and their pampered bands and conductors be given the benefit of engagements and wide advertisement when there are many hundreds of well-equipped instrumentalists badly in need of a job? I regard this relaying of hotel orchestras as a bad mistake. The question should be taken up by some powerful musical organization.

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Here is a point for the Editor of the *Radio Times* to think over: When (say) Sir Henry Wood directs an orchestral concert, the programme is announced as being 'conducted by Sir Henry Wood.' When Mr. Jack Payne takes charge of the B.B.C. Dance Orchestra we are told that the performance is 'personally conducted by Jack Payne.' What is the difference between a 'personally' conducted performance and one of the mere, ordinary sort we get from Sir Henry?

Week after week that absurd 'personally' crops up on almost every page of the *Radio Times*. Such a fatuous distinction would hardly be made by the B.B.C. or by the Editor, so we may assume that it is there by request of Mr. Payne himself. If so, the sooner the Editor runs his blue pencil through it the better. A great corporation and its official organ ought to be able to assert itself against the vanity of a dance-band conductor.

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Apropos of the *Radio Times*, I cannot refrain from alluding to a cross-heading that appeared in the issue of June 29. The subject was the 'Oxford Dictionary,' in a 'talk' by Prof. George Gordon. In the course of it the Professor gave an example of the work of the Dictionary in correcting popular errors. Unfortunately, somebody in the editorial office had headed the paragraph, 'Scotching the Vulgar Error,' and so had committed one of the most vulgar of all—for 'to scotch' means 'to cut or wound slightly.' There is nothing erudite in this. A familiar Shakespearean quotation gives the distinction in a nutshell: 'We have scotched the snake, not killed it,' says Macbeth, describing a job only partly done. It is true that this 'vulgar error' is committed by journals of all sorts, but it calls for mention in this case because of its being gratuitously thrust into an article dealing with the right use of words.

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So much space has been taken up with the foolish complaints of the *Evening Standard* grousers, plus a few of my own, that I have to end without returning thanks for all the good things we have had during the past few weeks. I must confine my mention to a few that stood out. Nothing better has been heard for a long time than the concerts given on June 22 and 23 by the Société des Instruments Anciens. Here we had programmes of unique interest, both musical and historical, beautifully performed, and broadcast to perfection. So good was the transmission, in fact, that one speculated whether it was due to the special character of the instruments. If so, the B.B.C. may do much to bring about a revival in the making and playing of some delightful instruments that have been regarded as obsolete. Composers appear to have arrived at the end of their tether; such a revival will give them a new and exquisite set of timbres to play with, and may lead to some really fresh and original works.

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The orchestral concert conducted by Godfrey Brown on July 13 had more than ordinary interest and merit. The Haydn Violoncello Concerto in D, played by Arnold Trowell, was a delight; Harty's 'With the Wild Geese' was as effective as usual, and a capital novelty was the Negro Rhapsody of Rubin Goldmark's. Another first-rate orchestral concert was that of July 4, conducted by Eugène Goossens, with Myra Hess in the Franck Symphonic Variations, and a welcome re-hearing of the conductor's own 'Sinfonietta.'

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Amidst a desert of bad singing, the performances of Maggie Teyte on July 17 were a refreshment. This singer has been rarely heard in England for a long time. Let us hope the B.B.C. will give us every available opportunity of hearing her show that it is possible to be expressive without wobble, rhythmically free without letting a song fall to pieces, and to sing high notes with perfect intonation and ease of production. The pianoforte soloist, Marcelle Meyer, and the accompanist, George Reeves, were worthy companions in a really distinguished recital.

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## Occasional Notes

Last year we said hard things about the *Daily Express* community singing concerts, not because we dislike that form of musical activity (we don't), but because we felt it to be our duty to combat the exaggerations and mis-statements with which the enterprise was launched.

The *Daily Express* National Piano-Playing Contest, particulars of which have just been announced, is far more worthy of support by musicians, on several grounds. It will serve as a stimulant to three departments of the musical world that are in need of such help—the teaching profession, the pianoforte-makers, and, in a lesser

degree (though perhaps considerably in the long run), the publishers of serious instrumental music.

The *Daily Express* has wisely sought the aid of a powerful advisory committee and distinguished composers and judges. It may be objected with reason that the pianoforte is less important than the organizers of the contest say it is. But nobody supposes that the *Daily Express* is concerned solely (or even largely, perhaps) with purely musical considerations. It is just now engaged in an exciting circulation race with the *Daily Mail*, and, as the aid of music (Heavenly maid!) is presumed to be worth having, the choice inevitably falls on the instrument that itself beats all others in circulation. Frankly, we don't like this use of music; but the present time is not one in which musicians can afford to sniff at any scheme that will give an impetus to the study of any branch of the art. So we hope the scheme will be as successful in producing good players as it certainly will be in providing work for teachers.

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It is now 'up to' the *Daily Mail*. Something must be done to retain a circulation lead that becomes smaller each month. Sweet peas and standard bread cut little ice compared with such a scheme as this of the *Daily Express*. We suggest a *Daily Mail* violin-playing contest. The instrument has almost as many devotees as the pianoforte, and most musicians would agree that the musical future of the country would gain more from an intensive campaign on behalf of string-playing than from any other kind of performance. The *Daily Mail* might do even better by a mammoth scheme that shall embrace all the violin family, with an especially fat prize for the viola class. As an alternative to a string-playing contest, one for solo singers might be considered. Here is the biggest field of all. We can understand the reluctance of the *Daily Mail* to play the part of a mere follow-my-leader (in this case—pursuer); but for the sake of the musical profession we hope they won't be too proud. Anyway, we are sure there will be no false pride among music-teachers. They will bless the happy chance that leads newspaper-millionaires to scatter a few thousands in their direction.

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However, the *Daily Mail* is not without musical activity just now. Its yacht 'Ceto' is touring the coast, inflicting concerts on the shore-folk. It does not seem to have occurred to the *Daily Mail* that the broadcasting, per 'super-loud-speaker,' of music which may be heard two miles off may cause far more annoyance to some folk than pleasure to others. (A two-miles radius was proudly announced in the *Daily Mail* of July 20.) Within that area there must be a good many people who, for some absurd reason—sickness, work, need of rest, and so forth—would prefer to be without that super-loud-speaker. Have they no right to consideration? In this matter, what is the difference between the *Daily Mail* and the selfish people who annoy their neighbours by turning on their loud-speakers in the back garden, or who murder sleep for dozens of families around by hiring a jazz-band to play, with windows open, till the small hours? However, the circumstances are not without their comic side. At the time of writing the *Daily Mail* regularly contains on one page articles and letters protesting against the unnecessary noisiness of modern life; on another page is an account of the preceding day's doings of the 'Ceto,' with its super-loud-speaker warranted to hit everything within a range of two miles. One other point is raised by this new form of newspaper tyranny. How do concerts and other pier and beach performances (to say nothing of music lessons) fare against the stridencies of the 'Ceto'? Must all local musical activity be suspended in an entire district in order that an already too-widely-read newspaper may boost itself? We believe a legal remedy exists. Have not tradesmen been restrained by law from using stentorphones and other loud-speaking devices as a means of drawing attention to their wares? We hope a public-spirited resident of one of the afflicted seaside resorts will apply for an injunction against the 'Ceto' as a nuisance of an unusually inconsiderate type.

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The poor quality of music played by some military bands has lately led to complaints. No wonder, if there are many bandmasters like Lieut. W. J. Dunn, who has recently taken over the direction of the Royal Horse Guards Band. The *Melody Maker* for June contained an article entitled, 'Lt. Dunn's Maxim: "Play to please."' To please whom? Let the Lieutenant supply the answer:

> If the public pays the piper the public has the right to call the tune. Whatever may be my personal views about musical standards, it is my duty to the public to give what it demands. To foist or force my own musical ideas on the public, so far as programme building is concerned, is perilously near moral dishonesty.

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If there were only one musical public, this might be accepted. But there are several, and as all alike pay their share of the piper's fee, all alike have a right to consideration. Lieut. Dunn clearly thinks that the only section of the public to be considered is the one most deficient in taste and musical intelligence. The reference to 'moral dishonesty' is bunkum. If Lieut. Dunn's musical standards are as high as he implies, the 'moral dishonesty' lies in sacrificing them to easy popularity. There will always be a proportion of people whose idea of band music rises no higher than a fox-trot and 'The Policeman's Holiday'; are they the only members of the public to be considered? Is it 'honest,' morally or financially, to disregard the minority who like something better (assuming them to be a minority, which is by no means certain)?

Every conductor, whether of symphony orchestra or military band, has to consider his public; Lieut. Dunn must not imagine that he is the first to discover the necessity. But every conductor (except the Lieutenant, apparently) knows also that the thing may be done without a complete surrender of artistic standards.

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However, we imagine that Lieut. Dunn is not really as bad as his word. There must be limits of vulgarity at which even he would shy. Would he refuse, if his audience asked him to descend beyond those limits? If not, he is not true to his principle of giving people what they want. Moreover, is he consistent in his present application of

that principle. If he receives from a handful of listeners a request for rubbish we may assume that he will play it. But supposing a second handful comes, asking for good music, may we assume that they, too, will be served? We may assume nothing of the sort, for the familiar reason that when conductors and performers of the Dunn type are asked by one or two people to play rubbish, the one or two people are regarded as 'the public'; whereas a larger number asking for good music are lightly dismissed as 'one or two high-brows.' As Lieut. Dunn professes to be so eager to give his public what it wants, we suggest that he should (1) make a rough analysis of that public; (2) find out, by means of plebiscite programmes, what it really does want; (3) bear in mind that in this matter, as in most others, the noisy grousers and 'requesters' as a rule represent only a small proportion of folk; and (4) when he has thus discovered that his public is mixed, he should remember that his duty is to all of them, instead of to the unmusical alone. We do not remind him that he owes something also to the art itself; his pronouncement shows that he recognises no such debt.

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The *Melody Maker* sums up an article full of false reasoning and superficial views by describing Lieut. Dunn as 'a wise fellow.' Adopting the same familiar methods, we say he is a weak fellow, and (since he himself has dragged in the question of honesty) we describe his easy-going policy as dishonest both to his art and to his public.

By a queer coincidence, the page on which the article appears is eked out by a few aphorisms, one of which tells us that 'Many an enterprising bandmaster has paid the price of individuality.' Lieut. Dunn will never be penalised in *that* way.

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The news is old by now, but for the sake of record we mention that the prize of £2,000 put up by the Columbia Graphophone Company for the best orchestral work in memory of Schubert has been won by Kurt Atterberg, conductor of the Stockholm Orchestra. Five hundred compositions were entered from twenty-six countries. Mr. Atterberg's work is a Symphony in C. It will be performed in London during the Schubert Week in November. Second and third prizes were won by Franz Schmidt, of Vienna, and the Polish composer Czeslav Marek.

The Columbia Company intends to follow up its Schubert Centenary munificence by offering an annual prize of £1,000 for the next ten years as a reward for the most constructive service rendered to the cause of music during the preceding twelve months. The prize may be won by any individual, society, or organization.

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## BRITISH AND AMERICAN MUSIC EDUCATIONISTS' FIELD DAY

Though arranged at very short notice, this event proved to be astonishingly successful. Throughout the day the attendance was larger than had been expected—so much so that at the last moment the meeting-place of the afternoon session had to be changed from the Oxford University Press headquarters to Stationers' Hall, which in its turn proved to be barely large enough.

At the morning session at Æolian Hall discussions took place on 'School Orchestras,' the subject being opened by the Chairman, Mr. F. H. Shera, in a thoughtful paper. The discussion brought forth capital speechlets from Dr. Arthur Somervell, Mr. Kirkham Jones (who gave interesting data concerning the violin classes in London elementary schools), and Mrs. Francis E. Clark, from whom we heard of the practical side of the school orchestra movement in America. It was clear that the Old Country lags behind the U.S.A. in this branch of school music. The economic factor was stressed by the English speakers, but it exists (though less acutely) across the water. Mrs. Clark showed how it is overcome by concerts, donations, purchase of instruments on easy-payment system, &c.

Mr. Percy Scholes opened up the next topic—'Musical Appreciation Work.' Animated debate followed, and though probably nobody's convictions were changed, helpful sparks were struck out by the clash of opinion. The two points on which there seemed to be general agreement were that (1) a prime aid to appreciation was sight-reading (we need hardly say that this came from Mr. Walter Harrison, of the Tonic Sol-fa College), and (2) the best way to appreciate music was to make it. In a word, the need is for less talking and more doing. Teachers, it was felt, are tempted to shirk the spade-work of teaching for the easier and more superficially attractive 'appreciation' class. Prof. H. C. Macdougall, of Wellesley College, Mass., took the chair at this debate.

There were breaks for informal discussion, and for an exhibition in the Audiographic Galleries. Altogether, a very good morning session.

In the afternoon the ball was set rolling by Dr. Ernest Bullock with a paper on 'The Training of Children's Voices.' An address closely packed with sound sense led to a good debate. (Unfortunately, we were not always able to catch the names or the words of the participants. The seating arrangements were those of an ordinary meeting, the result being that a debater in the front of the hall, or even midway, was imperfectly heard by those behind. We hope this point will be remembered at future gatherings.) Dr. Bullock took the company with him in his contention that good speech is the best approach to good singing. Some of us felt, however, that methods suitable for the type of boy that would be admitted to the Abbey Choir might do less well for rougher material. Choirmasters in villages and poor town parishes often have to do a good deal of actual suppression of raucous noise before being able to enter on constructive work of any kind.

Miss Mabel Chamberlain followed with a paper on 'The Teaching of Sight-Singing,' in which she made a convincing plea for more systematic work in this field. She put in a good word for Tonic Sol-fa. Mr. Harrison thought sight-singing had declined during the past twenty years, and ascribed the falling-off to the substitution in some schools of the Staff for the Sol-fa notation. Mr. Cyril Winn made a good point by insisting on the importance of small-group reading in preference to reading by the entire class. (Is individual sight-singing practised in many schools? At the Ballymena Competition Festival this year we heard some astonishing sight-reading by individual children, the average marking in a large class

being well over 90 per cent.) The discussion showed a welcome recognition of the importance of the subject, but we didn't feel that it had gone far enough in the really crucial matter of how to teach sight-singing. The experience of adjudicators seems to indicate that very few teachers and conductors know how to set about this most difficult of tasks. We hope that at next year's Conference Miss Chamberlain or some other adept will take the field, armed with Staff and Sol-fa modulators, and get right down to a job that, in our experience, is usually shirked.

Following tea (hospitably provided by the Oxford University Press), Mr. Forbes Milne gave a paper on 'The Choice of Songs for School Use.' This lacked only one thing—a small class of children on the platform to sing samples. Mr. Leslie Bennett sang a group of songs, but we felt that not all were suitable for school use—*e.g.*, the miniatures from the Rowley-Asquith cycle. *Per contra*, the more a song is fitted for use by a crowd of children, the less its effect when sung by an adult soloist.

Mr. Milne's choice ranged wide, and showed that the youngsters of to-day are well catered for. Some suggested songs raised doubts as to the accompaniment. How many schools can provide a pianist able to tackle Schubert's 'Erl-King'? Apropos of this song, Mr. Milne, in speaking of translations, mentioned a version in which the adaptor had confused the characters, giving the Erl-King's music to the child, and *vice versâ!* Returning to the question of difficult accompaniments, are not modern school songs too exacting in this way? Once more we go to the Competition Festival for evidence; over and over again we have known the children's excellent singing ruined by the inability of the teacher to manage the pianoforte part. Even the official accompanist has been known to boggle at it. Here is a practical point that composers and publishers should not overlook.

After so much paper-reading and discussion of a practical nature, we welcomed two really eloquent speeches from Mr. Hugh Roberton and Mrs. Clark. America has energy, wealth, enterprise; we on this side have an old culture and a tradition of taste which it is our privilege to share. This was the gist of two warm-hearted ovations.

The evening was given up to a dinner at Verrey's Restaurant, about a hundred and thirty being present. Sir Hugh Allen took the chair, and the company was thoroughly representative of the musical and educational worlds. Speeches were rather too many (was there ever a public dinner when they were not?). Sir Hugh, who spoke of 'Music in Education,' was in capital form, wise and witty by turn. The other speakers were Mr. Percy Scholes ('On Keeping Up with America'), Mrs. Francis Clark ('On Keeping Up with Ourselves'), Mr. Herbert Wiseman ('What is and what might be in the Elementary and Secondary Schools'), Dr. R. S. Thatcher ('What the Public Schools are doing'), Mr. Arundel Orchard ('Music in Australia'), Mr. Harvey Grace ('The Musical Competition Festival'), and Mr. T. B. Hawkin, of the English-Speaking Union. Sir Richard Terry proposed, and Mrs. Philip Snowden seconded, a resolution to the effect that a week's joint British and American conference should be held in Switzerland next year.

It was curious to note at the dinner, and, indeed, throughout the day, the national traits shown by the speakers. The British were inclined to depreciate the efforts of their own country, usually in a semi-humorous vein. The Americans were generally in deadly earnest; one could almost see an aura of 'uplift' round them. But on both sides there was abundant enthusiasm and good-fellowship. The Field Day in every respect was a feather in the cap of the three energetic organizers—Mr. Percy Scholes, Mr. Charles Hicks (of the Æolian Company), and Mr. Hubert Foss.

We understand that arrangements are already being made for next year's conference in Switzerland. Certainly a single day proved to be hopelessly short measure. Every debate had to be closured long before subject, speakers, or hearers were exhausted. (There was a general readiness to hold forth, save during a few shy moments at the start of the morning session, before folk had got warmed up.)

The air of informality was a helpful factor throughout. The end of a crowded day left us convinced that the event had in it the makings of a large-scale 'get-together' that will very materially benefit both musical education and Anglo-American relations.

### THE WORSHIPFUL COMPANY OF MUSICIANS

The Schubert Commemoration Banquet (Carpenters' Hall, July 10) was attended by a large and unusually distinguished company that included the Master (Dr. G. J. Bennett), the Lord Mayor and Lady Mayoress, Baron Georg Frankenstein (the Austrian Minister), the Duchess of Atholl, the Bishop of Worcester, Miss Geisler-Schubert (a descendant of the composer), &c. The immortal memory of Schubert was honoured by the company standing while the theme from the slow movement of the 'Death and the Maiden' Quartet was played—an impressive tribute.

The musical programme was in the hands of the Spencer Dyke Quartet, and Messrs. Haydn Draper, Frank Probyn, E. Dubrucq, and Claude Hobday, who played several movements from the Octet; and Miss Bertha Steventon and Mr. Stuart Robertson, who sang groups of songs.

## Teachers' Department

Enid Grundy's 'The Happy Pianist' contains more sound practical sense in its modest seventy pages than many a ponderous treatise. The author writes mainly for the 'amateur-with-little-time, who is the life, soul, and sustenance of music in England.' But this does not rule out other classes of readers. On the contrary, the great army of pupils and teachers will benefit from it. The pupil especially will learn much about the art of practising; and the teacher will be reminded of the need of giving instruction as to the wise disposal of the practice-hour. The sixteen chapters cover the technical ground very completely. The importance of sight-reading is rightly insisted on. It is good to see the repeated injunction to listen. We are constantly being astounded by the imperturbability with which many quite well-equipped players will hold on to a wrong bass, or muddle a passage with the pedal, or commit other flagrant crimes that simply could not happen if

their ears were as busy as their eyes and fingers. Above all in this book we like the friendly air and the note of enthusiasm. In short, its title might well have been '"The Happy Pianist," by A Happy Author' (Oxford University Press, 2*s.* 6*d.*).

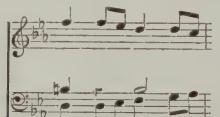
Few things in music are more ambiguous than the slur. Hence the value of Tobias Matthay's booklet, 'The Slur or Couplet, in all its variety, its interpretation and execution.' Originally a lecture, it loses little, if at all, by publication, thanks to the lavish use of music-type (there are nearly a hundred illustrations). No one can wish for a more complete exposition of a feature which, though small, is a vital factor in interpretation (Oxford University Press, 4*s.*).

A very clear and well-graded method of teaching the time-names and reading from the Staff is that in the Nelson Music Practice Junior Pupils' Book (Nelson, 1*s.* 6*d.*).

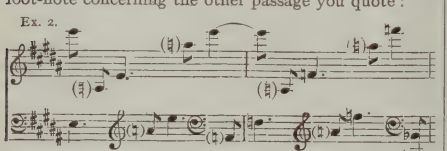
## ANSWERS TO CORRESPONDENTS

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' Column closes on the 14th of the month. We cannot undertake to reply by post.*

R. R. G.—In Beethoven's 'Hammerklavier' Sonata the tenor in the passage you quote should be B natural :

Ex. 1.

In his edition of the Sonatas, Casella has a lengthy foot-note concerning the other passage you quote :

Ex. 2.



He shows convincingly that the A's should all be natural, though not so marked by Beethoven. In the other passage you quote the weight of critical opinion favours G sharp.

Clarone.—(1.) The 'Bach trumpet' is straight instead of being bent back, and has two pistons. The modern example seems to have been introduced by Kosleck, of Berlin, for use in the performance of the B minor Mass under Joachim at the unveiling of the Bach statue at Eisenach in 1884. The English trumpeter Morrow improved it by altering the bore and bell from the post-horn type to that of the real trumpet. Morrow's trumpet is in A, straight like Kosleck's, has two pistons, and is 58½-in. in length. We take these particulars from the new 'Grove.' (2.) The difference between the slide cornet and slide trumpet is not merely nominal. We do not know the instrument called 'cornet trombone.' A 'soprano slide trombone' is obviously a trombone of high pitch. But in orchestration the three trombones written for are usually alto, tenor, and bass, or two tenors and bass. Berlioz says that the soprano trombone was unknown in France in his day, though it was used in some parts of Germany. The great composers have rarely employed it. Berlioz adds that Gluck has written for it in 'Orfeo,' under the name of 'cornetto.' Perhaps this fact accounts for the confusing term 'cornet trombone' of your inquiry.

S. R.—How are you to become a good sight-reader on the pianoforte? We don't know your technical attainments, so we cannot do more than advise you to play at sight as much music as you can obtain that is technically within your power. It is important to choose music that is not too difficult, because the essence of good sight-reading is the ability to keep going. Never mind mistakes. Maintain the right tempo. Examine key- and time-signature before you start. (How obvious! Yet how many sight-readers forget it!) If a preliminary glance through is possible, make the most of it, and note mentally any changes of key, time, or clefs, awkward turnover places, or other snags. On p. 706 of this issue appears a review of a couple of books of sight-reading studies, the second of which may be useful to you. A further set by Dr. Borland is shortly to be published for Trinity College of Music by Messrs. Hammond.

E. Allen.—(1.) We have no copy of the Henschel work at hand, and therefore cannot answer your question. But, so far as we can understand the point without seeing the music, we should say that the oboe counter-theme should be played as if it were on equal terms—no more and no less—with the melody in the pianoforte part. This means that both you and the pianist had better think twice before indulging in the rubato you mention. In the rest of the work one of you plays second fiddle, so to speak; here you are both firsts, each with a tune of his own. So make them fit. (2.) We understand that the information you need as to the cutting and paring of reeds is to be found in Barratt's 'Method for the Oboe' (Lafleur, 21*s.*).

Review.—(1.) You wish to become a reviewer, and you ask as to the procedure to adopt. You say you are willing to do reviewing for any journal at 2*s.* 6*d.* a week. That statement alone, it seems to us, is sufficient to rule you out. You ask if you must offer yourself to some musical journals. We believe most of our contemporaries are already overstocked with reviewers, so there is not much scope for an inexperienced hand. And even if there were, half-a-crown a week is a very small help to your exchequer in these days. (2.) Concerning grants of money or books to needy students at the University you mention, you had better inquire of the authorities there.

E. L.—(1.) We know of no analytical notes, or synopsis, or any book dealing with 'Israel in Egypt.' But surely you do not need such helps towards understanding so simple and straightforward a work. (2.) Some or all of the following numbers are frequently omitted in 'Israel in Egypt': 4, 11, 13, 14, 19, 20, 24, 25, 26, 27, 30, 31, 32, 33, 34. (3.) The first nine measures in the chorus 'And their cry,' marked 'solo,' are usually sung by a quartet or semi-chorus. (4.) The baritone solo,' Roll on, thou dark and mighty ocean,' is published by Paxton.

H. W. F.—(1.) We agree that the National Anthem seems to call for a plain diatonic harmonization. We do not know the well-known conductor's version which you describe as 'ultra-sugary, chromatic, and utterly hateful.' The eminence of the conductor has no bearing on the point, because he may be a first-rate conductor but a very poor composer and arranger. (2.) We agree also with your view that Stanford's 'Devon, Oh, Devon' is frequently 'gabbled at such a rate that not only are the words lost but the actual music ruined.'

Firenze.—Likely publishers to whom you might send your dances are : Messrs. Francis Day & Hunter, 138-140, Charing Cross Road, W.C.2; the Lawrence Wright Music Co., 19, Denmark Street, W.C.2; Messrs. B. Feldman, 125, Shaftesbury Avenue, W.C.2; Messrs. Keith Prowse, 42-43, Poland Street, W.1.

(*Continued on page 727.*)

# Four Hymn Tunes

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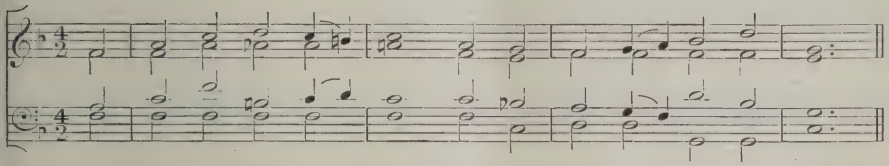
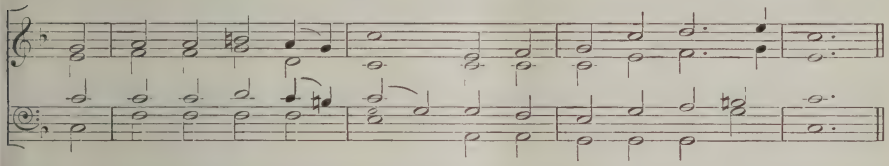
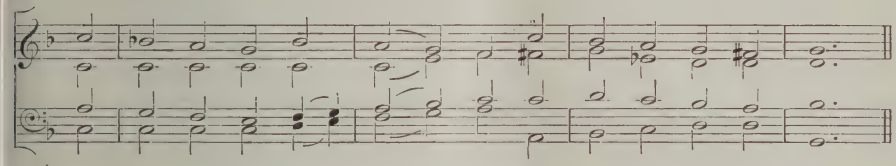
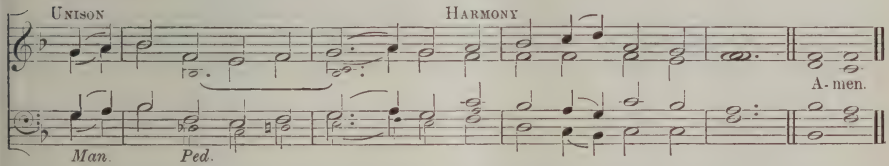
## DAY OF REST

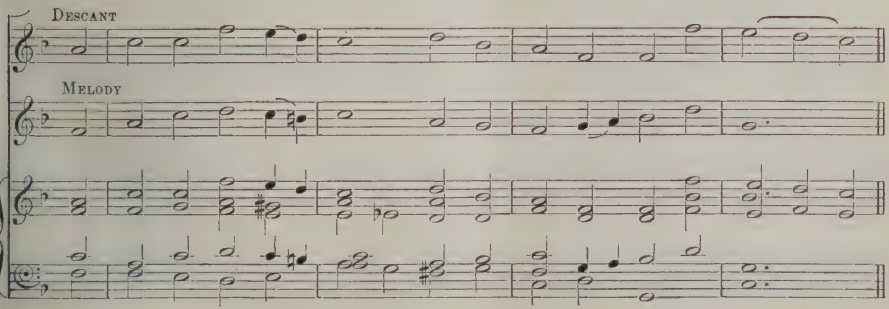
7.6.7.6. D.

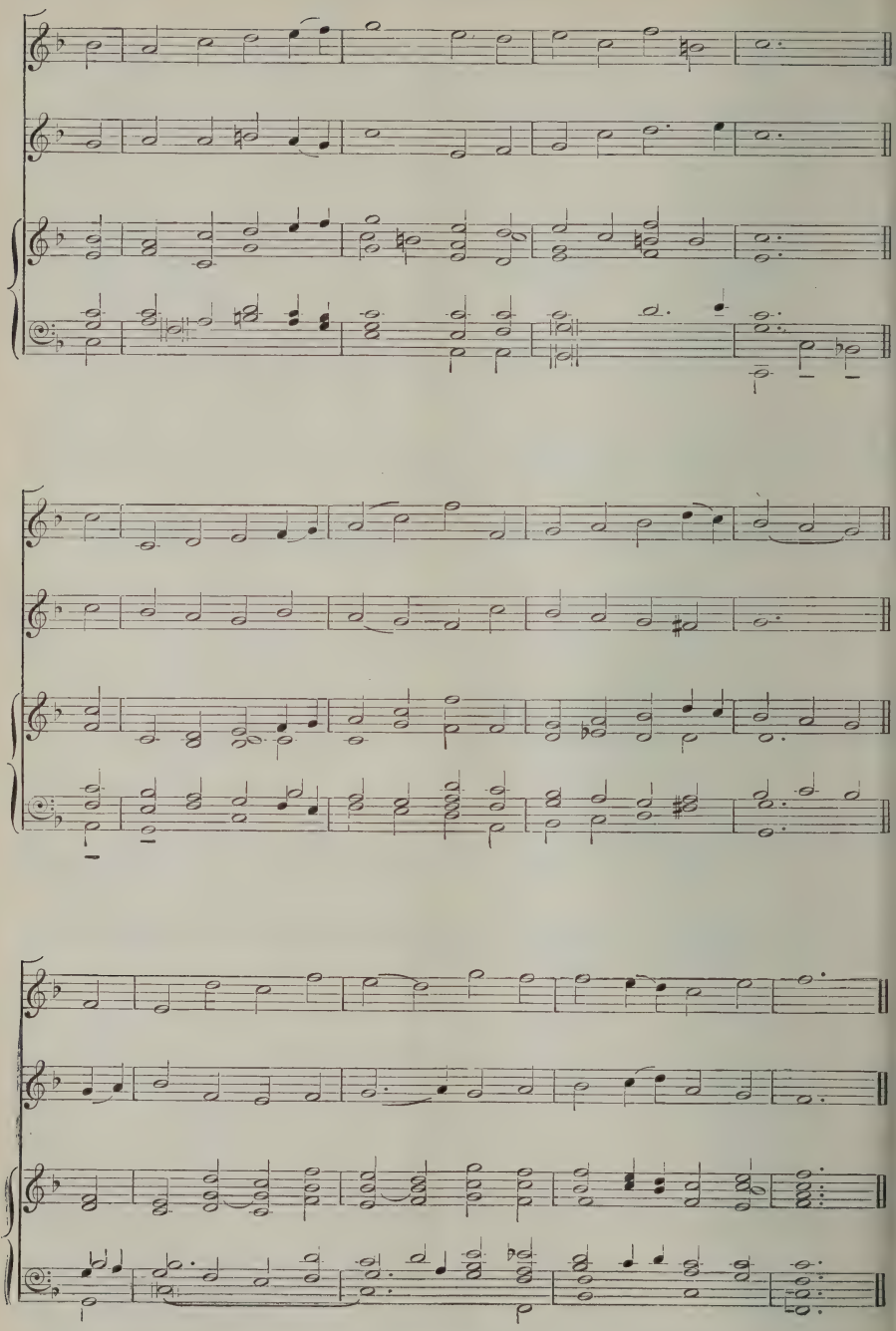
J. W. ELLIOTT









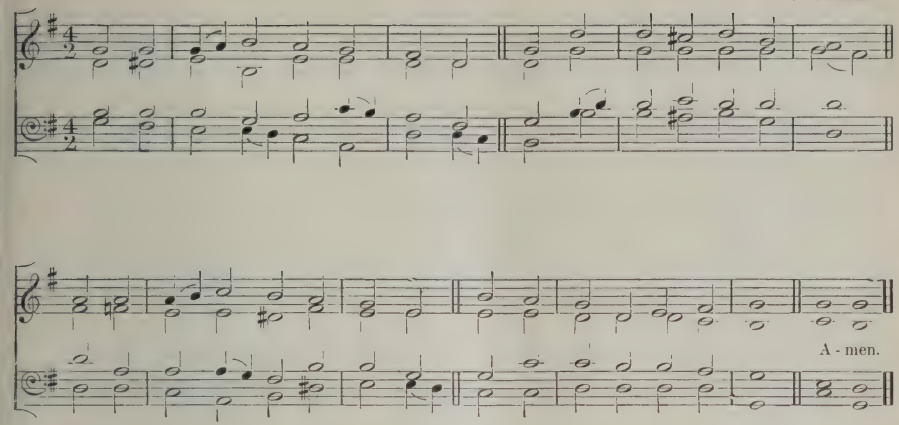


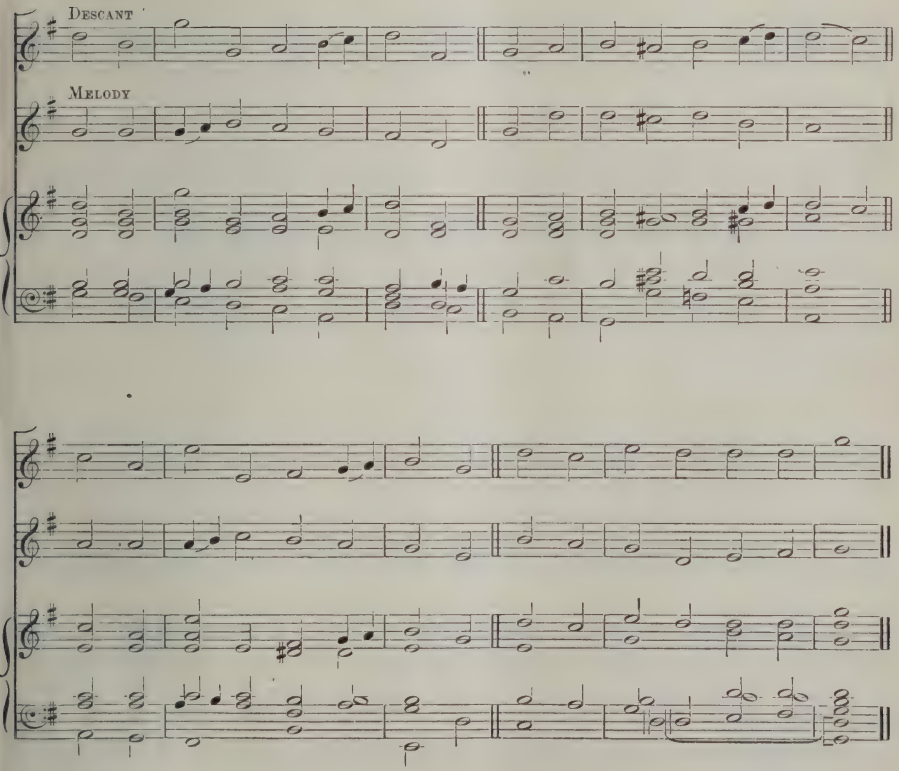
# LOVE DIVINE



8.7.8.7.

J. Stainer

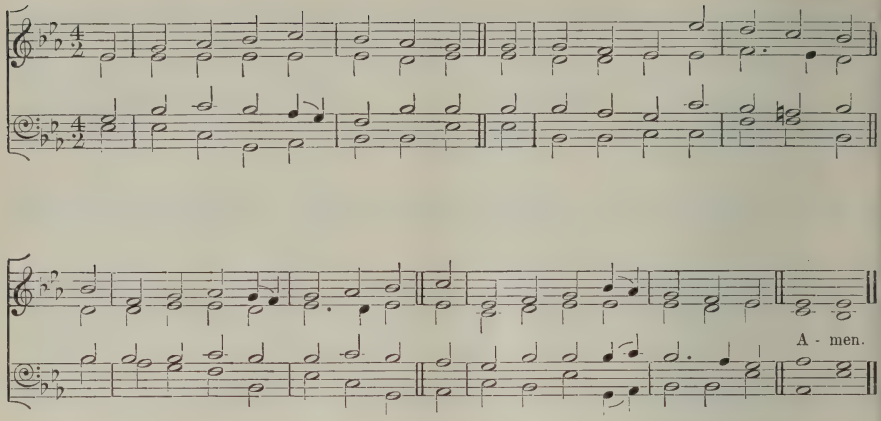


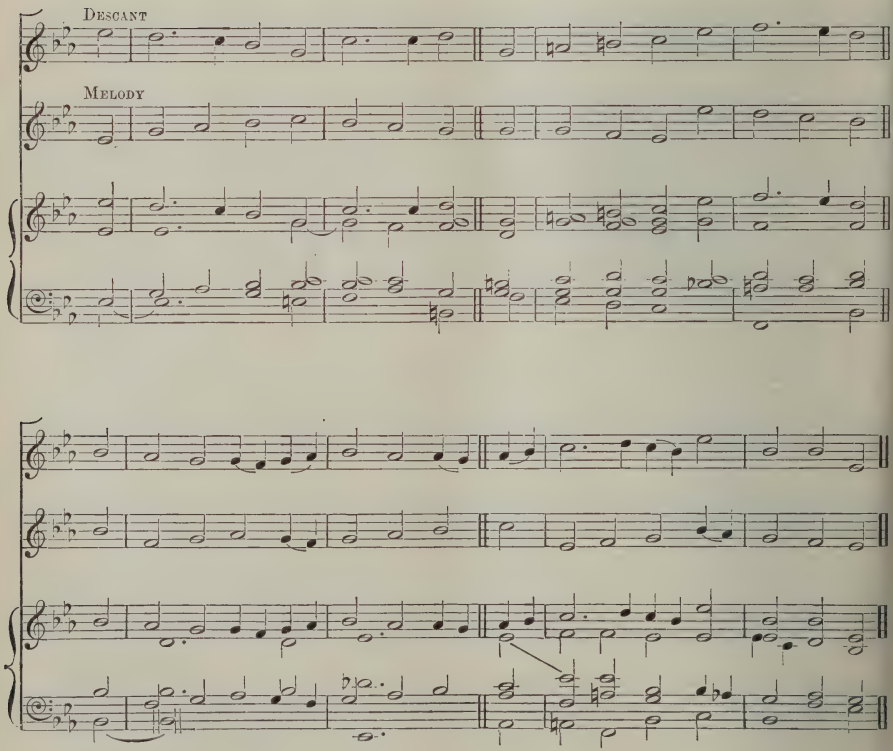



# LUDBOROUGH

L.M.

T. R. Matthews



# ST. AGNES

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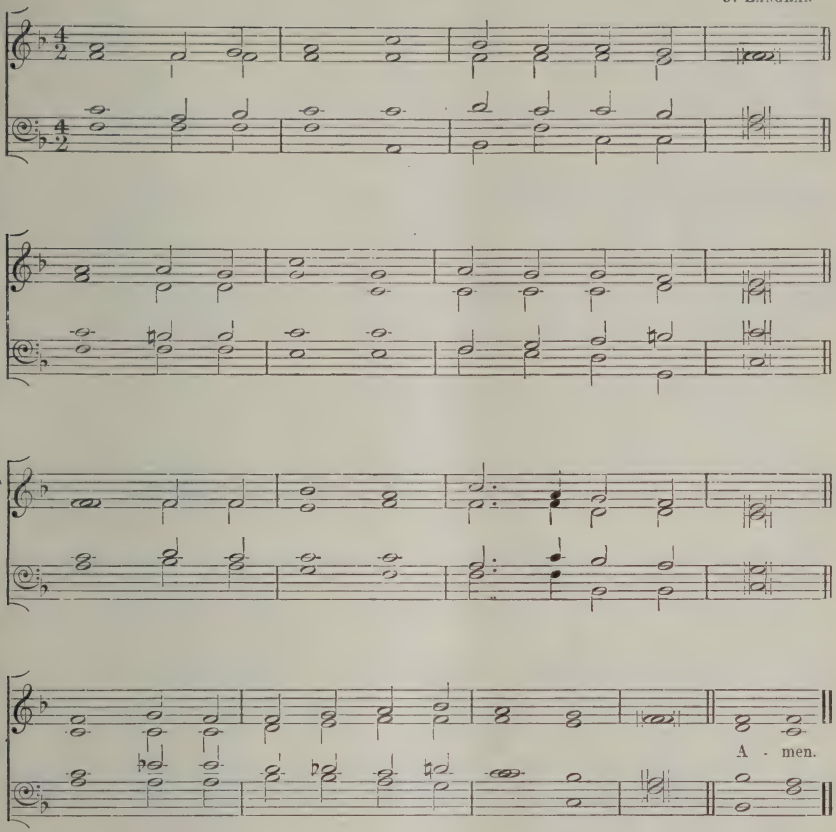
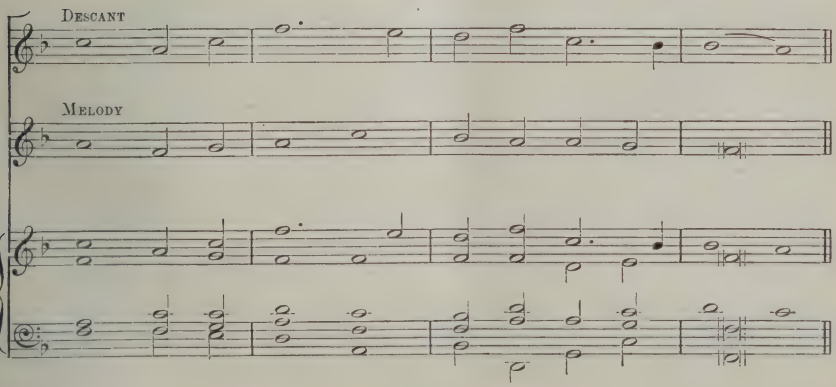
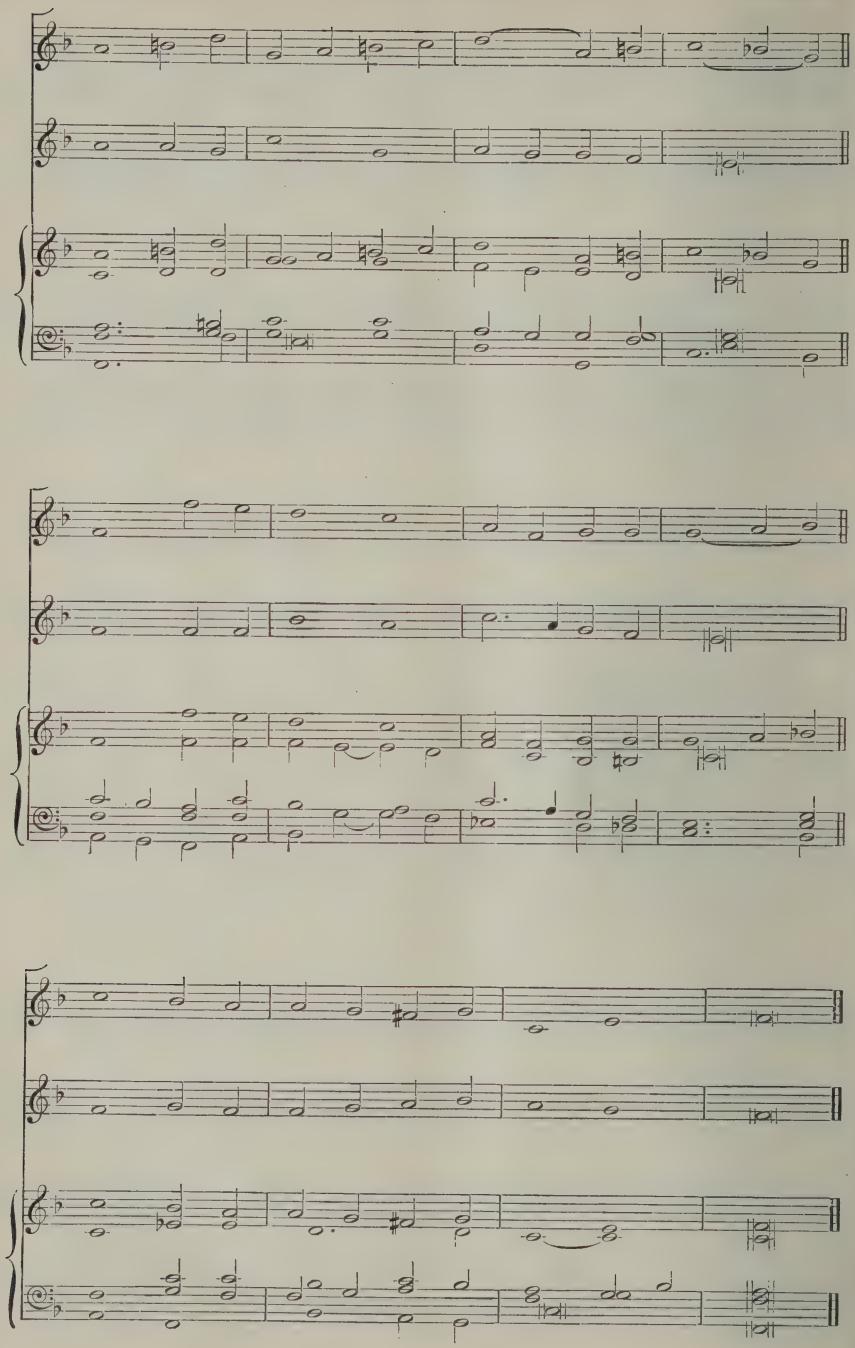
J. Langran





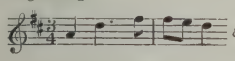
(*Continued from page 720.*)

Interested.—(1.) For the pronunciation of musical terms try 'A Pronouncing Pocket-Manual of Musical Terms,' by Th. Baker (Chester, 2*s.*). (2.) The commas that occur from time to time in such passages as you mention indicate a slight break, similar to that of a singer when taking breath. (3.) The two notes you quote are (i.) a hemidemisemiquaver, and (ii.) a hemi (or perhaps we should say, with Mr. Mantalini, a demi) of No. i. But such notes are rarely used, and, in fact, need not be used. They are easily avoided by choosing a time-unit that will make them unneccessary.

Exile.—For information on plainsong take Burgess's 'The Teaching and Accompaniment of Plainsong' (Novello). Helmore's primer, 'Plainsong' (Novello), is still very readable and instructive, though a good deal of its information has been superseded by the researches of the Solesmes Benedictines. For the accompaniment of plainsong you cannot do better than study J. H. Arnold's 'The Accompaniment of Plainsong' (Oxford University Press).

R. S. P.—(1.) Write to Mr. C. Kennedy Scott, 57, Addison Road, W.14, and ask if you can arrange for attendance at some of his rehearsals as a student of choral training and conducting. (2.) We recommend as books on the subject: Coward's 'Choral Technique and Interpretation' (Novello); Herbert Antcliffe's 'The Chorus-Master' (Paxton); and No. 2 of Paterson's Festival Booklets, by Hugh S. Roberton.

E. V. S.—The well-known and oft-arranged Adagio of Mozart's, beginning:



is the slow movement from the Clarinet Concerto in A (K. 622). It was composed in 1791, at Vienna.

A. B. (Lincoln).—We do not think you stand a good chance of a position in a Cathedral choir with what appears to have been a somewhat slender training on the vocal side. If you were a real bass instead of a bass-baritone your chances might be better. Moreover, your Nonconformity is pretty certain to be a bar.

Delos.—The triplet and quintuplet should be played as you have written them, but the exact relationship can hardly be shown on paper. Practise the two separately until your fingers play them mechanically when they are combined. (Don't shy at that word, 'mechanically'; this is a case where the *ease and certainty* of machinery are to be aimed at.)

S. A. B.—We should play Debussy's 'Dr. Gradus ad Parnassum' at about crotchet = 112 to 120. Note that extreme pace would give the wrong effect: the direction is 'modérément animé.' More important than speed is clearness, strict time, and a touch of dry precision, in keeping with the character of the Doctor.

H. E.—We can discover no English book on Clara Schumann. Breitkopf & Härtel publish 'Clara Schumann: Ein Künstlerleben,' in two volumes, by Litzmann (2 vols.), but apparently no English version is to be had. The same firm also publishes two volumes of correspondence between Clara Schumann and Brahms.

Smith-Stn.—We do not think the old book you mention would be worth much. But you had better drop a line to Mr. Harold Reeves, 210, Shaftesbury Avenue, London, W.C.2, giving a full description, with information as to its state of preservation.

M. E.—There is no standard rate of pay for orchestrating and copying music, or copying and transposing band parts. The type of work and the standing of the copyist govern the charges.

G. H.—Emphatically Chopin's Etudes are *not* for a beginner! They are, as your friends say, 'grand practice,' but you must do a lot of other grand practice before attempting them.

J. A. G. (Nigeria).—(1.) The three diplomas you mention are of little value. (2.) There are no academical robes in connection with Trinity College diplomas.

Anxious.—The theme about which you inquire is an incorrect version of the main tune of the slow movement in Beethoven's 'Pathetic' Sonata.

Tolchard.—Messrs. Thomas Cook, Berkeley Street, W.1, will give you particulars as to forthcoming German Musical Festivals.

In reference to 'E. A. R.'s' inquiry as to the likeliest medium for cinema musicians' advertisements, various correspondents kindly write to say that the *Stage* and *Era* are the best. Mr. F. Carter, Musical Director of Huddersfield Picture House, adds that if 'E. A. R.' wants a post he ought in the first place to visit the local Branch Secretary of the Musicians' Union in his district, from whom he will obtain all the necessary information. By becoming a member his name would be placed on the Branch list of musicians available for permanent posts, or for deputising.

In reference to the inquiry from 'W.' last month as to works for pianoforte and organ duet, Mr. Arthur G. Colborn kindly writes to recommend Pietro Yon's 'Concerto Gregoriano' (Fischer Bros., New York and Birmingham). He adds that J. W. Clokey, a rising young American composer, has just published a 'Symphonic piece' for the same combination; and a 'Grand Aria' by Demarest also appears in American programmes. We hope to give further information next month.

# Church and Organ Music

## ROYAL COLLEGE OF ORGANISTS

PASSED ASSOCIATESHIP, JULY, 1928

Brough, J. S., Boston.
Brown, A. F., Salisbury.
Bullen, G. E., Welwyn Garden City.
Carre, J. H., London.
Chapman, A. E., Burgess Hill.
Christopher, C. S., Birmingham.
Christy, T., South Shields.
Cole, W. C., London.
Collingridge, H., Manchester.
Constable, W. G., Tonbridge.
Dean, Miss M. I., Canterbury.
Egan, P. M., Thurles, Co. Tipperary.
Emery, W. H. J., Salisbury.
Fitch, P. A. W., London.
Gabb, W. H., London.
Hawkridge, D. L., London (*Sawyer Prize*).
Hingeley, H. S. T., Coventry.
Hedges, C. C., London.
Judd, Miss M. E., Brackley.
King, H. W., London (*Lafontaine Prize*).
Leaver, N. J., Guildford.
Lee, Miss M., New Mills, Yorks.
Long, J. H., Deddington, Oxon.
Loynd, G. M., Nelson, Lancs.
Morley, F., Derby.
Passey, T., Widnes.
Reed, W. J., London.
Rhodes, N., Manchester.
Roberts, Miss G., Neath, S. Wales.
Robinson, H. A., Manchester.
Rooke, A., Huddersfield.
Spencer, L., Manchester.
Stark, A. W., Old Beaconsfield.
Swanton, F. C. J., Dublin.
Waine, F., Croydon.
Walton, K. E., Coulsdon.
Whitehall, W. H., Liverpool.
Wilson, F. B. P., London.
Winney, G. T., London.
Wolfenden, W. H., Ashton-under-Lyne.
Wright, G. P., Middlesbrough.

PASSED FELLOWSHIP, JULY, 1928

Marriott, F. W., London.
May, H. C., Jersey, C.I.
Mitchell, C. J., St. Albans.
Stubington, H., Wotton-u-Edge, Glos. (*Turpin Prize*).
Sykes, J. A., Bristol.
Tubbs, W. J., London.
Verney, G. C., Dorking.

Alan W. Shindler, *Registrar.*

FELLOWSHIP PAPER-WORK

*Counterpoint.*—Much of the work seemed to be inspired more from a harmonic than from a melodic point of view. The inclusion of a few crotchet passing-notes does not necessarily suffice to form a good melodic part. An occasional point of imitation should not be overlooked.

*Fugue.*—This work was disappointing. Very few of the candidates made use of the really effective forms of *Stretti* of which the Subject admitted. The imitations were far too free, with little attempt to imitate at all strictly the opening notes of the theme, some doing no more than reproduce its rhythm. The strong effect in contrapuntal writing of answering a *perfect* interval by a perfect interval seemed to be lost sight of.

*Questions.*—These were generally well done, but in many cases the answers were far too diffuse. The candidate should practise conciseness. The time spent in over-elaborating these answers could with advantage have been devoted to the other parts of the paper.

*Instrumentation.*—Many of the Instrumentation settings were well done, but in some other cases the candidate seemed invariably to choose the most unsuitable instrument, or group of instruments. It is quite possible to write instrumentation which looks well, and which can be played, and yet sounds absolutely dull and ineffective. The remedy for this seems to be a diligent study of full scores, together with a close observance of the aural effect of the various instruments, singly and combined.

*String Quartet.*—Apart from occasional confusion in accompanying the quaver passages in bars 8 to 11, this was done very well.

*Composition.*—This was one of the bright spots of the paper work. Some of the settings made excellent music—with a laudable avoidance of hymn-like squareness, and with a feeling for climax in the melody. The pianoforte accompaniment, so often a weak feature, showed generally a decided improvement.

George J. Bennett (*Chairman*).
C. H. Kitson.
F. G. Shinn.

FELLOWSHIP ORGAN-WORK

The examiners wish to call attention to the faults in tempo and rhythm as shown in the recent examination. As to the tempo adopted by the candidates, it is of course a fact that opinions differ widely on the subject, especially in the case of Bach. It may be said that the majority of the candidates adopted a reasonable tempo, but a few of them played their pieces much too quickly, and their technique was not equal to the demands made upon it. The Stanford Chaconne suffered severely with regard to tempo. It is a piece that calls for sensitive treatment and delicate modifications of movement. But it was often played too slowly throughout, and in the middle sections, rhythm entirely disappeared through heavy *rallentandos*. The result was a complete absence of continuity. The Haydn Allegretto was taken too fast in some cases. Candidates should remember that a double-bar does not mean a break in the tempo. A fault often noticeable in the Bach was an excessive *staccato*—a habit which seems to be growing, no doubt as a reaction from the unvarying *legato* of former times. In the tests the tempo was very often unsatisfactory, and nearly always too slow. Candidates should get into their heads the pace demanded by metronome marks given.

In the Harmonization and Extemporisation tests there was the old inability to get away from the tonic key, and great reluctance to use the chord of the 6th.

Alan Gray (*Chairman*).
Henry G. Ley.
Stanley Marchant.

ASSOCIATE PAPER-WORK

In the strict counterpoint there should be a better appreciation of the effect of the whole line of the added part or parts; often the bars seemed to have little connection with one another, or were spoiled by an angular and disjunct piece of melody. The minor mode troubled some candidates, the sixth of this scale (major or minor) being especially a stumbling-block. Attempts at modal treatment were not very successful. Some vigour was shown in the free counterpoint solutions, but candidates must remember that points of imitation do not justify crude harmony; occasional rhythmic imitation would often have been more musicianly than the direct copy of a melodic figure.

There was a distinct improvement in writing a pianoforte accompaniment to a given melody; it was more independent, and the pianoforte idiom was better understood. There is still a tendency to crowd in too many notes, and add fussy and pointless detail.

The ear-tests were less well done than usual; the time of the melodic test was often mistaken, and the chords were frequently placed wrongly and were sometimes quite inaccurate.

The added melody and added bass were satisfactory on the whole; failures were generally due to a pointless meandering.

The four-part harmonization of a given unfigured bass was fair; there is still too much block harmony, with too little feeling for effective part-writing.

In answering the questions, some candidates compared the 'break' in a boy's voice with the breaking of a boy's voice, and their answers were medical rather than musical. A glowing and flowery rhapsody on the beauties of the music is not a 'brief *description* of Brahms's "Requiem."' Neither the exposition of a Fugue nor of a Sonata was always understood or described clearly.

P. C. Buck (*Chairman*).
E. T. Sweeting.
T. Keighley.

ASSOCIATESHIP ORGAN-WORK

We are able to report a considerable improvement upon the work of the previous examination. There was greater facility and ease in the playing of the pieces, and good judgment was shown in choice and control of the stops. The tests also were better done. Candidates should guard against undue haste in rapid passages. The Guilmant Sonata suffered most in this respect, and was often played more quickly than indicated and far more quickly than it could be adequately interpreted. This was undoubtedly responsible for many blunders in notes and distortions in rhythm and phrasing. It must be remembered that brilliance depends at least as much upon accuracy as upon pace.

In the quieter movements there was often a noticeable lack of good *legato* playing and careful phrasing. Sound musicianship was on the whole rather the exception than the rule. The sight-reading was particularly disappointing and immature. Candidates frequently gave the impression that they were unable to manage the organ and at the same time read the music before them. It is absolutely necessary in a searching examination such as this that those who present themselves should give a reasonably adequate performance of pieces and tests alike.

E. Stanley Roper (*Chairman*).
G. D. Cunningham.
G. Thalben Ball.

## THE ORGAN AND BROADCASTING

By Corbett Sumsion

Ordeal by microphone is in the nature of an acid test. We who listen know that the microphone habit is not quickly acquired. The lecturer loses something of his habitual assurance, and the public

speaker much of his ease. The comedian and variety artist are in so bad a case that they need a dose of applause at the end of each item to buttress their exhausted frames. Over all of these the organist has this immense advantage, that whenever he plays, and wherever, his audience is always invisible; he may be conscious of people in the building, but he is not so vividly aware of them as is the lecturer, the orator, the actor, or the singer, each accustomed to derive a positive stimulus from applause.

This is, perhaps, the reason for the high level of performance maintained by broadcasting organists. True, we still have to suffer fractures of rhythm due to changes of registration, but a certain type of player will never successfully negotiate this *pons asinorum*. If he could only hear himself . . . ! Apart from this there is little to criticise. The programmes are both comprehensive and well planned, and contain very little second-rate stuff.

Yet there is room for improvement in registration. Sir George Martin could often be seen strolling round St. Paul's during service, listening with critical attention to the effects of his instrument in various parts of the building, and most of us have followed his wise example. My private opinion is that a course of listening should be embodied in every student's curriculum, for it brings into play the critical faculty, and one learns at least what NOT to do. May one make this strong suggestion to the organist who is to broadcast, that he listen with all his critical attention to other men at the microphone?

The cathedral organ, the large parish church organ, and the cinema organ, with, occasionally, a town hall organ, cover the whole field: and it is patent that each has its pitfalls. It is, perhaps, doubtful if the various problems of registration will be successfully dealt with so long as the organist is playing to an audience *in situ* simultaneously with an ethereal host. Dr. Darke seems to have done so; indeed, he enjoys this prominence, that his are the only pedals which we are tolerably sure of hearing. One assumes the reason to be his use of 8-ft. pedal stops to an unusually great extent; but then other people may not use them for the best of reasons—that they are not there. A second cause of the success of his recitals is probably the lack of echo in the building; it is quite certain that the cathedral recital is handicapped by this possession, though it may be an asset responsible for much of the glamour which characterises the cathedral service. Dr. Darke's full organ, too, comes through with a definition which contrasts notably with the inextricable jumble of sound that reaches the listener from other instruments. Practice, or experience, makes perfect, and one may safely assume that Dr. Darke has made a comprehensive study of the requirements, and has discovered what does and what does not 'come off.'

One may with equal safety assume that a great many other players have not done so, and one hopes that the day is not far distant when it will have become a platitude that 16-ft. Pedal tone is quite inaudible alone, that Mixtures spell confusion, and that 8-ft. manual stops, together with a suitable 4-ft. and/or 2-ft., are the ideal. One is surprised at the small number of trios played; surely they are not all without other than a technical interest? May one also put in a plea for broad phrasing and less of the unbroken *legato*? This plea, however, is addressed to church players only.

The cinema organist has apparently foresworn the display of any such trait as *legato* playing, presumably in the fear that he might be mistaken for a renegade. And here one sees how wide a gulf separates the cinema player from the man whose outlook is based on the Cathedral tradition. Mr. Reginald Foort is possessed of a fine technique—as, indeed, are nearly all concert-players; appreciably ahead, I am inclined to admit, of the average best of church organists—and I was astonished to learn that his organ is only two-manual. But it seems to me that the reluctance of his left hand to hold a chord when it decently may becomes something of a nightmare of fidgettiness after a short time. I was also astonished to observe from a photograph in the *Radio Times* what a number of stops he has at command in his New Gallery Cinema organ: there have been half-hours when I almost feared his only solo stop was a mongrel derived from the mating of a vox humana with the glass of water and the straw with which certain intrepid optimists essay to imitate bird-calls. I should very much like to hear many of his other stops. For the rest, one can only contrast the physical labours which he achieves with the leisurely calm of a cathedral loft, and wonderingly acclaim the extent of his répertoire and the white-heat of his zeal. A great lesson to us votaries of the sacrosanct *legato* and its implications! How eagerly we embraced the opportunity for stretching our legs during a sermon, even though our playing periods were comparatively short!

One regret: A very certain thrill accrues to the player, and to the listener in only slightly less degree, from the sheer volume of sound upon which a large organ rides to a climax. Unfortunately, this thrill is completely lost over the ether. Further, the listener's ear is often so continuously strained to catch the pedal line that his enjoyment of broadcast organ recitals is at best a fractional one. Let us hope that Sir Oliver Lodge, or some similar genius, will shortly provide a remedy akin to that applied by the gramophone companies to this very defect.

## CONFERENCE OF CHOIRMASTERS AND CLERGY

An open discussion of exceptional interest was held on Saturday, July 7, at Southwark Cathedral Chapter House, on 'The Church Service—the Musical Ideal.' The Bishop of Woolwich presided, and opened the proceedings with an address of welcome. Despite the attractions of the countryside on such a brilliantly fine summer's day, there was an attendance of more than two hundred persons—about half of these being members of the London Society of Organists, the other half consisting of parish priests and interested members of the general public.

THE REV. T. P. STEVENS mentioned the events which had led up to the convening of the meeting, and the part which he had taken, as editor of the *Diocesan Gazette*, in publishing a report of a meeting held in the Chapter House towards the end of last year, at which dissatisfaction with the present state of Church music had been expressed. He went on to refer to the value of congregational singing. A few weeks ago he had visited Beauvais, and had found congregational singing in the Cathedral there a reality. The Mass was sung to simple plainchant, conducted by a priest with unostentatious movements of the hand, with complete success.

Mr. Frederic Leeds spoke in defence of professional choirs and of the use of music of such a type that congregations could not join in. Congregations, he said, derived much more benefit from listening to, than from attempting to join in, the singing. Unless people were properly trained, they could not expect to be able to sing. He thought that candidates for the sacred ministry ought to receive musical training, especially in the singing of their part of the services. Much had been said recently about the impression made by the music upon the passer-by who casually entered a church. But surely it was the regular worshipper at any given church for whom we must cater. One could not expect to drop in anywhere and always find familiar music in which one could join.

Mr. Martin Shaw remarked that the basis of a satisfactory settlement of the present difficulties must be compromise. There was a place for singing by the choir only—provided it be a good choir with a proper balance of parts—and sometimes the choir should be silent and let the congregation sing alone. Such simple items as the hymns were capable of varied treatment—some verses being sung by choir only (unaccompanied), some by congregation only, some by all in unison and with organ, some with descants, &c.—to the delight of all. As for the Psalms, if Anglican chants were regarded as unsatisfactory, and it was not practicable, for some reason, to use the plainsong tones, there remained the alternative method of reading the Psalms aloud and not singing them. This method should more often be adopted.

Capt. Francis Burgess said that some speakers talked of congregational singing as if it were a new thing. It existed—and the problem was satisfactorily solved—in the 5th century. There were four classes of plainchant: a very easy kind for the clergy (laughter), a somewhat more difficult kind for congregations, a still more difficult kind for choirs, and a very difficult and ornate kind for Cantors or soloists. Once upon a time, very long ago, there was a 'passer-by' who casually dropped in when the Psalms were being sung in a church (and being so long ago they were doubtless sung to plainchant). He was so much impressed that he became a convert to Christianity. This was St. Augustine. We had been told that the ability to sing could not be acquired naturally, but only after much instruction. This was surely just professional propaganda! (Laughter.) If this were unfortunately true, the singing master would have many more pupils. But it was not true. Nine persons out of ten had a fair singing voice by nature, and others could acquire it, excepting only mentally defective persons. The effect of singing by a large congregation was inspiring and uplifting in a manner which could hardly be described. In spite of individual imperfections, congregational singing could be a very high form of art indeed.

The Rev. W. P. T. Atkinson pointed out the need for Church music, including hymns, always to be chosen with careful regard to the Church's seasons and to the character of the Feast or service. All the music must fit perfectly into the liturgical scheme of things, the ceremonial, &c. Organist and priest should confer, so that all details might be worked out and settled in advance by mutual agreement, and carefully carried out according to plan.

Mr. E. T. Cook said he had hoped that Mr. Martin Shaw would give particulars of music which he could recommend as suitable. Much music at present in vogue was unworthy, and many persons and choirmasters were asking what suitable music existed which they could use instead. He (Mr. Cook) personally would like universal plainsong, with some of the polyphonic music of the 16th century. But there were places of worship where these ideals would be impossible of attainment. Good music of a simple type should be used. He also advocated choirs of women where, as was so often the case, boys were hard to get.

Mr. Coldrey said that he felt it to be his duty, as the seconder of the resolution of last November censuring the music of many of our churches, to explain that a declaration of war on organists in general had not been the intention. Music of an unsatisfactory type still persisted in many a church, whereas it had been given up as unworthy in every cathedral in the country. Nevertheless, ordinary parish churches should not seek to imitate the cathedral service. Simple music in which congregations could take their part was needed. Hymn-tunes in some collections were set too high to suit any voices except trained trebles; in the 'English Hymnal' tunes rarely went higher than D, which was high enough for most congregations.

Mr. Godfrey Sceats gave some experiences of congregational singing, and of the services generally, in French churches, from some of which he said we could learn much. Referring to the Te Deum, he said that the traditional setting—coeval with the words—was a little severe, and had never quite come to its own in the Church of England, but it yielded remarkably well to study and could, he knew from experience, be sung and valued by congregations.

Prof. Rogers, of King's College, London, said that the men studying under his guidance for the priesthood were all taught to sing. Only one in ten, as a rule, lacked musical ability. He invited any interested persons present to attend a service at King's College, and said he would welcome criticism and advice. The hymn-tunes had often to be transposed down for men's voices only, although they used the 'English Hymnal,' in which the pitch was not so high as in some other collections.

Several other speakers contributed to the discussion, which was resumed after an interval for tea and continued until half-past six.

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### National Federation of Old Cathedral Choristers' Associations

The annual Festival took place at Liverpool on June 15, 16, 17, about a hundred and forty members being present. The Festival opened with a reception by Messrs. Rushworth & Dreaper, who afterwards generously entertained the company at supper. Mr. Harry Goss-Custard then gave an informal recital on the Cathedral organ. On Saturday, a reception and lunch were given in the Town Hall by the Lord Mayor, Miss Margaret Beavan. Many other musical, social, and sight-seeing events made up a most enjoyable Festival.

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### St. Anne's, Soho

Mr. Eric Warr has been appointed organist and choirmaster at St. Anne's, Soho. Mr. Warr was a chorister at Manchester Cathedral under Mr. Sydney Nicholson, afterwards, at the age of fifteen, becoming organist at St. Andrew's, Manchester. He gained a music scholarship at Gonville and Caius College, Cambridge, in 1923, and the Stewart of Rannoch Scholarship in 1924, both of which he held for five years. He took his Mus. Bac. degree in 1926, and at the R.C.M. was awarded the George Carter scholarship for composition and organ.

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'There is nothing in the world like a boy treble. It beats all the women that ever were born. Little devils! And they don't know it!' So said the Prime Minister at a meeting of the Westminster Abbey Special Choir. The remark serves to remind us of the valuable work the gramophone has done in showing the public generally what an exquisite instrument a well-trained boy's treble voice is. There must be many thousands, especially among non-churchgoers, to whom such gramophone records as that of young Lough singing 'Hear my prayer' came as a revelation. Incidentally, the gramophone must have led to awkward questions on the part of congregations at churches where the boys' singing is bad. 'If Tommy

Lough can sing like that, why need our Tommy Brown produce mere noise?' Tommy Brown needn't, of course. He may never be able to sing like a Lough (mainly because the excellences of the Temple solo boy were not confined to mere voice), but without great difficulty he can be taught to use his voice in a musical way. Probably a set of three or four gramophone records demonstrating the commonest fault in boys' singing—the forcing-up of the chest register—and the simple exercises needed for its cure, would have sufficient sale to make the enterprise worth while. No voice responds more readily to treatment than that of the normal intelligent boy.

The public is mistaken in supposing that good boys' singing can be produced only from specially chosen material. There are many poor town and village churches where, thanks to the presence of a choirmaster blessed with plenty of tact and patience and a little skill (notice the proportions!), delightful boys' singing is the rule. Contrariwise, there are affluent churches with highly-paid organists (who are only nominal choir-trainers) and an ample supply of good natural material, where the singing is raucous and shrill. Now that the gramophone has shown congregations what's what, so to speak, they should ask their choirmaster for it, and see that they get it. (They must also be prepared to pay for it.)

The fortieth Festival of the Canterbury Diocesan Choral Union was held in Canterbury Cathedral at the latter end of June, when forty-one choirs, totalling over a thousand voices, took part. The music included a setting of the Magnificat and Nunc Dimittis, written for the occasion by Dr. Charlton Palmer, and three anthems—Gretchaninov's 'Holy, Holy,' Elgar's 'Light of the World,' and a selection adapted from Mozart's twelfth Mass. A notable new feature in a fine service was a procession in which the alternation of harmonies by the Cathedral choir, unison by the massed choirs and large congregation, and organ interludes, produced a wonderful effect. The Rev. C. P. Banks conducted, and the organ was played by Dr. Charlton Palmer.

The York Diocesan Musical Festival was held in York Minster in two sections, one for town choirs and one for country, about forty of the latter taking part. The two anthems were Boyce's 'Blessing and Glory' and Stanford's 'Oh, for a closer walk with God,' and the Canticles were sung to Gregorian Tones with faux-bourdons by Byrd. Large congregations attended, and the work of the combined choirs reached a high standard. Dr. E. C. Bairstow conducted, and Mr. J. L. Slater, deputy organist at the Minster, was at the organ. An address was given by Mr. Sydney Nicholson, who spoke concerning his Church Music School scheme.

At Westbourne Church, Glasgow, at a recital given by Mr. A. M. Henderson, the Westbourne Choir sang Henschel's 'Tantum Ergo Sacramentum,' for six-part choir and organ, and Dvorák's 'Sanctus,' for soprano solo and male-voice choir, from the Te Deum, Op. 103, two ancient hymns by Vulpius and Schicht, arranged by Henry G. Ley, and two pieces for unaccompanied choir by Ippolitov-Ivanov and Balakirev. Mr. Henderson played the Toccata from Widor's fourth Symphony, Chorale Preludes by Bach, Rheinberger, Stewart, and Goodhart, Mendelssohn's second Sonata, &c.

Messrs. Rushworth & Dreaper have just installed an organ at Fettes College, Edinburgh—a three-manual of thirty stops and twenty-three foot- and finger-pistons. Two opening recitals were given by Mr. W. Greenhouse Allt, his programmes including Bach's E minor Prelude and Fugue, Stanford's Fantasia and Toccata in D minor, Elgar's 'Imperial' March, Reger's Toccata in D minor, Chorale Preludes by Bach, Wood, Alan Gray, Darke, Brahms, &c.

As a sequel to the reconstruction of the Brighton Aquarium, the organ has been purchased for £42, and placed in St. Julian's Parish Church, Kingston Buci, near Brighton. The instrument was dedicated on July 11, when Mr. Guy Michell gave a recital, playing Pierné's 'Trois Pièces,' a Bach Fugue, Karg-Elert's Prelude on 'Nun danket,' &c. The organ has been renovated by Messrs. Morgan & Smith, of Hove, and has two manuals and nineteen stops.

A vocal and instrumental recital was given at Boston Parish Church on June 21, in aid of the Restoration Fund. Miss Dorothy Silk sang some Purcell and Bach, and took the solo in Mendelssohn's 'Hear my prayer' and Brahms's 'Ye now are sorrowful.' Dr. G. J. Bennett played organ solos and accompanied, and violoncello solos were given by Mr. Collin Smith. Dr. Bernard Jackson conducted. The Fund benefited by £82.

Mr. Lynnwood Farnam's many friends on this side of the water will be interested to hear that he will, during the autumn, commence a series of forty Bach recitals at the Church of the Holy Communion, New York. The programmes will include the whole of Bach's organ works. The Chorale Preludes will very largely be played in such a way as to coincide with the Festival or season for which they were composed.

A hymn-singing Festival was held at St. James's Church, Whitehaven, on June 28, when there was a large attendance of choirs from all parts of the Deanery. Mr. Sydney Nicholson conducted, and in the course of the proceedings alluded to his scheme for a School of Church Music.

Mr. Ralph Downes, late organ scholar at Keble College, Oxford, has been appointed organist of Princeton University, U.S.A., and sails at the end of August. A magnificent organ, containing about ninety speaking stops, has just been erected in the Chapel, itself a new and handsome building.

Messrs. Rushworth & Dreaper have recently built an organ for St. Machar's Cathedral, Aberdeen—a three-manual of thirty-nine stops and over twenty pistons.

RECITALS

Mr. M. Courtenay Boyle, St. Mary's Parish Church, Slough—Prelude and Fugue in D, *Bach*; 'Visione,' *Rheinberger*; Rhapsody in E, *Howells*.

Mr. S. Carlton Chantler, St. Katharine's, Uitenhage, S. Africa—Fugue in D minor and Prelude and Fugue in E minor, *Bach*; Fantasia on 'The King of Love,' *F. H. Wood*.

Rev. Stanley Mann, St. Luke's, Belfast—Sonata No. 3, *Mendelssohn*; Two Chorale Preludes, *Alan Gray*; Choral Fantasia on 'Darwell's 148th,' *Darke*; Allegretto, *Wolstenholme*; Concert Overture in C minor, *Hollins*.

Mr. W. Edward Kirby, All Saints', Clifton—Overture to 'Saul,' *Handel*; Toccata in F, *Bach*; Prelude, 'The Dream of Gerontius,' *Elgar*; 'In an old abbey' and Pæan, *Harwood*.

Dr. Hayward Scott, St. Mary's, Long Sutton—Fantasy Prelude, *Charles Macpherson*; Sonata No. 1, *Guilmant*; Fantasy on 'Babylon's Streams,' *Harris*.

Mr. Leonard J. Castle, St. Lawrence Jewry—Overture to 'Athalia,' *Handel*; Pièce Héroïque, *Franck*; Prelude and Fugue in E minor, *Raff*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Sonata in E flat and Prelude and Fugue in A minor, *Bach*; Fantasia in C minor, *Berens*; Finale (Sonata No. 5), *Rheinberger*; Concerto No. 6, *Handel*.

Mr. Edgar H. Daniels, Parish Church, Pontypridd—Sonata No. 2, *Mendelssohn*; Fugue à la gigue, *Bach*; Spring Song, *Hollins*; Allegro Vivace (Sonata No. 1), *Guilmant*.

Mr. Guy Michell, St. Anne's, Brighton—Overture, 'Occasional' Oratorio; Allegretto in B minor, *Vierne*; 'St. Anne' Fugue, *Bach*; Chorale Prelude, 'Now thank we all our God,' *Karg-Elert*.

Mr. C. S. Richards, Hexham Abbey—Symphony No. 5, *Widor*; Allegro (Symphony No. 2), *Borodin*; 5/4 movement and Finale ('Pathetic' Symphony), *Tchaikovsky*.

Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury, E.C.—Introduction, Air, and Variations, *F. E. Gladstone*; Voluntary in A, *Battishill*; Triumphal Hymn, *Bossi*; Album Leaf, *Ellingford*; Minuet and Trio, *Sterndale Bennett*.

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Two Chorale Preludes, *Bach*; Sonata No. 8, *Rheinberger*; 'Song of May,' *Jongen*; Installation March, *Stanford*.

Mr. J. M. Preston, St. George's, Jesmond—Prelude and Variations (Symphony No. 8), *Widor*; Double Fugue on 'Lauda Sion,' *H. Cuypers*; Passacaglia, *Bach*; Sonata No. 1, *Mendelssohn*; Fugue in F, *Krebs*.

Mr. W. J. Lancaster, Bolton Parish Church—Prelude and Fugue in B minor, *Bach*; Intermezzo No. 4, *Brahms*; Concerto No. 4, *Handel*.

Mr. N. S. Wallbank, Lancaster Parish Church—A *Bach* programme: Two Chorale Preludes, Toccata and Fugue in D minor, Adagio in A minor, Fugue alla Gigue.

Mr. H. Percy Richardson, St. Chad's, Far Headingley, Leeds—Choral No. 3, *Franck*; Postludium alla Toccata, *Karg-Elert*; Fantasia and Fugue in C minor, *Bach*; Scherzo in E, *Gigout*; Ronde ('Fire-Bird' Music), *Stravinsky*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Evening Song, *Bairstow*; Variations de Concert in E minor, *Bonnet*; Caprice de Concert, *Stuart Archer*; Sonata No. 3, *Guilmant*; Sonata No. 3, *Bach*.

Mr. Arthur E. Watts, St. Lawrence Jewry—Toccata and Fugue in D minor, *Bach*; First movement (Symphony No. 5), *Widor*; Prelude on Dundee,' *Parry*; Spring Song, *Hollins*.

Dr. Herman Brearley, Middleton Parish Church—Fantasia and Fugue in G minor, *Bach*; Minuet and Trio in E flat, *Mozart*; Pastorale, *Ravel*.

Mr. Ralph Downes, Christ Church Cathedral, Oxford—Four Variations on a Chorale, *Pachelbel*; Prelude and Fugue in A, *Bach*; Sonata No. 7, *Rheinberger*; Fugue in F sharp minor, *Buxtehude*; Symphony No. 3, *Vierne*; 'Symphonie de l'Agneau Mystique,' *de Maleingreau*.

Mr. W. Stamp, St. Clement Danes, Strand—Suite Gothique, *Boëllmann*; Villanella, *Ireland*; Chorale Prelude on 'Rhosymedre,' *Vaughan Williams*; Sketch No. 4, *Schumann*; Prelude and Fugue in E minor, *Bach*.

Mr. Maughan Barnett, Town Hall, Auckland, N.Z.—Prelude and Fugue in D minor ('Fiddle' Fugue), *Bach*; Sonata No. 1, *Harwood*; 'Pensées du soir,' *Ellingford*; Grand Chœur, *Guilmant*.

Mr. Ambrose Porter, Middleton Parish Church—Fantasia in F, *West*; An Easter Meditation, *Porter*; Sonata in C minor, *Howells*; Prelude, 'Kyrie, God the Holy Ghost,' *Bach*.

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APPOINTMENTS

Mr. Maitland Farmer, choirmaster and organist, St. Luke's, Redcliffe Square, S.W.

Mr. W. Harry Gabb, choirmaster and organist, Christchurch, Gipsy Hill, S.E.

Mr. W. J. Hunt, choirmaster and organist, St. Mary's, Haydon Bois, Essex.

Dr. H. L. Read, choirmaster and organist, Bowdon Parish Church, Cheshire.

Mr. Daniel H. Rogers, choirmaster and organist, Winchmore Hill Baptist Church.

Mr. H. Stubington, choirmaster and organist, St. Andrew's Parish Church, Presteigne, Radnorshire; and music master, Presteigne County School.

# The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Lady pianist (advanced) wishes to meet vocalist for mutual practice. Evenings only. Tufnell Park district.—E. E. C., c/o *Musical Times*.

Experienced first-class leader wanted for trio. W.10 district.—R. D., c/o *Musical Times*.

Pianist wishes to meet advanced violinist for mutual practice of classical music. 'Cellist available for occasional trio. Wimbledon.—Piano, c/o *Musical Times*.

Mezzo-soprano ballad singer wishes to meet accompanist for practice.—101, Belvedere Road, Upper Norwood, S.E. (near Crystal Palace).

Lady vocalist, L.R.A.M., wishes to meet pianist for mutual practice. Must be good sight-reader.—N. Robinson, 14, Belsize Crescent, N.W.3.

Lady pianist wishes to meet 'cellist or violinist to play together for mutual pleasure. Croydon district.—B. L. E., c/o *Musical Times*.

Baritone singer wishes to meet advanced accompanist for mutual practice. Mornings, and West Central district preferred.—Canto, c/o Mr. Clifton Cooke, 26, Guilford Street, W.C.1.

# Letters to the Editor

WESTMINSTER SINGERS

Sir,—Unfortunately, I was in the depths of the country when your June issue came out, and was not able to obtain a copy. In the July number there is some reference to a criticism by your Toronto correspondent on the Westminster Glee Singers, and also some remarks on the name and origin of the Westminster Singers and the similarity of the two titles.

May I, as a personal friend of Mr. Branscombe and as an old member of the 'Glee Singers,' point out that they are not 'a recently formed body,' &c., the first tour having been undertaken in the year 1900, the party including several adult members of the Abbey choir, also Madame Marie Hooton and Mr. W. Sterndale Bennett, the boys being the pick of those at Mr. James Bates's 'London College for Choristers,' amongst which were his sons Harold and Arthur.

This company toured every English-speaking part of the globe, and the name 'Westminster Glee Singers' is a household word in South Africa, India, and Australasia, and, contrary to the implication of your article, it would be the Westminster Singers who would be mistaken for the 'Glee Singers,' should they ever sing out of the confines of Great Britain.

I do not know what was said in the Toronto critic's notes about the singing and programmes of the company, but in the past Edward Branscombe has set out on these tours (this is the fourth *world tour*) with such high ideals as to the presentation of glees, madrigals, and part-songs that he has lost money for months on end until he gradually saw the necessity for making the programmes more acceptable to uncultivated ears by putting in some examples of the lighter side of vocal music.

He does not trade on the word 'Westminster,' his programmes give the name of the particular choir in which his people have sung, retaining the old title for the collective party.

If you have not had many other letters on this subject I should be glad if you would print this in fairness to Mr. Branscombe (who is touring with the party) and the many friends and well-wishers of the Westminster Glee Singers in England.—Yours, &c.,

H. Vincent Collier.

77, Bramley Road, W.5.

[It is not for us to settle the claims of the rival parties. Nevertheless, we cannot but ask the obvious question: If (as Mr. Collier says above)

Mr. Branscombe 'does not trade on the word "Westminster,"' why did he adopt it twelve years after it had been registered and used by another party of singers?—Editor.]

## 'IMPROVING' THE CLASSICS

Sir,—An arrangement, a transcription, or a re-harmonization when conceived by a creative mind is, as Godowsky points out, an entity which in its own worth may prove a masterpiece, and may even surpass the composer's original work.

On the other hand, it may be dull, clumsy, and generally inept (1). In your reply to my letter you cite examples of the latter species, assume quite gratuitously that I like them, and then accuse me of lack of musicianship.

I am concerned with Godowsky's version of the 'Moment Musical'; you introduce a laboured effort by Ornstein (2); so far from liking it, I was unaware of its existence until you drew attention to it. I mentioned Roger Quilter's arrangement of 'Drink to me only,' which, ironically enough, was highly praised in the *Musical Times* some time ago; you concentrate attack on Cyril Scott's version—a very different matter (3).

I spoke of Cyril Scott's 'Cherry Ripe,' which is generally admitted to be his most successful essay in this line; you ignore this and poke fun at 'All through the night' (4).

I submit, Sir, that this treatment is unfair, and gives a distorted view of an important subject.

Were the views expressed in my last letter entertained only by barbarians devoid of musicianship and a sense of style (myself, for example), discussion would be pointless.

Allow me, therefore, to quote Mr. Ernest Newman in the *Sunday Times* of April 22: 'After all, Schubert, untouched and untouched-up, is always available for us when we want him; so why not, meanwhile, spend ten minutes enjoying Godowsky? As his fine transcriptions of the Bach unaccompanied violin and 'cello Suites prove, *he has a remarkable faculty for drawing out of another man's work something that was not formally expressed by the man, but is really latent in the work*' (my italics) (5).

The point which so many people are either unable or unwilling to grasp, is that Godowsky's arrangement of the 'Moment Musical' and other works is in the nature of a *variation* so 'free' as to constitute an original work which must be judged as such—not by preconceived notions of musical morality.

I admit, however, that the word 'arrangement' is unsatisfactory in that it is frequently confused with 'transcription.' A better term would be 'Moment Musical,' *as seen by* Godowsky, or whoever else it may be.

Masterpieces such as Chopin Waltzes or Etudes are not likely to be supplanted either by Godowsky or anyone else. Even a masterpiece, however, loses interest when repeated remorselessly month after month, and I suggest that Godowsky, in providing us with alternative versions of these works, has performed a valuable service (6). Incidentally, his fifty-three studies on Chopin Etudes, combining, as they do, amazing resource, invention, and technical mastery, probably represent the culminating point in the development of the étude.

Turning to transcription, you state, 'many hold the view that a transcription should respect the harmonic scheme and style of the original.' Obviously a real (strict) transcription is, or should be, an attempt to transfer a work from one medium to another as accurately as circumstances may permit. Hence, the promiscuous introduction of extraneous matter is a procedure which should be condemned as dishonest and misleading. But the principle of so-called 'free transcription' is akin to that of the 'arrangement,' wherein it is so self-evident that the composer is giving free play to his imagination that a charge of 'harmonic alteration' is pointless. Clearly, a piece such as Rachmaninov's 'Liebesfreud' is *primarily* in the nature of a variation or fantasia on the original, and only *incidentally* a transcription.

'Free transcription' is undoubtedly a vague, colourless term, and for works of an extended and elaborate character such as this I suggest Godowsky's phrase, 'symphonic metamorphosis,' as being more appropriate.

You assert that 'nobody plays similar tricks with literary classics.' Is this true? Are not novels dramatized, dramas novelized, and both cinematised? 'Peter Pan,' during its production as a film, was submitted reel by reel to the author, who expressed himself as completely satisfied, despite its very 'free' treatment.

'Why,' asks Godowsky in his prefatory remarks on transcriptions, &c., 'should musicians be denied the privileges of comment, criticism, dissertation, discussion, and display of imaginative faculties when transcribing, arranging, or paraphrasing a standard work? Why should the literary man alone enjoy all the prerogatives? Shakespeare built his plays upon borrowed themes, and Molière said: "Je prends mon bien où je le trouve"' (7).

Coming to the question of re-harmonization of folk-songs and old tunes, it is regrettable that this subject is generally approached from a sentimental rather than a scientific standpoint. Composition as it is understood to-day is something more than a mono-melodic line, and neither antiquity nor simplicity can be regarded as satisfactory substitutes for harmony and polyphony. I am well aware that 'ability to plaster a simple old tune with luscious chords is very far from being a sign of progressiveness,' but I regard as equally undesirable the methods of most editors and arrangers, whereby good thematic material is completely anæsthetised by a repellent compound of diluted Mendelssohn and what Ernest Newman describes as 'the second lesson of a correspondence course on vamping.

On this point Cyril Scott has some pertinent remarks in his 'Philosophy of Modernism': 'The five-finger exercise species of accompaniments which delighted our forefathers can only strike us moderns as deplorable defilements of many a pleasing melody placed over them. That which is calculated to appear so unobtrusive becomes the very opposite by its excessive triviality. People forget that at the present day a melody in itself is insufficient to hold the pleasurable attention of serious musicians. It may be sufficient to hold the attention of the butcher's boy, but has no place in the concert hall. If this were not a fact, Donizetti would still be modern, or, at any rate, productive of pleasure instead of tedium.'

No objection is raised to the incorporation of folk-tunes into a symphonic structure by, let us say, Tchaikovsky, Dvorák, or Delius in his 'On hearing the first cuckoo in spring'; why, then, should pianists be content with the efforts of 'arrangers' as opposed to *composers*, such as Grieg in his Op. 66, or Roger Quilter in 'Drink to me only'?

Finally, the position of composers and performers in this connection has been so well expressed by Godowsky in the preface to his Schubert song transcriptions that I beg leave once more to quote therefrom: 'It is so easy for the critic to strike an attitude of authority when entrenched behind the power and influence of a publication. The poor artist is like a defenceless soldier facing a machine-gun. It is so easy to disseminate and propagate opinions which readily find an assenting echo owing to the safety in stagnant conventionality and moss-grown tradition' (8).—Yours, &c.,

Clinton Gray-Fisk.

32, Dorset Square, N.W.1.

[Mr. Gray-Fisk's letter arrived too late for insertion in our June number, and, as we explained last month, it had to be held over till the present issue. We take his points in their order, having numbered them in the letter for ease of reference.

(1.) That an arrangement, &c., may, so far as merit goes, be anything, from a masterpiece to an ineptitude,

is obvious. For example, we hear from a reliable critic that Godowsky's Bach arrangements are masterly, but we regard his version of the Schubert 'Moment Musical' as inept.

(2.) Our quotation from Ornstein's travesty of the Schubert piece was in type before Mr. Gray-Fisk's letter reached us—a fact which we made clear in our comments.

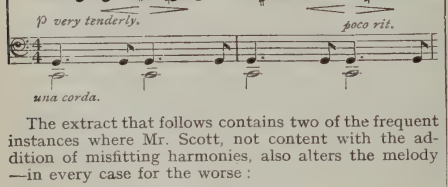
(3.) Mr. Gray-Fisk says that Quilter's arrangement of 'Drink to me only' was highly praised in the *Musical Times*. Quilter has published three treatments of this tune, and we cannot be sure as to which version allusion is made. Assuming it to be the most recent—an arrangement for pianoforte solo—we find the *M.T.* reviewer (not the present writer) saying in September, 1927:

> '. . . an arrangement, for pianoforte solo, by Quilter, of "Drink to me only with thine eyes," in which Colonel Mellish's tune takes on the gestures and accents of a typical Quilter song. The thing is rather a *pièce d'occasion*, and like many similar impromptus and extemporizations, is unfitted for the test of print and frequent performance. The arrangement has distinction of workmanship, however, as this composer's music generally has, and even those who find its flavour too luscious for their taste, will admit the skill with which the dish is cooked and served. Every note is in its right place, and the whole thing is thoroughly effective.'

There is high praise for the workmanship, but for little else. Quilter's accompaniment to this song the present writer described as 'a trifle oversweet' (*Musical Times*, November, 1921), and we should apply the same term to his arrangement for violin and pianoforte.

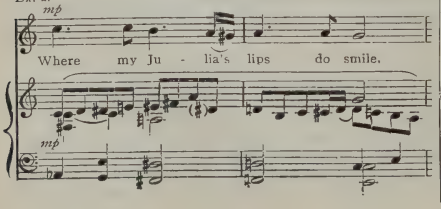
(4.) We concentrated our attack on Cyril Scott's version of 'Drink to me only' because it was the first example of his series to come to hand; we could find no copy of 'Cherry ripe.' As Mr. Gray-Fisk's commendation of the Quilter-Scott arrangements was general—he spoke of 'old tunes such as,' &c.—we were acting quite fairly in pillorying any one of them. However, we are delighted to take up the argument on the ground chosen by Mr. Gray-Fisk, and we have therefore obtained a copy of 'Cherry ripe.' Having got it, we are embarrassed by the wealth of evidence that it provides for our case; space for quotation being limited, choice is difficult. Let us lead off with the Introduction (marked 'Lingeringly'—though most normal musicians will prefer to get it over):

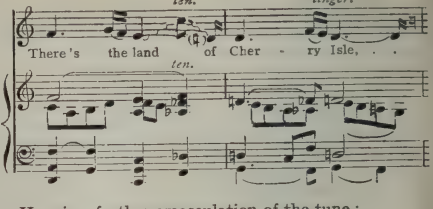
Ex. 1.




The extract that follows contains two of the frequent instances where Mr. Scott, not content with the addition of misfitting harmonies, also alters the melody—in every case for the worse:

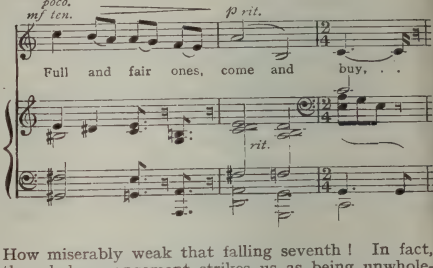
Ex. 2.




Here is a further emasculation of the tune:

Ex. 3.



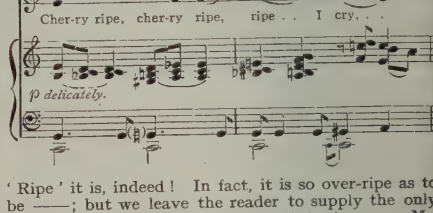

How miserably weak that falling seventh! In fact, the whole arrangement strikes us as being unwholesome, overloaded, and artificial. The life is taken out of the tune by the use of too many chords, and many of them are far-fetched and clumsily used, *e.g.*, the D flat chord in bar 3 of Ex. 2. *Portamento* marks abound, and repeatedly the term 'linger' occurs—a direction that most singers are far from needing; a more useful instruction would be 'get on with it.'

If Mr. Scott wished to do a good turn to this delightful old song he should have restored the original text. Instead, he has followed the unimaginative editors who seem to be unable to touch a poem without spoiling it. Herrick wrote:

> 'Where my Julia's lips do smile,
> There 's the land, or Cherry Isle,
> Whose plantations,' &c.,

—which is both sensible English and a pretty fancy. 'There 's the land *of* Cherry Isle' is neither. And the feeble line, 'Where the sunbeams sweetly smile,' is not Herrick's. The punctuation, too, is altered without justification. We apologise for taking up so much space with this song, but as Mr. Gray-Fisk brings it forward as a good example of the kind of tinkering he champions, we must, in self-defence, be comprehensive. We take leave of 'Cherry ripe' with a final quotation:

Ex. 4.




'Ripe' it is, indeed! In fact, it is so over-ripe as to be ——; but we leave the reader to supply the only fitting adjective. We are content to turn on Mr. Scott his description, and call his arrangement a 'deplorable defilement of a pleasing melody.'

(5.) Mr. Newman's opinion on any subject has our respect. We do not know whether his reference to the Schubert-Godowsky transcriptions includes the

'Moment Musical' that led to this correspondence. If it does, it merely shows that Mr. Newman likes something that we detest.

(6.) Certain classics *are* overplayed, as our correspondent says, but we differ as to the remedy. Instead of re-hashing them, why not give them a rest, and do a bit of exploring amongst the large amount of admittedly fine music that is neglected?

(7.) We repeat that 'nobody plays similar tricks with literary classics'—that is to say, nobody, *e.g.*, paraphrases Shakespeare in a manner analogous to the musical examples under discussion. The dramatization of novels is usually done by, or in co-operation with, the author of the novel concerned. In the cinematizing of a novel only the story is taken; the genius of the writer usually shows itself almost entirely on the purely literary side, and very little in the narrative (Dickens is an outstanding example of this).

(8.) We are not lacking in admiration of Godowsky as a great pianist who is also a great musician. Nevertheless, we hold that many of the chromatic and complex transcriptions of folk-song and other standard tunes of the type praised by Mr. Gray-Fisk show as much 'stagnant conventionality' as any other overdone phase of music; already some of them show signs of becoming as 'moss-grown' as the methods of Spohr—a composer with whom Mr. Cyril Scott and others of our chromatic 'moderns' have far more in common than they imagine.—Editor.]

## THE ETHICS OF BORROWING

[We have received from Dr. Eaglefield Hull a long letter, which purports to be an answer to the letter of Mr. Percy Scholes that appeared in our July number. Dr. Hull's letter, however, contains so many disputable points and actual mis-statements, and is so irrelevant to the issue raised by Mr. Scholes, that its publication would merely revive the controversy. We are therefore returning it to Dr. Hull for reconsideration with a view to inserting it in our next number.—Editor.]

## A 'STUDY' ORCHESTRA

Sir,—In your June number two years ago you were good enough to print a letter from me in which reference was made to a little orchestra organized for the *private study* of the Beethoven Symphonies and other worth-while orchestral works.

What measure of progress has been made since then will be suggested by the enclosed programme given before a small invited audience, as a sort of finale for the season's work.

It may be of some interest for me to say that we find our present combination of twenty-two strings, four pairs of wood-wind, and two horns quite effective and satisfactory, the ensemble providing a body of tone of considerable orchestral colour and sonority. Of course, we miss the trumpets and trombones on occasion, and, more often, the kettle-drums, but these are not convenient in a small room, and are not essential in practice.—Yours, &c.,

A. E. White.

508, Holly Lodge,
1210, Jervis Street, Vancouver, B.C., Canada.

[The idea of a small amateur orchestra got together for the purpose of studying, rather than publicly performing, the classics is a good one. The programme referred to by Mr. White consisted of the 'Magic Flute' Overture, a selection from 'Hansel and Gretel,' Schubert's Overture in B flat (a little-known work written in the composer's nineteenth year), and Beethoven's No. 8.—Editor.]

## A PLAYER-PIANO CLASS AT FESTIVALS?

Sir,—Surely the number of one-armed pianists is so small that it could not be worth while for any Festival to include in its syllabus a class for them, however much it may sympathise with them. Syllabuses are so crowded that there is rarely room for a new class; but in view of the increasing number of people who now play some form of player-piano, the big Festivals might consider introducing a class for them. This would probably bring in a fair number of older people who have never acquired a good finger technique, but have taken to the pianola comparatively late in life, and are getting a tremendous amount of pleasure out of their hobby. With some special arrangement for practice on the instrument selected (dealers would probably help by lending one), there is here the making of a first-class, exciting competition. Ernest Newman, in the old *Piano-Player Review* fifteen years ago, suggested the idea. So many more instruments are in use nowadays, and such good reproductions of excellent interpretations are to be had for study, that there must be sufficient pianolists to make a start worth while. Which Festival will lead the way?—Yours, &c.,

W. R. Anderson.

London.

## TONIC SOL-FA IN SCHOOLS

Sir,—May I, as an elementary schoolmaster of twenty-five years' experience, thank you for the position you have taken in your 'Occasional Notes' for July?

As a boy of eight years of age, I was able to read at sight very difficult passages. I have grave doubts if my ability would have been anything like so great if I had been taught Staff notation. Again, through the influence of my father, I was allowed to sing in Dr. McNaught's choir in the senior concert at the Crystal Palace, at the Tonic Sol-fa Jubilee, when I was ten years old, and I still have the notes of the 'Ear-Test' (I copied all the parts and played them when we got home) given to the five thousand working people who formed the choir. True, it was only an ordinary hymn-tune, but it appeared to stagger the huge audience when the choir stood up and sang it through at first sight. And although it is many years since Tonic Sol-fa was my only means of getting music—I have been a Church organist for over thirty years—I still think in terms of that system, which so clearly shows the inter-relationship of keys and the significance of the intervals of the scale. Transposition, playing from ear, improvisation—all those matters which are musicianly as opposed to scholarly—are (relatively) easily achieved by this despised system. Every choirmaster will agree that his 'safe' readers are Sol-faists, and many a business-man-organist has envied me the power to 'play the voice parts' from Tonic Sol-fa. One grips the whole process of the composer's thought so easily with 'this d r m business'! And, of course, in my school work, where at the most one has two lessons per week, totalling ninety minutes, the system which so easily gave the working man of fifty years ago the Open Sesame to the treasures of music is the only one possible if anything worth doing is to be done in the elementary school.—Yours, &c.,

F. H. Lill.

297, Wanstead Park Road,
Ilford, Essex.

## 'TURKOMAN MUSIC'

Sir,—It was with pleasure that I saw a review of the joint work of Uspensky and Belaiev on 'Turkoman Music' in your July issue. May I remark, however, that from the English title which your reviewer gives this work, one would not suspect (except for the fact that it was published at Moscow) that it was in Russian, and therefore beyond the reach of most Britishers.

One point that is of interest to British folk (it was missed by the reviewer) is that Prof. Belaiev pays a big compliment to our own musico-orientalist, Dr. Henry George Farmer, whose ideas and writings the learned Professor borrows, with acknowledgment.

May I also take this opportunity to ask information about a work by Dr. Farmer—'The Organ of the

Ancients: From Eastern Sources,' highly praised by Canon Galpin in the new Grove's 'Dictionary'? It is mentioned as being in the press in 1926, but I have been unable to trace its publication.—Yours, &c.,

ORIENTALIST.

## ARMCHAIR *v.* CONCERT-HALL

SIR,—Permit me to endorse the remarks of a 'Mere Listener' in the *Musical Times* June issue, where, in the wireless notes, he expressed the view that probably the concert-hall is not the best medium for listening to music.

My own experience, both in regard to symphonic and chamber music, is that when personally attending a performance, the movements of the players and the full lighting and general atmosphere of the hall, tend to distract attention from the actual musical sounds.

All music of a high level requires an 'attitude of mind,' and the average concert-hall atmosphere, it must be admitted, is not conducive to this. It appears to me that the best way of listening is to be in a position of absolute physical comfort, in a quiet and softly-lit room, with a pair of head-phones as the medium. To the confirmed concert-goer, this will seem the last word in eccentricity, but in reality it is a great aid to concentration. I can imagine the critics scorning wireless transmissions as being nothing like the original performance, but without exaggeration it is quite true to say that the B.B.C. technical staff has made very great progress during the last three years, and the transmissions to-day are of a consistently high level, the orchestral timbres and bass instruments coming through with great clarity, and in the matter of chamber music the effect is that of being in the studio with the players. Unfortunately, many people do not know of the first-class reproduction which is now broadcast, and therefore do not trouble to obtain receiving apparatus worthy of the music—hence the banal sounds often to be heard from cheap loud-speakers.

Speaking purely from the appreciation standpoint, I find that wireless, properly and efficiently used, is the listening medium *par excellence*.—Yours, &c.,

13, Cornwall Road, Coventry. J. HATCHER.

## *DAILY EXPRESS* NATIONAL PIANO-PLAYING CONTEST

SIR,—The Grades in the above are of four degrees, namely, A, B, C, and D, the first for candidates of eighteen years and upwards, and the latter from eight years to eleven.

Though the contest is likely to encourage the art of pianoforte-playing, the grading is far from ideal. This contest is open to every person of British nationality, and among them are numerous professionals, diploma-holders of the R.A.M., R.C.M., T.C.L., &c., who have a very great advantage over the amateur if they enter for this contest. I consider that all qualifications should have to be stated on forms of entry, otherwise it will be farcical.

I should be extremely interested to know the opinions of fellow-readers of the *Musical Times* on this subject, although for some little time I have been expecting the Editor himself to make some comment upon this contest in his columns.—Yours, &c.,

'Glendale,' South Lane, New Malden, Surrey. LESLIE A. W. SHEPHERD.

## THE HARD CASE OF THE WOMAN COMPOSER

SIR,—Owing to the fact that my last book has sometimes been handed over by editors to their musical critics (inevitable, perhaps, yet rather like clapping the judge's wig on the defendant's head!), I have come across more than one instance of what I will venture to call not digging deep enough into the question I raised.

Musical specialists are fond of adducing women's success in literature as triumphant proof that my contention as to what happens in the music world is all moonshine. But, as I have pointed out in those pages, nothing can prevent a woman from writing a book, and once she has found a publisher nothing can prevent the public from reading that book. Songs (to answer, in passing, a remark I saw in that *Musical Times* review) are almost as easily launched—which is why women have been able to make their songs known—but as regards the larger forms of the art, music depends entirely on the good offices of conductors and committees. And these can, and do, withhold from the public the chance of hearing works they see no good reason for producing.

There is nothing like a concrete example. In this, my jubilee year, my Mass will be heard some four or five times. Now will you tell me, Sir, how it was possible for the public (who, as Dr. Johnson remarked, are the only people that matter) to form a judgment on this work during the thirty-three years in which not a single conductor in England could be persuaded to produce it?

Or take another typical instance—of to-day. At Southwark Cathedral you may listen to every modern English composer—with one exception! Frequenters of these fine concerts have often asked me why nothing of mine is ever done there. I do not know; but there is the fact!

One word more. Having by chance stepped into the world of letters, it is only natural, given human nature, that certain of the musical faculty should point to any literary success I may have had as obvious proof that letters and not music is probably my true bent. Be it so! I do not even ask such to make the mental effort indicated above, of realising that a non-performed composer and a writer of books are in a slightly different situation as regards the public, and that the latter requires the goodwill of *one person only*—a publisher!

All I humbly ask is that, in future, when an English female composer of talent comes along, she should fare neither better nor worse than our men—say, Bax, Vaughan Williams, Holst, or anyone else. That is, when they have emerged from the dark, fierce, lonely struggle that is the lot of all individual thinkers (in England this will happen when they are about forty), let their work be neither incarcerated nor besmeared with sex-labelled patronage, but be accepted fairly and squarely, and flung upon the tide, such as it is, of English music.—Yours, &c.,

ETHEL SMYTH.

[We began our notice by admitting that there are grounds for Dame Ethel Smyth's complaints; but we added that the grounds are less than she imagines, and we supported this view by arguing that no musical composition by a woman had ever been shelved *because of her sex*. Further, we still hold that every example of neglect of Dame Ethel's larger works could be paralleled by instances of neglect of equally good work by male composers. Dame Ethel's point as to the difference between a composer and a writer of books is a good one. As to the Mass, we find it hard to believe that any conductor would 'withhold' from the public a work which the public showed anxiety to hear.—EDITOR.]

## RECONSTITUTION OF THE I.S.M.

SIR,—I have read your leading article on this subject in the July *Musical Times* with much interest.

As an amateur I have been particularly struck by that portion headed, 'The Society and the Amateur.' Enthusiastic amateurs—and I claim to be one—are quite as much interested in forming an educated public opinion in musical matters as are professional musicians, and I think it is a matter for regret that the Society does not as yet see its way clear to admit them to membership in even a modified form. I agree with you, Sir, when you say that the union of the experience

of the professional with the enthusiasm of the amateur is so important as to call for a more definite step on the Society's part in the near future than that of waiting for the formation of a purely amateur organization corresponding in size and scope to the purely professional society—which would mean waiting a *very* long time!

I am not sure I agree that the best method to be pursued would be to affiliate organizations such as choral societies to the I.S.M. I feel that more could probably be done by admitting individuals to some form of membership, all of whom would be enthusiasts or they wouldn't want to belong to the Society, and many of whom are not members of such societies as you mention, but who would be glad to join an organization like the I.S.M., being in entire sympathy with its objects. I should have thought such members would be a source of strength.

Your remarks about Dr. Malcolm Sargent's advocacy of a more definite fusion of the amateur and professional elements are most interesting. I know Dr. Sargent very well (we amateurs of Leicester and district owe him a very deep debt of gratitude for what he has done for us), and the fact that he advises this close co-operation between professional and amateur is encouraging, for no one in my experience can carry such co-operation into practice more successfully than he.

I am writing in the hope that others may take up the subject and perhaps put forward some scheme of a practical nature which the I.S.M. will feel they can accept as helping us all forward towards the goal we are striving to reach.—Yours, &c.,

Hampton Lodge, Stoneygate, Leicester. L. V. WYKES.

## WOBBLING B.B.C. SINGERS

SIR,—May I be permitted to pipe in another true note with that of your correspondent Mr. E. A. Shaw?

Is this perpetual tremolo a vice, or a disease, or 'swank'? If a vice, it should be stamped out at once. If a disease, there are surely many Mus. Doc.'s who should hail it as fine material for prophylactic team work. If 'swank,' that can be remedied by not engaging those artists whose singing voices are perpetually broken with (?) emotion.

Speaking as a medical man, I say that this disease, if disease it be, is getting serious. Is it a form of musical Paralysis Agitans, Imported Ague, of Habit Spasm? That it is 'nothing more than the natural vibration of the singing voice, intensified by the mechanism of transmission and reception,' is 'all my eye and Betty Martin.' And we are not all Horse Marine receptionists.

If the disease is infectious, what will happen to our English chorus singers? And if it spreads to the orchestra, and principal oboe starts to fix a vibrating shutter to the bell of his instrument before playing an obbligato in a Bach Cantata, then—but, oh! Mr. Editor, it is too awful to think of.—Yours, &c.,

COUNTRY DOCTOR.

## THE FIRST BALLAD OPERA: ALLAN RAMSAY'S 'THE GENTLE SHEPHERD'

SIR,—In my article under the above heading in the June issue of the *Musical Times*, I endeavoured to show that Allan Ramsay's 'Gentle Shepherd' (1725) may be regarded as the first of ballad operas. This view is also held by Mr. Jeffrey Mark, in the article on 'Ballad Opera' in the new 'Grove' (vol. 1, p. 206), who writes as follows: 'Actually in point of time, "The Gentle Shepherd" of Allan Ramsay, which appeared three years before "The Beggar's Opera," must take place as the first ballad opera. This is a Pastoral Play with the lyrics adapted to well-known Scotch tunes.' This view is also supported by the late Frank Kidson in the new 'Grove' (vol. 2, p. 365), under the article 'Gentle Shepherd.'

I now learn from my old friend Mr. W. J. Lawrence, one of the greatest living authorities on the history of the drama, that this view is untenable, and that Gay must be accorded the credit of the first ballad opera. Mr. Lawrence writes: 'Neither "Patie and Roger" nor "The Gentle Shepherd" when first published had any songs; they were merely Pastorals, and not intended for the stage. "The Beggar's Opera" was performed at Haddington, Edinburgh, in October, 1728, by a boys' troupe, and, at the request of the boys, Allan Ramsay, in emulation of Gay, added songs to his Pastoral, when the boys acted it in January, 1729.'

As stated in my previous article, 'The Gentle Shepherd,' with songs added, was acted by 'a set of young gentlemen' at Taylors' Hall, Edinburgh, as an afterpiece to 'The Orphan,' on January 22, 1729, for which Ramsay supplied an Epilogue.

Mr. Lawrence adds that the third edition of the 'Gentle Shepherd' (1729) has no songs. As a fact, the songs had been first published in vol. 2 of the 'Tea-Table Miscellany.'

Thus, although Ramsay gave a lead to the genre which culminated in ballad opera, yet the credit for producing the first ballad opera must be accorded to John Gay, with his 'Beggar's Opera,' which had its *première* on January 29, 1728, at the theatre in Lincoln's Inn Fields.—Yours, &c., W. H. GRATTAN FLOOD.

## AN OBITUARY SLIP

SIR,—From my youth upwards I have been a constant reader of the *Musical Times*, from which I have received interesting and profitable information. One of its strong points is accuracy. I am, therefore, the more surprised that you have included an Obituary notice of a successor of mine at the fine old Parish Church of Grinton, wherein a correspondent speaks of me as one who has departed this life. It is true that I have retired from all professional duties, but I am still a reader of the *Musical Times*.—Yours, &c.,

56, Woodlands, Golders Green, N.W.11. W. CRESER.

[The obituary notice was contributed by a relative of the deceased, and was printed substantially as it was received. The reference to Dr. Creser as 'the late' escaped our notice. We make our sincere apology to the Doctor for the slip.—EDITOR.]

## ORGANISTS' LONG SERVICE

SIR,—In the June number of the *Musical Times* you had an interesting article on the length of service of our Cathedral organists, in which the name of my father, Dr. Henry Edmund Ford, late organist of Carlisle Cathedral, appeared, with a period of service of sixty-seven years.

Perhaps the following facts might also interest your readers. My father was taught by Dr. Ralph Banks, organist of Rochester, who served there for fifty-one years. During the last two or three years of Banks's life my father acted as his assistant, and, after his death, as deputy organist for a short time until Dr. J. L. Hopkins was appointed. My father was then appointed organist of Carlisle in February, 1842, at the age of twenty, and died in November, 1909, after holding the post for sixty-seven years and eight months.

Thus the two organists, master and pupil, served consecutively in the two Cathedrals of Rochester and Carlisle for a period of over a hundred and eighteen years.—Yours, &c., H. D. FORD.

Thursby, Carlisle.

## MISUSE OF A DIPLOMA

Sir,—I beg to draw your attention, if I may, to the following matter.

I was recently passing a local cinema, and noticed an L.R.A.M. Pianoforte (Performer's) Diploma exhibited at the entrance. I read that the holder of the diploma (a blind pianist) was to take part in the programme. Out of curiosity I went in to hear him.

Following a pseudo-extemporisation built largely on the introduction to the Beethoven Pianoforte Sonata, Op. 13 (itself introduced by a deafening 'drum-roll,' which even Beethoven, with his wonderful force of expression, must have forgotten), an announcement was made by the pianist: He would play and sing a fox-trot—one of his own composition.

I did just catch the words of the first line as I fled from the theatre: 'You know as well as I do'!

Whilst realising the boon of such employment to a blind man, is there no ruling to prevent such gross misuse of the signature of the Principal of the Royal Academy of Music, which, of course, was to be seen on the diploma exhibited?

May I add that the announcement in your columns of the reconstitution of the I.S.M. is a most welcome one? May all members of the music profession realise the importance of 'a society that will both safeguard its interests and assist in the advancement of the art.'—Yours, &c.,

'Royal Collegian.'

## THE NATURE OF HARMONY

Sir,—I have been much interested by Dr. Shirlaw's articles on the major and minor scales, and in the discussion which they have evoked. In his article of January last, Dr. Shirlaw, speaking of the problem of the minor harmony, or scale, says that 'the better it is understood, the more improbable does its solution become, and the more probable does it appear that the features of this musical Sphinx will look out on the future, as on the past, inscrutable, eternally baffling.' Two months later he speaks of the 'mysterious "downward construction" of the minor harmony that has so long baffled every musician and scientist who has investigated the problem,' seeming, thereby, to suggest that he has arrived at its solution.

I am not entering into the discussion, but I should like to draw attention to a writer of last century who has anticipated the line Dr. Shirlaw takes, and who has worked it out with much definiteness. I refer to a book of a somewhat unusual kind—'The Scientific Basis and Build of Music,' by Dougald Carmichael Ramsay; edited by the Rev. John Andrew, and published by Marcus Ward & Co., Ltd., London, 1893. Mr. Ramsay died in 1891, in his seventy-third year.

A passage headed 'Nature's "Inverse Process" for the Minor Genesis' will be found apposite and illuminating, though of necessity it must be much condensed. Taking *f* as the true generator of the scale of *c*, the subdominant chord comes out as *f*1, *c*3, *a*5. This process Ramsay repeats for the tonic chord and for the dominant chord, counting from *c*3 and *g*9 respectively, the full process being as under:

*f*1, *c*3, *a*5, *g*9, *e*15, *d*27, *b*45.

'Thus,' he says, 'is evolved the true major scale.'

Proceeding, Ramsay asks, 'How are we to get the true minor scale?' After a reference to Nature's economical employment of 'one system of proportion in two different ways,' by which is revealed to us the 'inverse process for the discovery of the minor scale of notes,' he tells us that this process is 'by the primes and method which produce the key of C itself'—that is, we must start from *b*45, 'the last-born of the notes for the major scale,' and *divide*, as we had formerly multiplied, by 3 and 5. 'Making *b*45 our unit, as *f*1 was our unit for the major, let us divide by 3 and 5 for a root and middle to *b*, as we multiplied by 3 and 5 for a top and middle to *f*.' This, Ramsay shows, will give us the minor chord *e g b*. Following this same procedure, and dividing *e*15 by 3 and 5, we obtain the minor chord *a c e*. Going through the process a third time, we have the lowest of the three minor chords—*d f a*.

But the *d* of this last triad calls for special notice. *a*5 divided by 3 gives *d*1⅔. To make it easy to compare this with the major *d*27, Ramsay multiplies 1⅔ four times by 2 to bring it up to the level of *d*27, and we then 'find this strange fact, that is it a *little lower* than the major *d*. The two *d*'s are at the centre of the dual system, but the centre of the system is neither in the one *d* nor in the other, but at an invisible point between them, like the centre of gravity in a double star; for the minor *d* is pushed a little below the centre, and the major *d* is pushed a little above the centre of the two modes of the system.'—Yours, &c.,

29, Hillhead Street, Glasgow, W.2. J. K. Findlay.

## HE TOOK US SERIOUSLY!

Sir,—The July *Musical Times* rebukes the *Dominant* for its jocular tone in writing about music. Is humour then unconscious of itself? I buy the *Musical Times* each month for the sake of its piquantly witty treatment of musical subjects. Moreover, I suggest that the trouble with musicians is that they treat music too seriously for its nature. Blitheness of spirit is the measure of music's vitality. Let the serious man go to his banks and his bonds, but the musician belongs to Bohemia.—Yours, &c.,

Belfast.

[When, tongue in cheek, we advised the *Dominant* to behave with due gravity when discussing so serious a topic as music, we hardly dared hope that a reader would walk into the trap! Out of consideration for our correspondent's feelings we suppress his name and address, and we hope his supply of 'blitheness of spirit' will enable him to join in the laugh against himself.—Editor.]

## A PROGRAMME WANTED

Sir,—Can any of your correspondents recall the programme played by Mr. Lemare upon the four-manual organ at Trinity College, alluded to in your recent issue?—Yours, &c.,

Marple. W. Frost.

## MEMORISING CHORAL WORKS

Sir,—At the risk of being stupidly statistical, I should like to put to your readers a problem which has been worrying me for some time. I am a member of a choral society giving two concerts each season. For each concert we have about fourteen rehearsals lasting an hour and a half each, *i.e.*, about twenty-one hours of rehearsal. The concert lasts two hours, but when the time occupied by orchestra, soloists, and interval is deducted the singing time of the choir is only about forty-five minutes. In other words, for each minute of singing by the choir there are twenty-seven minutes of rehearsal. Now why do we never know that music by heart? Is it because we do not try, or because a ratio of twenty-seven minutes of rehearsal to one of performance is insufficient? Do amateur choral societies ever make the effort to memorise their music? If so, what is their method? Do they work on a definite plan? Do they find the mental effort a strain on their weaker members? Do they find their singing is improved and is better appreciated? Do they find a ratio of twenty-seven to one is sufficient? And, above all, do they ever break down?

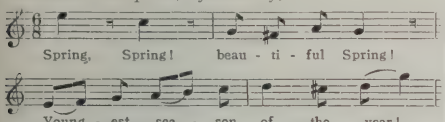
As I contemplate advocating at our annual general meeting that we should only sing at concerts the music we know by heart, I should be grateful for any experiences of your readers in this connection.

There is no question, I suppose, that a choir which watches its conductor with both eyes without spectacles is likely to sing better than a choir with one eye on the music and one on the conductor.—Yours, &c.,

Pantiles, E. R. Scovell.
Beaconsfield.

### CONDUCTOR WITH BACK TO ORCHESTRA

Sir,—If not too late I should like to comment on the mention (May issue, p. 437) of an illustration showing Johann Strauss conducting with his back to the orchestra. I believe Jullien, who conducted Promenade concerts in London in 1857, was one of the first to adopt this practice. I remember Jules Rivière (the founder of the firm of Rivière & Hawkes) following the same method as conductor at Llandudno about 1890. He had a red velvet armchair with his initials in gold on the back, in the middle of the orchestra. He was the composer, by the way, of—




in 'Babil and Bijou,' a great popular success of 1872. I remember hearing the tune sung: it is now, I suppose, quite forgotten by the younger generation.—Yours, &c.,

R. H. Whall.

### RAMSAY AND GAY

Sir,—Dr. Grattan Flood's article is very interesting, but I think it should be pointed out that the first edition of 'The Gentle Shepherd' does not contain the songs. Even in the 1729 edition the songs are absent. A note therein reads: 'N.B.—The proper Places of the Songs printed in the Second Volume of the Tea-Table Miscellany, made for the Pastoral when acted by some young Gentlemen, are all noted at the Foot of the Page.' The question arises—Are these songs in the first edition of the second volume of the 'Tea-Table Miscellany,' presumably published in (and possibly dated) 1725? The only known copy of the first edition of the first volume went recently to America; the only known copy of the first edition of the third volume is in the collection of Mr. Andrew Gibson, of Belfast (Ramsay's latest and greatest biographer); but where is there a copy of the first edition of the second volume, to settle questions of date and content? It is curious to note that 'The Gentle Shepherd' has never been printed correctly according to the explicit instructions of the author, who requests the excision of certain lines rendered redundant by the introduction of the songs. Access to the unlocated second volume of Ramsay's 'Miscellany' might indicate that 'The Gentle Shepherd' had been acted with the songs even earlier than January 22, 1729.—Yours, &c.,

Davidson Cook.

### SONG FOUND

Sir,—I notice in your June issue you invite readers to assist in tracing a song beginning 'My father has forty bright shillings.' It seems to be of rare occurrence in the old song books, but I find it in the second edition of 'The Scots Nightingale,' 1779, p. 239. A copy of the song is appended. It may be in the first edition of the book, but British Museum and all other copies known to me are like my own—'Second edition.' Yours, &c.,

Davidson Cook.

'My father has forty good shillings,
Ha! ha! good shillings,
And never had daughter but I;
My mother she is right willing,
Ha! ha! right willing,
That I shall have all when they die.

'And I wonder when I'll be marry'd,
Ha! ha! be marry'd,
My beauty begins to decay;
It 's time to catch hold of somebody,
Ah! somebody!
Before they all run away.
And I wonder when I'll be marry'd.

'My shoes they are at the mending,
My buckles they are in the chest;
My stockings are ready for sending,
Then I'll be as braw as the rest.
And I wonder, &c.

'My father will buy me a laddle,
At my wedding we'll have a song;
For my uncle will buy me a craddle,
To rock my child in when it 's young.
And I wonder,' &c.

### ERRATA

Dr. A. T. Froggatt writes to point out that in line 6 of his letter on 'The Nature of Harmony,' in our July number, in the sentence, 'it would be as reasonable to deny that *c-e* on the pianoforte is not a major third,' &c.,' the word 'not' crept in by mistake.

And here is another slip: In his letter on 'A Beethoven Dissonance,' Dr. E. T. Sweeting wrote 'bald and arid use of a thirteenth and eleventh,' not 'bald and acid.' We apologise to both correspondents.

## Sixty Years Ago

From the *Musical Times* of August, 1868:

The admissions to Herr Hagemeyer's concert, on July 1, arrived at our office on the 2nd. We scarcely see the necessity for the concert-giver to tell us why the faculty of music was bestowed upon mankind, on the fly-leaf of his programme; nor do we find that his desire to 'promote musical progress' is carried out in the selection of compositions at his Concert. Young students should have good music placed before them; and if Herr Hagemeyer be desirous, as he says, of soliciting the co-operation 'of all persons interested in the progress of musical education,' he must bear to be told that presenting two tickets of admission to every purchaser of his 'Grand Valse de Concert' is scarcely an effectual method of furthering his object.

*Exeter Hall.* A Monthly Magazine of Sacred Music. No. 6, vol. 2. July.

The contents of this number, musically speaking, are quite equal to those we have already seen; but we must protest against the principle of making a pianoforte piece sacred by christening it with a religious title. The 'Meditation' called 'The Sabbath Eve,' by Mr. H. Parker, is a graceful little melody, which may fairly take its place amongst the unpretentious pianoforte pieces of the day; but it has no more to do with Sunday evening than with Monday morning, or Tuesday afternoon; and we feel it a duty to raise our voice against appealing to the taste of those persons who would shrink from playing a heavenly slow movement of Mozart or Beethoven on Sunday, and contentedly linger over Mr. Parker's 'Meditation,' because it is published in a sacred magazine, and entitled 'The Sabbath Eve.'

'Tre Pol and Pen,' the Cornish Annual for 1928, contains an interesting article by Dr. Ralph Dunstan on 'Cornish Christmas Carols.' Sir Arthur Quiller Couch, Compton Mackenzie, and other well-known writers, contribute stories and articles, the result being a florin's-worth calculated to appeal to many besides natives of 'the Delectable Duchy' (London Cornish Association, 'Penquite,' Wharncliffe Road, S.E.25).

## ROYAL ACADEMY OF MUSIC

There were several interesting features in the programme of the chamber concert given in the Duke's Hall on Wednesday, June 20. Miss Helen Gaskell, the talented young oboe player, a pupil of Mr. Leon Goossens, with Miss Dorothy Manley at the pianoforte, gave an excellent performance of 'Les Deux Faunes du Bois des Pins Bleus,' by Jean le Poidevin, a student. It is a legend of Guernsey, and is both quaint and effective. Miss Lesley Duff has a very pretty voice, and sang with much charm three songs—'City of Chow,' 'Drifting,' and 'Trysting Time,' from 'A Lute of Jade.' The composer, Kathleen Tapley, is also a student, and shows promise. It was, however, a distinctly original effort, the accompaniment being for two violins, viola, 'cello, and oboe. Miss May Davies has a good voice, and she sang Saint-Saëns's 'La Cloche' very well indeed. A male string quartet gave a fine performance of the first and second movements of Debussy's Quartet, Op. 10. A Quartet in G minor, Theme and Variations, by Ethel Winfield, a student, though not profound was charming, and this again was well played by a mixed quartet.

The opera week (July 9 to 14) at the New Scala Theatre was a great success. To present three operas in one week (seven performances)—'Carmen,' 'Madame Butterfly,' and 'The Mastersingers'—is no mean feat for any recognised organization, but for students it was a great adventure, and in theatrical parlance all three 'got across.' The orchestral playing was throughout of an exceptionally high standard, and Mr. Julius Harrison is to be heartily congratulated. From my point of view, the best playing was in 'Carmen.' I heard some criticism about the tempi, but 'Carmen' to be effective must be taken fast, and the playing and the distinct diction under these circumstances was a triumph for everybody concerned. The Academy is fortunate in possessing two Carmens and two Sachses, all four being first-rate artists. Miss Valetta Iacopi and Miss Olive Darby are both good actresses, and the former gave an especially full-blooded interpretation. Mr. Edgar Elmes will have gained infinite benefit by playing Hans Sachs in public. He has a good voice, and although he lacks dignity dramatically, it will come. Mr. Arthur Fear's Hans Sachs is well known; it is quite an extraordinary conception for so young an artist. He was also a properly truculent Escamillo, and sang the Toreador song with point. In 'Butterfly,' he made the thankless part of Sharpless something quite good by his singing and personality. Miss Jean Kemp was a charming Cio-Cio-San, and the same remark applies to Miss Lesley Duff's Micaela. Both these young artists have not only pretty voices, but sing well. The weak spot was in the tenor department, but tenors are notoriously difficult to find, and, apparently, especially so nowadays. The Apprentices in 'The Mastersingers' were a joy. They were a thoroughly mischievous lot, and not mere stage hands. The Mastersingers were vocally above the average, and on Saturday night it is of interest to record that with the exception of David, the principals were all pupils of Mr. Thomas Meux, who was a well-known Mastersinger in the days of Dr. Hans Richter.

Mr. Robert Radford has been appointed Professor of Singing at the Academy. I congratulate him and the institution. F.

The following awards have been made: Cuthbert Nunn prize (composition) to Dorothy Maud Smith (London); Alfred J. Waley prize (violin) to Sidney A. Griller (London), Adna Ryerson being highly commended, and Jacqueline Townshend commended; Matthew Phillimore prize (male pianists) to Eric Brough (London); Sir Edward Cooper prize (ensemble playing) to Jack O'Brien (1st viola), Sidney A. Griller (2nd violin), Philip Burton (viola), and Stephen Blythe ('cello), Herbert Powell, John Hamilton, Adolph Borsdorf, and Kathleen Jacobs being highly commended; Charles Lucas prize (composition) to Ethel M. Winfield (Cowes, I.O.W.), Marjorie Corker being commended; Walter Macfarren prize (female pianists) to Margaret Good (London), Muriel Warne being very highly commended; Walter Macfarren prize (male pianists) to Frank Britton (London); Julia Leney prize (harp) to Hope Hanson (Birkenhead); Janet Duff Greet prize (female pianists) to Muriel G. Crowther (London); Frederick Westlake Memorial prize (female pianists) to Hilda Bor (London), Inez Tognolini being highly commended; Albanesi prize (pianoforte) to Hilda Bor (London), Frank Britton being highly commended; Gilbert R. Betjemann Memorial prize (all voices) to Miss Lesley Duff (London), Freda E. Townson being highly commended, and Phyllis Edmundson commended; Swansea Eisteddfod prize (baritones) to Arthur Fear (Blaina, Mon.); Parepa-Rosa prize (tenors) to Roland T. Dickinson (Hednesford); Cecil Martin prize (elocution) to Rachel Ezekiel (Calcutta), Betty Sheard being highly commended.

## ROYAL COLLEGE OF MUSIC

The last weeks of the term, aided and abetted by the weather, have been ardent indeed, the air being thick with concerts, examinations, and meetings, besides performances in the Opera Theatre; three orchestral concerts and two additional performances of 'A Midsummer Night's Dream' (with Mendelssohn's music) are a fair sample of the work of the last fortnight.

The second Patrons' Fund Rehearsal of the term introduced four compositions, three of them being new, by British composers. Of these the most important, in scope and intention was a Symphony by Barclay Wilson, to which the composer has given the name of 'Venta Belgarum' (the old name of Winchester); this work, of which the first two movements were played, suggests an impression of Winchester and its associations. Two short Overtures, one 'a light Comedy Overture,' by Frederic Jackson, the other 'To the West Country,' by Ivor R. Foster, showed character and ingenuity. The fourth item presented, a Pianoforte Concerto by Gordon Jacob, is a recent work by that composer, and being short, and scored for an orchestra of strings only, looks like becoming part of the modern pianist's répertoire. It was played with success by John Edwards.

The Union of past and present students of the College held its annual At Home on June 28, when over five hundred members foregathered to enjoy one another's company, as well as listen to music serious and frivolous. The former comprised clarinet solos by Mr. J. Thurston, songs by Miss Joan Elwes, and pianoforte duets by Mr. Herbert Fryer and Mr. Arthur Benjamin. The lighter side of life was represented by Mr. W. H. Reed as a lecturer on music through the ages, producing dreadful noises from impossible instruments.

Lord Blanesburgh presided at the annual meeting of the Corporation on July 16, and after the formal business presented the Chappell, Challen, Tagore, and Hopkinson Medals to the winners. Lord Blanesburgh paid a tribute to the memory of the late Albert Visetti, the last original member of the Board of Professors, who died on July 10; and he referred to the unusually distinguished list of appointments recently gained by members of the College, namely: Conductor of the Bach Choir, Dr. Adrian C. Boult; Conductor of the Royal Choral Society, Dr. Malcolm Sargent; Professor of Music, Sheffield University, Mr. F. H. Shera; Musical Adviser to the London County Council, Prof. Percy Buck; Government Inspector of Schools, Dr. P. A. Browne; Organist, Gloucester Cathedral, Mr. Herbert W. Sumsion; Organist, Coventry Cathedral, Dr. Harold W. Rhodes; Organist, Norwich Cathedral, Mr. H. D. Statham; Director of Music, Harrow, Dr. R. S. Thatcher; Director of Music, Charterhouse, Mr. T. P. Fielden; Director of Music, Malvern College, Mr. J. A. Davison.

The Chairman also made the interesting announcement that the new British opera in preparation under the auspices of the Ernest Palmer Opera Study Fund was by Dr. R. Vaughan Williams, on the subject of Falstaff and the Merry Wives.

## THE ASSOCIATED BOARD

The thirty-ninth annual meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music was held at the Royal Academy of Music, York Gate, Marylebone Road, N.W.1, on July 5. Mr. Ernest Mathews took the chair.

It was announced with regret that Mr. Ernest Mathews has intimated his wish to resign the office of Chairman after the annual meeting. During the proceedings the following letter from H.R.H. The Prince of Wales, the President of the Associated Board, was read :

St. James's Palace, S.W.1.
*June* 15, 1928.

'Dear Mr. Mathews—I hear with regret that you are resigning the Chairmanship of the Associated Board of the Royal Academy of Music and the Royal College of Music in July.

'As President of the Associated Board, I would like to say how much we are indebted to you for the unremitting service you have given to its best interests, which are those also of music generally in this country.

'Yours truly,

(*Signed*) Edward P.'

The minutes of the previous meeting having been read and confirmed, the secretary read the Report for the year. The number of candidates in Great Britain and Ireland was 8,500 in the Local Centre Examinations, and 46,482 in the 'School' Examinations. The exhibitions offered by the Board in Great Britain and Ireland during the year were gained by Mary M. P. Sandiford, Liverpool (pianoforte) ; Joan M. Gilbert, Eastbourne (pianoforte) ; Nora A. Richardson, Dublin (violin) ; Ralph E. Sanders, Southend-on-Sea (violin) ; James H. Phillips, Kingston-on-Thames (violoncello) ; Gwynne Edwards, Taunton (organ). Exhibitions were also awarded in the Dominions and Colonies as follows : in Australia, Nancy White, Ipswich (pianoforte) ; Elaine Pennifold, Sydney (violin) ; Beatrice Ainsworth, Sydney (pianoforte) ; in New Zealand, Hugh M. M'Cutcheon, Gore (violin) ; Helen F. C. Hart, Wellington (pianoforte) ; Frances MacClean, Carterton (pianoforte) ; in Canada, Fred Grinke, Winnipeg (violin) ; Smyth Humphreys, Chilliwack (violin) ; Molly Mooney, Port Arthur (singing) ; and in Malta and Gibraltar, Maria Melignani, Malta (pianoforte). Twenty-nine exhibitions previously gained have been renewed, three for a further period of two years and twenty-six for one year.

The Chairman, in moving that the Report and Balance Sheet be received and adopted, referred to his impending resignation, explaining that he considered his age and shortness of sight were disqualifications for the position of Chairman of the Board, and he therefore felt it necessary to give up the position. He warmly commended the appointment of Col. Raymond W. ffennell as his successor as being an excellent business man, always looking on points that came before him in the right spirit. He then referred to the deaths during the year of Dr. Eaton Faning, a former examiner and Member of the Board, and of Sir Herbert Brewer, Dr. T. Haigh, Mr. George Leake, and Mr. Cuthbert Whitemore, who were also examiners of the Board.

With regard to the entries of the year, these were about the same as in the previous year in the Local Centre Examinations, rather less in the 'School' Examinations, while the Elocution Examinations showed an increase. The small total reduction was probably to be attributed to the aftermath of the coal strike and general strike. He then referred to the large number of prizes offered by private donors in many of the centres, and emphasised the value of these in helping on the work, and their importance as showing the interest taken in it by a number of people in all the various districts. He attributed the large increase in the number of prizes to the development of the system of holding public distributions which has taken place during the last three or four years. He also spoke of the good effect of the public distributions, and expressed the hope that in the future Members of the Board, or others, who went down to speak at the distributions might get into even closer touch than in the past with the teachers in the centres they visited.

Col. Raymond W. ffennell seconded the motion, and the Report and Balance Sheet were unanimously adopted.

Votes of thanks to the hon. local representatives, examiners, and to Mr. Ernest Mathews terminated the proceedings.

The following annual Exhibitions, which entitle their holders to free tuition of the Royal Academy of Music and the Royal College of Music, have been awarded : Dorothy K. Peacock, London (pianoforte) ; Edith M. Wright, Bangor (pianoforte) ; and Megan Lloyd, Cardiff (violoncello), at the R.A.M. ; and Violetta Yuill, Brighton (pianoforte), Rosemary Coppock, London (violoncello), and Margaret M. Reckless, Nottingham (violin), at the R.C.M.

## MANCHESTER UNIVERSITY : FACULTY OF MUSIC

The following candidates were successful at the examinations held in June :

| | | |
|---|---|---|
| Mus. D.—Norman Andrew. | | |
| Mus. B.— | *First Year :* | H. E. Maddox. |
| " | | Alfred Thompson. |
| | *Second Year :* | P. W. de Courcy-Smale. |
| | *Third Year :* | None. |

Examiners : Dr. T. Keighley, Dr. A. W. Wilcock, and Dr. A. W. Wilson.

Thomas Keighley,
*Secretary to the Faculty.*

## THREE 17TH-CENTURY POET-PARSONS AND MUSIC

On March 27, Dr. E. W. Naylor read a paper on the above subject at the meeting of the Musical Association, which was illustrated by several pieces of the period, including a Suite for violin (Mr. Wynne Reeves) and pianoforte (Dr. Naylor) and songs by Mrs. Shuldham Shaw. The three poets in question were Thomas Traherne, George Herbert, and Robert Herrick. The lecturer said that Traherne, almost unknown as yet, was quite unknown until twenty-two years ago, when his work was first published from the original MSS. He was at Brazenose, Oxford, in 1652, afterwards a country parson near Hereford, and died in 1674, barely forty years of age. The subjects of his poetry were religious and mystic. There was little relating to music in the mass of gorgeous verse he had given us, but that little was good.

Herbert's case was an interesting one, and unusual, for he was a practical musician, singer and player, well conversant with both chamber music for voices, viols, and lutes, and the Church music of the period. He, like Traherne, died as a country parson at forty years of age. He made his mark as an undergraduate at Trinity College, Cambridge. He was a courtier as well as a scholar. The death of King James, his mother's death, and his own poor health seemed to have changed his mind. He became a truly well-doing and well-meaning village clergyman, writer of mystico-religious poetry, and practiser of music in a quiet way. Dr. Naylor quoted a number of allusions to music in Herbert's verse, *e.g.* :

'I knew the ways of Pleasure, the sweet *strains*,
The lullings and the *relishes* of it;
The *propositions* of hot blood and brains.'

The words 'strains,' 'relishes,' and 'propositions' were well understood by Herbert as a practical musician, and conveyed definite ideas to his contemporaries. In the short poem, 'Easter,' there was interesting use of the habit of his day with regard to the standard of musical pitch. Speaking of the lute, made of strips of wood and furnished with many strings of gut, he says:

'The Cross taught all *wood* to resound His Name
Who bore the same;
His *stretchèd sinews* taught all *strings* what key
Is best to celebrate this most high day.'

There had been various standards of pitch in use during our own times, but in Herbert's day the variation in pitch was extravagantly wide. The difference between Mersenne's Church pitch and his chamber pitch was about a perfect fourth. Greater height still was to be found, but this was quite enough as an illustration of Herbert's verse, which speaks of stretching the strings to the high pitch suitable for a high day, *i.e.*, Easter.

Robert Herrick, unlike Traherne and Herbert, lived to be an old man, dying in 1674 at the age of eighty-three. Like Herbert, he was a Cambridge man, and had courtly habits. Several of his poems were written for royal occasions and set to music by well-known composers of the day, *e.g.*, Laniere and Henry Lawes. He also seems to have known Dr. Wilson, of Oxford, and William Lawes, besides the French lute-player, Gautier. The lecturer quoted a number of musical allusions in Herrick's poetry, upon which he expatiated, concluding with the lines, 'Upon Mr. William Lawes, the rare musician':

'Should I not put on blacks, when each one here
Comes with his cypress, and devotes a tear?
Should I not grieve, my Lawes, when every lute,
Viol, and voice is, by thy loss, struck mute?
Thy loss, brave man! Whose numbers have been hurled,
And no less praised than spread throughout the world:
Some have thee called Amphion; some of us
Named thee Terpander, or sweet Orpheus;
Some this, some that; but all in this agree,
Music hath both her birth and death with thee.'

## CHALIAPIN AT COVENT GARDEN

The latter part of the Covent Garden opera season was distinguished by Chaliapin's appearances in 'Faust' and in 'Boris Godounov.' Neither work was perfectly performed, but considering the circumstances of present-day opera in London, we counted ourselves fortunate in seeing anything so stimulating.

How long is it since 'Faust' caused anything but a yawn? This 'Faust' was enthralling. The complaint was made that Chaliapin stood outside the general picture—made a picture by himself and recked nothing of the rest. This is hardly fair. One can believe that if Chaliapin had had the choosing of the cast and the opportunity of rehearsing for a couple of months there would have been more homogeneity. But we had, after all, a simply incomparable Mephistopheles, whose power and vitality fascinated the attention.

He acted and sang with much freedom and fantasy, and it was lucky that so brilliant a conductor as Mr. Eugène Goossens, who was both firm and flexible, was in charge. Sometimes Chaliapin seemed to be improvising, as after the duel, when he caught up his cloak on the point of his sword and went off twirling it in the air—a gesture of truly devilish nonchalance. No one else seems more than half alive when Chaliapin is on the stage. The man is, of course, a born actor of the rarest genius. Dramatic art of this order is almost unknown in opera, and many do not, in consequence, appreciate the nature of the show set before them.

Mr. Joseph Hislop sang as Faust with much charming quality of tone. But he once or twice admitted an ugly *fortissimo* high note that was out of keeping with his generally beautiful line. His Faust seemed a little depressed in spirits. Such a Mephistopheles was, no doubt, an embarrassing genie to have at one's elbow. The Marguerite, Madame Maryse Beaujon, was coolly accomplished. Madame Bourguignon did capitally; and the Valentine, Mr. John Charles Thomas, won a marked success with some first-rate singing.

'Boris' was sung in Italian, except by Chaliapin. Vincenzo Bellezza conducted. The opera remains a wonder—all but the tiresome Polish scene, which might as well have been left out. What would not be the effect if the drama could be played swiftly without the wet blanketting of seven or eight intervals for scene-shifting? Some of the subsidiary parts were well done, notably Pimen and Shuisky. The production wanted finish, however—except when Chaliapin was on the stage.

His Boris is the experience of a lifetime. Vocally he resorts more to *parlando* than in the ever-memorable Drury Lane performances in 1913-14, and it may well be that the volume of his voice is not what it was. But on the night of 'Boris' that simply did not matter; for his representation still remained the summit of art as known to the modern opera stage. If he did not sing more it was, so one felt, because more would have been too much. He sang enough; and, above all, in a way that made singing seem a true form of dramatic expression—every bit as natural as blank-verse declamation, for instance. In the Tsar's three scenes Chaliapin left impressions of a tragic beauty that memory will hoard up as a miser his treasures.

C.

## ORGANISTS' LONG SERVICE ROLL OF HONOUR

To be appointed organist of an important parish church at the early age of fourteen, and 'to walk in the same all the days of his life' until death came with its *Ite Missa est* at the patriarchal age of ninety-five, is the (*ne plus ultra?*) record of Charles Bridgeman (*see* No. 106), who was personally responsible for the organ duties at All Saints', Hertford, for the long period of eighty-one years. What surprising changes, both musical and ecclesiastical, he must have experienced during that time!

Miss Liscette Rist's record at All Hallows', Barking (*see* No. 169), is rendered doubly honourable from the fact that during the whole of her forty years' organistship she evinced her love for suffering animals by personally superintending the throwing down of sand and gravel on the steep road leading down from Tower Hill to the Docks, in order to prevent horses from slipping. In 1875, a Miss Sankey, of Canterbury, bequeathed to Miss Rist a legacy of £100, the interest of which was to be expended on this work of mercy.

The sisters Mounsey (Nos. 95 and 154) each retired from active duty on a full salary, so that, in this way, Mrs. Wm. Bartholomew was organist of St. Vedast, Foster Lane, for fifty-four years, and her sister Elizabeth achieved at St. Peter's, Cornhill, a total tenure of seventy-one years. Miss Eliza Wesley (No. 194) also retained her salary as organist of St. Margaret Pattens for nine years until her death on May 14, 1895. She can therefore be credited with a tenure of forty-nine years. Both Mrs. Jenner, of Enford (No. 139)—a relative of mine—and Mrs. Skelton, of Downend (No. 176) were unpaid organists, but they scarcely missed a service during their long periods of office.

Miss M. J. Cope (*see* No. 113), who retired from active duty last year, is still a regular worshipper at Holy Trinity, Kingsway, the church she served so faithfully and well for sixty-three years. On the other hand, during the compilation of the following list, the *Musical Times* obituary column in the June issue included two names given below (*see* Nos. 147 and

166.) Each of these organists—like a gallant soldier—died at his post, at a ripe old age, full of long years of useful and honourable service. 'So time passes away, and we are gone,' for there is no getting over the inexorable truism, *Vita brevis, Ars longa.*

But it is pleasant to observe how many organists of to-day are still 'going strong' after more than forty years' duty in the same appointment. It has been remarked of several of these that 'he *looks* as though he were good for forty or fifty years more.' Evidently, then, the work of an organist, strenuous as it often is, must be conducive to health, long life, and *happiness.* A cheery outlook for the present 'hard times.' May I be allowed to thank many readers of the *Musical Times* for furnishing me with some of the particulars given below?

I have still quite a large number of names, &c., 'to go on with' for next month's list, but I still ask for more. Letters or postcards—*written as legibly as possible*—should be sent not later than the end of the first week in every month to Dr. C. W. Pearce, 'The Paddocks,' Ferndown, Wimborne, Dorset.

## ORGANISTS' LONG SERVICE ROLL OF HONOUR

### LIST II.—CATHEDRAL, COLLEGIATE, PAROCHIAL, AND OTHER ORGANISTS

| No. | Name | Appointment | Years of Tenure |
|---|---|---|---|
| 87 | Agutter, Benjamin, Mus.D., Cantuar. | St. Peter's, Streatham, London, 1867-1907 | 40 |
| 88 | Allen, John | St. Mary Redcliffe, Bristol, 1772-1816 | 44 |
| 89 | Allen, Miss Mary | St. Andrew Undershaft, London, 1790-1836 | 46 |
| 90 | Attersoll, Walter, A.R.C.O. | All Saints', South Lambeth, London, 1885 (at present) | 43 |
| 91 | Ayrton, William | Ripon Cathedral, 1690-1730 | 40 |
| 92 | Bambridge, George Edmund (Vice-President, R.C.O.) | St. Luke's, Westbourne Park, London, 1864-1914 | 50 |
| 93 | Bambridge, William Samuel, Mus.B., Oxon. (cousin of preceding) | Marlborough College (Wilts), 1864-1914 | 50 |
| 94 | Barrow, William Henry, Mus.D., Dublin | St. George's, Leicester, 1875 (at present) | 53 |
| 95 | Bartholomew, Mrs. William, *née* Ann S. Mounsey (an intimate friend of Mendelssohn) | St. Vedast's, Foster Lane, London, 1834-82 | 48 |
| 96 | Barton, Miss Annie | St. Helen's, Bishopsgate, London, 1868-1922 | 54 |
| 97 | Bennett, Thomas | Chichester Cathedral, 1803-48 | 45 |
| 98 | Best, William Thomas | Corporation Organist, St. George's Hall, Liverpool, 1855-95 | 40 |
| 99 | Biggs, Walter Lyle | St. Peter-le-Bailey, Oxford, 1882 (at present) | 46 |
| 100 | Bird, George | Parish Church, Walthamstow, 1829-94 | 65 |
| 101 | Bird, Henry Richard, F.R.C.O. (son of preceding) | St. Mary Abbots Parish Church, Kensington, 1872-1915 | 43 |
| 102 | Bishop, Ernest Brian | Parish Church, SS. Peter & Paul, Kettering, 1879-1927 | 48 |
| 103 | Blake, George William (now retired) | St. Martin's, Salisbury (Wilts), 1887-1928 | 41 |
| 104 | Boddington, Charles J. C., A.R.C.O. | St. Andrew's, Stoke Newington, London, 1883 (at present) | 45 |
| 105 | Bregazzi, James Vincent | St. Charles's (R.C.) Church, Hull, 1857-1900 | 43 |
| 106 | Bridgeman, Charles | Parish Church of All Saints, Hertford, 1792-1873 | 81 |
| 107 | Brown, Edward, Mus.D., Oxon. | St. James's, Barrow-in-Furness (Lancs), 1871 (at present) | 57 |
| 108 | Bunnett, Edward, Mus.D., Cantab. | Corporation Organist, St. Andrew's Hall, Norwich, 1880-1922 | 42 |
| 109 | Cambridge, Frederick, Mus.B., Dunelm. | Parish Church, Croydon (Surrey), 1868-1911 | 43 |
| 110 | Camidge, John | St. John's Minster, Beverley, 1876 (at present) | 52 |
| 111 | Chambers, John Taylor | Parish Church, Thornbury (Glos.), 1864-1924 | 60 |
| 112 | Cooper, Mrs. George, *née* Elizabeth Kingston Probyn (stepmother of George Cooper, of St. Paul's, &c.) | St. Bartholomew-the-less, Smithfield, conjointly with St. Stephen's Walbrook, London, 1825-68 | 43 |
| 113 | Cope, Miss Mary Julia (now retired) | Holy Trinity Church, Kingsway, London, 1864-1927 | 63 |
| 114 | Couldrey, Frederick Knight | St. Helen's, Abingdon (Oxon.), 1864-1924 | 60 |
| 115 | Couldrey, Thomas (grandfather of preceding) | St. Helen's Abingdon (Oxon.), 1814-64 | 50 |
| 116 | Cozens, Fred C. | St. Stephen's, Coleman Street, London, 1864 (at present) | 64 |
| 117 | Cruickshank, William Augustus Campbell, Mus.B., Oxon. | Parish Church, Burnley, 1880 (at present) | 48 |
| 118 | Dancey, Harry, Mus.B., Dunelm. | Parish Church, Putney (All Saints'), 1877 (at present) | 51 |
| 119 | Davis, Henry Edward | St. Edmund-the-King, Lombard Street, London, 1779-1832 | 53 |
| 120 | Day, Lewis Framingham | Parish Church, Burton-on-Trent, 1853-96 | 43 |
| 121 | Duncombe, William | St. Dunstan-in-the-West, Fleet Street, London, 1764-1814 | 50 |
| 122 | Edwards, Henry John, Mus.D., Oxon. | Parish Church, Barnstaple (Devon), 1886 (at present) | 42 |
| 123 | Eyre, Alfred James, F.R.C.O. (organist of the Crystal Palace, 1880-94) | St. John the Evangelist, Upper Norwood, 1879-1919 | 40 |
| 124 | Fletcher, Frank Edward, Mus.B., Toronto, F.R.C.O. | Christ Church, Folkestone (Kent), 1886 (at present) | 42 |
| 125 | Gates, John | St. James's, Garlickhithe, London, 1744-93 | 49 |

| No. | Name | Appointment | Years of Tenure |
|---|---|---|---|
| 126 | Gaul, Alfred Robert, Mus.B., Cantab. ... ... | St. Augustine's, Edgbaston, Birmingham, 1868-1913 ... ... ... ... ... ... | 45 |
| 127 | Gibbs, Joseph (violin composer) ... ... ... | ——— Church, Ipswich, 1748-88 ... ... | 40 |
| 128 | Giles (or Gyles), Nathaniel, Mus.D., Oxon. ... | St. George's Chapel Royal, Windsor, 1585-1633... | 48 |
| 129 | Gmür, Theo ... ... ... ... ... | SS. Peter & Paul (R.C.) Church, Cork, 1880 (at present) | 48 |
| 130 | Goss-Custard, Walter (father of Reginald and Henry) ... ... ... ... ... ... | Christ Church, St. Leonard's (Sussex), 1865-1907 | 42 |
| 131 | Greaves, Jeremiah James ... ... ... | Parish Church, Preston (Lancs), 1849-90 ... | 41 |
| 132 | Greenish, Arthur James, Mus.D., Cantab. (now retired) ... ... ... ... ... | St. Saviour's, South Hampstead, London, 1882-1927 ... ... ... ... ... ... | 45 |
| 133 | Gregory, George Herbert, Mus.B., Oxon. ... | Parish Church of St. Botolph, Boston (Lincs), 1875-1918 ... ... ... ... ... | 43 |
| 134 | Guilmant, Alexandre Felix ... ... ... | S. Trinité, Paris, 1871-1911 ... ... ... | 40 |
| 135 | Heath, John ... ... ... ... ... | Rochester Cathedral, 1614-68 ... ... ... | 54 |
| 136 | Henshaw, William, Mus.D., Dunelm. ... ... | Durham Cathedral, 1813-62 ... ... ... | 49 |
| 137 | Howe, Timothy ... ... ... ... ... | Carlisle Cathedral, 1693-1734 ... ... ... | 41 |
| 138 | Hoyte, William Stevenson, Mus.D., Cantuar. ... | All Saints', Margaret Street, London, 1868-1917 | 49 |
| 139 | Jenner, Mrs. Robert (*née* Ada Mary Cusse) ... | All Saints', Enford, Marlborough (Wilts), 1878-1920 ... ... ... ... ... ... | 42 |
| 140 | Jordan, Charles Warwick, Mus.D., Cantuar. ... | St. Stephen's, Lewisham, London, 1866-1907 ... | 41 |
| 141 | Judd, John Harman ... ... ... ... | Christ Church, Southgate, London, 1864-1924 ... | 60 |
| 142 | King, Alfred, Mus.D., Oxon. ... ... ... | Corporation Organist, The Dome, Brighton, 1878-1925 ... ... ... ... ... ... | 47 |
| 143 | Langran, James, Mus.B., Oxon. ... ... ... | Parish Church of All Hallows, Tottenham, 1869-1909 ... ... ... ... ... ... | 40 |
| 144 | Lawson, Joseph William ... ... ... ... | St. Mary Redcliffe, Bristol, 1862-1908 ... ... | 46 |
| 145 | Lee, W. ... ... ... ... ... ... | Mount Pleasant (Presbyterian) Church, Liverpool, 1876 ... ... ... ... (at present) | 52 |
| 146 | Livesey, Francis James, B.A., Cantab. ... ... | St. Bees' Priory Church, Cumberland, 1887 (at present) | 41 |
| 147 | Love, James ... ... ... ... ... | Parish Church, Falkirk, Scotland, 1877-1928 ... | 51 |
| 148 | Lowe, Edward ... ... ... ... ... | Christ Church Cathedral, Oxford, 1630-82 ... | 52 |
| 149 | MacKorkell, Charles ... ... ... ... | All Saints', Northampton, 1839-79 ... ... | 40 |
| 150 | Manders, Benjamin ... ... ... ... | Parish Church, Peterborough, 1876 (at present) | 52 |
| 151 | Manson, Thomas ... ... ... ... ... | Parish Church, Lanark, Scotland, 1881 (at present) | 47 |
| 152 | Mason, Richard ... ... ... ... ... | St. Augustine's, Liverpool, 1877 ... (at present) | 51 |
| 153 | Maxfield, William Henry, Mus.B., Toronto, F.R.C.O. ... ... ... ... ... ... | St. John's, Altrincham, near Manchester, 1884 (at present) | 44 |
| 154 | Mounsey, Miss Elizabeth (sister of Mrs. W. Bartholomew, No. 95) ... ... ... ... | St. Peter's, Cornhill, London, 1834-82 ... ... | 48 |
| 155 | Mudd, John ... ... ... ... ... | Peterborough Cathedral, 1592-1639 ... ... | 47 |
| 156 | Ormrod, Thomas ... ... ... ... ... | Trinity (Wesleyan) Church, Southport (Lancs), 1876 ... ... ... ... (at present) | 52 |
| 157 | Parratt, Henry (brother of Sir Walter) ... ... | Parish Church, Huddersfield, 1862-1905... ... | 43 |
| 158 | Parratt, Thomas (father of preceding) ... ... | Parish Church, Huddersfield, 1812-62 ... ... | 50 |
| 159 | Philpott, Basil H. ... ... ... ... ... | Chapel Royal, Hampton Court Palace, 1886 (at present) | 42 |
| 160 | Plant, Arthur Blurton, Mus.D., Oxon. (died suddenly after a choir practice on Friday evening, June 19, 1914) ... ... ... | | |
| 161 | Preston, Thomas, sen. ... ... ... ... | St. Paul's, Burton-on-Trent, 1874-1914 ... ... | 40 |
| 162 | Pringuer, Henry Thomas, Mus.D., Oxon. ... | Ripon Cathedral, 1690-1730 ... ... ... | 40 |
| 163 | Purkis, John (blind) ... ... ... ... | St. Mary's, Stoke Newington, London, 1879-1920 | 41 |
| 164 | Pyne, James Kendrick (father of Dr. Kendrick Pyne, of Manchester) ... ... ... ... | St. Clement Danes, London, 1804-49 ... ... | 45 |
| 165 | Reay, Samuel, Mus.B., Oxon. ... ... ... | Bath Abbey (Somerset), 1839-93 ... ... ... | 54 |
| 166 | Reed, Henry (died at his organ during Evensong on Sunday, May 13, 1928) ... ... ... | Parish Church, Newark-on-Trent, 1864-1904 ... | 40 |
| 167 | Riding, Henry, F.R.C.O. ... ... ... ... | Staveley Church, near Kendal, 1863-1928 ... | 65 |
| 168 | Rimmer, Thomas ... ... ... ... ... | Parish Church, Chigwell (Essex), 1880 (at present) | 48 |
| 169 | Rist, Miss Liscette ... ... ... ... | Parish Church, Hendon, 1874 ... (at present) | 54 |
| 170 | Rogers, Jeremiah (an intimate friend of E. J. Hopkins) ... ... ... ... ... | All Hallows', Barking-by-the-Tower, London, 1840-80 ... ... ... ... ... ... | 40 |
| 171 | Rogers, Nelme ... ... ... ... ... | Parish Church, Doncaster (Yorks), 1835-79 ... | 44 |
| 172 | Rogers, William Edwin ... ... ... ... | St. Mary Redcliffe, Bristol, 1727-72 ... ... | 45 |
| 173 | Rolfe, — ... ... ... ... ... ... | Parish Church, Whitchurch (Shropshire), 1877 (at present) | 51 |
| 174 | Seal, Charles, Mus.B., Oxon. ... ... ... | St. Mildred's, Bread Street, London, 1830-70 ... | 40 |
| 175 | Skelding, Denei ... ... ... ... ... | Parish Church, Macclesfield (Lancs), 1873-1927 ... | 54 |
| 176 | Skelton, Mrs. Henry, *née* Annie Grace (eldest sister of Dr. W. G. Grace, the cricketer) ... | Emmanuel Church, Clifton, Bristol, 1874-1925 ... | 51 |
| 177 | Sleeman, John W. P. ... ... ... ... | Christ Church, Downend, Bristol, 1849-1900 ... | 51 |
| | | St. John the Baptist, Bristol, 1873 (at present) | 55 |

| No. | Name | Appointment | Years of Tenure |
|---|---|---|---|
| 178 | Smith, George Henry, Mus.D., Oxon. (now of St. Augustine's, Hull) | All Saints', Sculcoates, Hull (Yorks), 1882-1927 | 45 |
| 179 | Smith, Joseph Enos | St. Mary's Parish Church, Rushden, 1875 (at present) | 53 |
| 180 | Smith, Martin | Gloucester Cathedral, 1740-82 | 42 |
| 181 | Starkey, Law | Greyfriars' Parish Church, Dumfries, Scotland, 1882 (at present) | 46 |
| 182 | Steane, Charles Thomas (died at his organ during Evensong, Thursday, March 14, 1912) | St. James the Less, Liverpool, 1868-1912 | 44 |
| 183 | Steggall, Charles, Mus.D., Cantab. | Lincoln's Inn Chapel, London, 1864-1905 | 41 |
| 184 | Stimpson, James | Corporation Organist, Town Hall, Birmingham, 1842-86 | 44 |
| 185 | Sutcliffe, Charles Thomas, Mus.B., Dunelm. | St. Catherine's, Barton-upon-Irwell (Lancs), 1884 (at present) | 44 |
| 186 | Tomkins, Thomas | Worcester Cathedral, 1596-1656 | 60 |
| 187 | Tozer, Ferris, Mus.D., Oxon. | Parish Church, Heavitree, Exeter, 1882 (at present) | 46 |
| 188 | Vernham, John Edward | St. Paul's, Knightsbridge, London, 1879-1921 | 42 |
| 189 | Vipond-Barry, William Henry | St. Bartholomew's, Dublin, 1883... (at present) | 45 |
| 190 | Warriner, John, Mus.D., Dublin | St. Matthew's, Denmark Hill, London, 1887 (at present) | 41 |
| 191 | Weber, Frederick | German Chapel Royal, St. James's Palace, 1838-90 | 52 |
| 192 | Weekes, Samuel, Mus.D., Dublin | Baptist Church, Plymouth (Devon), 1876 (at present) | 52 |
| 193 | Werner, Louis | Holy Cross (R.C.) Church, Belfast, 1879 (at present) | 49 |
| 194 | Wesley, Miss Eliza (daughter of Samuel Wesley and sister of Dr. S. S. Wesley) | St. Margaret Pattens, Rood Lane, London, 1846-86 | 40 |
| 195 | Westrop, Henry John (baptised at Lavenham, July 26, 1812, with the single Christian name, Henry) | St. Edmund-the-King, Lombard Street, London, 1833-79 | 46 |
| 196 | Wharton, Rev. George, M.A., Oxon. | Radley College, Oxon., 1862-1914 | 52 |
| 197 | Whitaker, John | St. Clement's, Eastcheap, London, 1801-47 | 46 |
| 198 | Worgan, John, Mus.D., Cantab. | St. Andrew Undershaft, London, 1749-90; conjointly with 32 years (from 1758) at St. Botolph, Aldgate | 41 |
| 199 | Young, Charles (father-in-law of Dr. T. A. Arne) | All Hallows', Barking-by-the-Tower, London, 1712-58 | 46 |

C. W. Pearce.

## RHEINBERGER ON ORGAN MUSIC

By Andrew de Ternant

Josef Rheinberger, in the course of a conversation on organ music with the present writer, said that much nonsense had been published in Germany and foreign countries concerning the selection he had made for the instruction of his own pupils. It had been frequently stated that this was entirely limited to the organ works of Bach, Mendelssohn, and himself. The majority of foreign writers on music seemed to be unaware of the fact that he was a German professor of the organ, and that the largest number of his pupils were young men and women of his own nationality. He accepted only advanced pupils. He had a fair number of foreign organ pupils, mainly English and American, during his career as a professor, but he had given them no encouragement to come to him. The principal reason was the language question. Many with only a very imperfect knowledge of German had wished to come to him, and if he had accepted them it would have taken too much time for teacher and pupil to understand each other. In the case of the Dutch there was little or no difficulty, because the languages of the German and Hollander were nearly similar, and the majority of the Dutch had been properly instructed in High German before leaving the municipal or private schools at Amsterdam or Rotterdam. He had always recognised the fact that there were competent teachers of the organ all over the civilised world. The French teacher of the organ naturally selected pieces for his pupils by composers of his own nationality, in addition to the great German masters. The English and American teachers followed their example with works composed by their own countrymen.

This was not only reasonable, but honourable and patriotic in every sense of the term. But why should it so often be said that Rheinberger only selected for his pupils the works of Bach, Mendelssohn, and himself? The misinformed writers seemed to have been unaware that the majority of his pupils rarely remained with him beyond one short year, and the proper study of Johann Sebastian's organ works alone would occupy at least five years. The organ teacher, like the teacher of any other subject, was the victim of circumstance, and had to do the best he could with the limited time at his disposal. Rheinberger went on to say that he had never forced his own organ pieces on any of his pupils (though he was by no means ashamed of them), and, if he had shown a preference for Bach and Mendelssohn it was because these two great Saxons were the most representative composers of the organ of the 18th and 19th centuries. An organist properly equipped with the works of these composers could undertake with limited study the works of other composers, including (he sarcastically added) 'those of Rheinberger.' Here he commented on the publication of his first Organ Sonata, in C minor,

Opus 27. He sincerely believed that it was owing to the practical encouragement of his pupils of that period that he was able to surmount the difficulties of publication of his other works of a similar kind. The professional and amateur organists purchased very few copies at the commencement, but his pupils, all unknown to him, made up for this lack of patronage. A poor girl, the daughter of a schoolmaster at Pappenheim (in Bavaria), who subsequently died from consumption at her lodgings at Munich, showed her appreciation of her organ teacher by purchasing one copy per week of the first Organ Sonata. She generally obtained it on order from obscure music-sellers in the suburbs of Munich, so as not to be found out. After her death, her parents found in a box in her room no fewer than forty-five new copies of the Sonata. A youth of seventeen years, the son of a village blacksmith, gave up the idea of purchasing a new winter overcoat in order to buy as many as possible new copies of the same work. Rheinberger confessed that he first became known across the Atlantic through one of his pupils, a German-born youth of Philadelphia, who sent copies to his organist friends and acquaintances. In one instance the young man forgot to subscribe his name before posting the packet, and Rheinberger shortly afterwards received from a distinguished American organist a letter of thanks for the Sonata he had not himself sent. Rheinberger said the three cases mentioned were typical, and not only isolated examples. There were very many more generous and self-sacrificing pupils, including several who were never found out. Rheinberger had the reputation of being a severe teacher, but his pupils dearly loved him, and he acknowledged that he owed them a debt of everlasting gratitude for making him so widely known as a composer of organ Sonatas.

Rheinberger's opinion of modern French organ music was not highly favourable, but he was far from condemning the use of it. In fact, he believed that the French works were valuable additions to the organist's repertory. We must, he said, remember that about two-thirds of those attending organ recitals were business people and hard-working men and women. Certainly not more than ten per cent. were serious students of organ music. In small towns, and especially villages, the percentage was considerably less. To invite mixed audiences to organ recitals to listen always to programmes made up entirely of the serious type of work was a mistake. When he was a young organist he was frequently warned by the incumbent of his church to be careful in the selection of the programmes of his recitals. Concert managers and the indispensable business agents had practically the same views as the Catholic priest (and, he believed, Protestant pastor also), but they were more brusque in making known their opinions on the subject.

There was, said Rheinberger, one thing to be said in favour of French organ pieces. The majority he had seen were composed by organists for organists. The themes were sometimes trivial, and unworthy of the dignity of the organ, but they were well laid out for the instrument. This was not always the case with South German organ composers of the lighter school. Some composers seemed to have had in mind the barrel organ instead of the imposing three-manual keyboard. He could not plead 'not guilty' of using transcriptions as a young organist; but he believed that we had reached a period of musical advancement when the organist should, along with the pianist, be independent of such adaptations. The majority of pianists of distinction made up their programmes with works entirely composed for their instrument. Why should not organists be in the same position? Like many musicians, professional as well as amateur, he often wondered why so few really great composers had ignored the organ as a solo instrument. He was not certain of Mozart's skill in that direction, but organ Sonatas by Haydn, Beethoven, and Schubert would doubtless have overshadowed those by Mendelssohn and himself. The great composers of the past, however, were not entirely to blame. The publication of such works was far from remunerative. To the majority of amateurs the organ was, unlike the pianoforte, not an easily accessible instrument, and in the period of Haydn, Beethoven, and Schubert, that curious makeshift and substitute the harmonium, and its sister the so-called American organ, were unknown. Rheinberger here showed that he could understand the outlook of the practical musical publisher, for the composer, like the author, had to recognise the fact that his only way of reaching the purchasing public was through the dealers.

Rheinberger had had many conversations with musical publishers on the question of the publication of organ music. During the last half of the 18th and first half of the 19th centuries an enormous quantity of organ music had been printed and published in European countries, which had now entirely vanished. Some of the composers had published more than a hundred different organ pieces. Surely some gems were to be found in this now forgotten heap. He believed that a splendid 'Anthology of A Thousand Pieces' could be selected and edited for publication, even if no composer was represented by more than three numbers. It was the destiny of many composers, as well as literary men, to be known to posterity by only one or two works, though some had been exceedingly prolific.

Rheinberger said his favourite novels were the Abbé Prévost's 'Manon Lescaut' and Daniel Defoe's 'Robinson Crusoe,' but German translations of these writers' other works did not exist. Many Frenchmen had told him that Prévost's hundred other novels were not worth reading, and were known only to antiquaries. The Englishmen he had questioned had read only 'Robinson Crusoe' of Defoe. What had happened in literature had also been the case — but to a greater extent — in music, because music was kept alive only by constant performance. Rheinberger added that he knew for certain that many collectors in Germany made a speciality of old organ music, and indeed several had offered to place their collections on loan for selection if such a scheme could be undertaken. He (Rheinberger) had even offered to take a hand in the selection and editorship; but not a single publisher—and he had consulted several—would give the slightest consideration to such an Anthology, which should appeal to organists of all nationalities and become a vast international repository of organ-music. This desirable compilation would place the

organist-recitalist on an equality with the pianist-recitalist in arranging the programmes of recitals.

There still existed, said Rheinberger, a prejudice against the recitals of organists; they were not considered 'fashionable' in the same sense as were those of violinists and pianists. There were no records to show us that an organist awakened the same enthusiasm as, say, Paganini or Liszt in a European tour of recitals. The majority of organ recitals were given in churches, and this prevented audiences from showing their appreciation by applause and the throwing of floral tributes, although the last-mentioned custom was not unknown in Spain. Rheinberger's friend, Sarasate, had told him that on two occasions he had witnessed the throwing of bouquets and garlands of flowers up into the organ-loft at Seville Cathedral. The clergy made no protest. But this was the exception and not the rule. Rheinberger pointed out, too, that the aristocracy rarely attended organ recitals, the few who did, so far as his experience went, either treating them as 'solemn affairs' or making audible comments that were by no means appreciative.

Rheinberger said he much regretted that he had had few opportunities to travel outside Germany and Austria. As a young man he was tied down by his teaching connection, private lessons, and as Professor at Munich Conservatorium. When he became older, ill-health stood in the way. He would have liked to hear some of the most distinguished French and English organists in their own surroundings. The Bavarian Cardinal Archbishop at Munich Cathedral once, in his presence, asked Camille Saint-Saëns to play the organ. The Frenchman pleaded at first that he had not done so for a long time, and, added Rheinberger, drily, his performance showed that he was not telling a falsehood. Rheinberger went on to say that it was far from his intention to judge French organists as a body by this incident. His friend, Hans von Bülow, had told him that W. T. Best was the 'Liszt of the organ.' Bülow frequently visited England, and anyone who had any personal knowledge of him could state without fear of contradiction that he never flattered anyone in his life. Further, he was the most bitter musical satirist that ever lived, Voltaire's remarks on his literary contemporaries being mild in comparison with Bülow's mordant wit.

# London Concerts

R.A.M. OPERA WEEK

The ambitious effort of the Opera Class (Scala Theatre, July 9-14) was most successful in the departments where success matters most, so far as students' performances are concerned, *i.e.*, ensemble, orchestral playing, and musicianship. The operas were 'Carmen' (two performances), 'Madame Butterfly' (three), and 'The Mastersingers' (two). The cast was changed for each performance—an excellent plan in every way. The experience and training are spread over the whole class; and on musical and general grounds it is a wholesome experience for the principals at one performance to take a turn in the chorus at the next.

The faults of the principals were almost all of the inevitable sort—inexperience and diffidence especially. We refrain from individual mention; the list is too long, and the day too early for detailed criticism. The chief failure was in the matter of ability to 'get over' against the orchestral part, especially when singing quietly. Few of the soloists seemed to realise the need for an extra pinch of grip and definition at such moments. They may say in reply that the orchestra was too loud, but they may take it from us that had Mr. Harrison scaled the orchestral power down to suit the soloists generally, the vitality of the purely musical side would have suffered.

Of the performances we attended that of 'The Mastersingers' seemed to be the best, though probably that impression was due to the musical interest being so continuous as to make the work almost fool-proof so far as the dramatic side was concerned. You have but to sing and play the notes of this masterpiece in order to achieve a very considerable measure of success. Still, they want singing and playing of no mean order, and certainly the performance did the Class immense credit.

Honours go all round, then, with an especial three-times-three for Mr. Julius Harrison, whose watchful and resourceful conducting secured not only first-rate orchestral playing, but a high degree of excellence in general ensemble.

BRUCE SIMONDS

It was a happy accident that the pianoforte recital by Bruce Simonds on July 4 and the First Field Day for Music Educationists, British and American, occurred within a few days—for, while it is rudimentary that one swallow does not make a summer, it is undeniable that those who were fortunate enough to be at the first of the above-mentioned functions attended the second with a redoubled assurance that all was well with the growing fortunes of American music.

Bruce Simonds is a pianist of whom any nation might be proud. Not only are his executive attainments of the highest order, but his power of communicating the thought of music to his audience is commanding and, in not a few respects, unique. Beginning with Bach's Caprice 'on the departure of his beloved brother,' the Fugue was played with remarkable insight and with deft touches of humour. Beethoven's Sonata, Op. 101, followed, and at once revealed the mental stature of the player. The whole work was played in the true spirit of Beethoven's 'third period,' and evoked, as was inevitable in the circumstances, prolonged and enthusiastic applause. Perhaps Ravel's 'Gaspard de la Nuit' gave Mr. Simonds the best opportunity to display his great powers of thought and invention. In tone, style, and intellectual grip the interpretation of these pieces will always remain a fragrant memory to those who heard them.

In brief, Bruce Simonds is a benefactor to his race. He has reminded us of the kinship between ourselves and our brethren across the Atlantic, and the reminder is as opportune as it is delightful. For years untold, great artists have come to us from the Old World. If Mr. Simonds may be regarded as a sample, we shall presently have to welcome equally great exponents of music from the New. They will be received with open arms. Yet we would warn our American friends of the obvious dangers attending the prodigiously high standard they have set in the person of Bruce Simonds.

E. F.

PAUL ROBESON

Mr. Paul Robeson, the negro actor and singer, gave a recital of plantation hymns at Drury Lane Theatre on July 3. The musical interest of these so-called 'spirituals,' of which we hear far too much, is extremely limited; and yet there was no denying the uncommon and moving effect created by this accomplished artist.

Mr. Robeson is a fine singer. He gives the impression of using his resonant bass voice by the light of nature, and yet all is right. He is a big fellow with a capacious chest. Like Chaliapin, he takes in the requisite amount of breath by instinct, as it were, and makes singing appear as natural a mode of expression as speech. Of course, the music called for no great volume of tone,

nor for any taxing *legato* over a wide range. But with a voice like that Mr. Robeson could do anything he wanted to. The taste and spirit of his performances could not have been excelled.

The audience giggled at some of the quaint renderings of Biblical stories contained in the songs, but Mr. Robeson himself never for a moment guyed the simple faith of his countrymen. His humour was a quiet twinkle; generally his expression was mildly pathetic. His platform manners were, like his vocal technics, exemplary. The recital set a standard for the performance of 'spirituals,' which decidedly should never be attempted by white singers, who only make them ridiculous.

The little coloured pianist performed more antics than were called for—antics which Mr. Robeson's dignity put in their place. C.

TURINA

The appearance of the Spanish composer Señor Turina gave an additional lustre to the last concert of the Anglo-Spanish Society. And, for once in a way, the composer was not—as often happens—playing (or conducting) something with which we were all familiar. The programme held one or two items of unusual interest, and at least one performance surpassed our expectations. I refer to the group of songs contributed by Madame Josefa Regnard, a singer ideally adapted to the interpretation of Turina's music. Already in the Sanluqueña poem the composer's bias for a style based on psychological observation as much as on picturesque portraiture was evident. In the 'Hymn to Seville' this became even clearer, and the singer realised to perfection the elements which to us were so intensely foreign and attractive. Madame Regnard's voice would have been pronounced hard and, perhaps, lacking in sympathy if she had been singing Schumann or Schubert. In Turina's music it matched to perfection an art which has the brilliance and the hardness of southern light. It was altogether a refreshing and unusual experience for which we felt indebted to the organizers as much as to the performers. F. B.

DETMAR DREISSEL

The recital of M. Detmar Dreissel at Grotrian Hall deserved notice chiefly on account of the inclusion in the programme of Henry Eccles's Sonata for violin and pianoforte. It is curious how completely Sonatas of such worth as those of Humphreys, Vincent, and Collett have escaped the eagle eye of the violinist. All the more honour then to M. Dreissel, who played the Eccles work as if he really liked it and understood it. For, of course, it is no use tackling this music unless one is sincerely and deeply enamoured of its idiom, and pretends for the time being that it is the most beautiful thing on earth. This music will never yield up its charm to a lukewarm lover. The rest of the programme was of a somewhat pedestrian order, and the violinist's style, neat enough in other ways, suffered from a *portamento* which in a little Schumann piece became almost unendurable. F. B.

FREE CHURCH CHOIR UNION

The thirty-fifth annual Festival of the above Union was held at the Crystal Palace on June 30, when a highly successful concert was given by a choir and orchestra of about four thousand performers under the direction of Mr. Frank Idle. The programme was varied and interesting, and comprised works by Handel, Tchaikovsky, Sullivan, Gounod, West, &c. The whole performance, apart from an occasional touch of hesitation, reflected the greatest credit upon both performers and conductor, and was most heartily appreciated by a very large audience. The unaccompanied items by Tchaikovsky and Lee Williams were given with delightful delicacy, and made such an appeal to the audience that they had to be repeated. Mr. John E. West and Mr. H. A. Chambers were called to bow their acknowledgments after the performance of their respective anthems. Miss Bella Baillie, who took the place of Miss Carrie Tubb, who was indisposed, gave great pleasure by her singing of solos by Handel and Coleridge-Taylor. Mr. Allan Brown presided at the organ in the absence of Mr. Arthur Meale. C. J. M.

## Music in the Provinces

Barnstaple.—The annual concert of the Bickington Choral Society was held at the Foresters' Hall on June 26. Under the direction of Mr. R. G. F. Beale 'A Tale of Old Japan' was performed with a success beyond the reach of most village choral societies. Boys from Ellerslie School assisted in the choir.

Birmingham.—On June 27 the Birmingham Catholic Choir, under the direction of the Rev. Robert Eaton, gave Parry's 'The Pied Piper of Hamelin,' with pianoforte accompaniment, and Byrd's 'O praise the Lord, ye Saints above.' At the Midland Institute, on the same evening, an interesting chamber concert was given by four young string players, led by Mr. Herbert Downes, in company with two pianists—Miss Winifred Firth in Chausson's Quartet and Miss Alice Claxton in Brahms's Quintet.

Harrogate.—Mr. Basil Cameron's capacity for making unhackneyed works fit into popular and interesting programmes has been well exemplified in the course of recent symphony concerts. Four successive programmes included Cherubini's 'Water Carrier' Overture, a Suite of Purcell pieces arranged by Hurlstone, Stanford's Variations on 'Down among the dead men,' for pianoforte and orchestra, Haydn's Overture, 'L'Isola disabitata,' Rubinstein's fourth Pianoforte Concerto, Stanford's Ballade in G minor, and Peter Warlock's 'Capriol' Suite.

Reading.—The new musical director at Reading University, Mr. W. K. Stanton, recently made his first appearance as conductor of the University Choral and Orchestral Society. The occasion was of double importance, for the works performed were Beethoven's seventh Symphony and Vaughan Williams's 'A Sea Symphony.' This exacting programme was carried out with great credit by all concerned.

Tunbridge Wells.—The orchestral concert given at the Opera House on the afternoon of June 12 was considered to be the best ever heard at Tunbridge Wells. Forty-one members of the London Symphony Orchestra and eleven local players, led by Mr. W. H. Reed and conducted by Mr. George Austin, gave a programme that included Strauss's 'Don Juan,' the 'Unfinished' Symphony, and a number of Wagner excerpts.

## Competition Festival Record

Cleethorpes.—This Festival, founded in 1909 for the counties of Lincolnshire, Yorkshire, Nottinghamshire, Derbyshire, and Lancashire, has now grown to respectable dimensions, with its five days (June 26-30), three halls, ninety-six classes, and nearly a thousand entries. The syllabus covers the usual variety of competitions, junior and senior, and provides a number of standard tests of good educational value. Ladies' choirs sang Holst's 'The Swallow' and Coleridge-Taylor's 'From the green heart of the waters,' male choirs Elgar's 'After many a dusty mile' and Dunhill's 'It was a lover,' and mixed choirs Byrd's 'Lullaby' and Parry's 'There is an old belief.' The winners were respectively Bramley Ladies' Choir (Mr. G. A. Holgate), Shiregreen Male-Voice Choir (Mr. W. E. Poppleton), and Bradford Philharmonic Society (Mr. E. S. Hird). Among the most distinguished of

the soloists was Miss N. Hollingworth, who besides singing well, as winner of the junior class, won full marks for sight-reading.

Kildwick.—The third annual Festival of the Kildwick and Farnhill Institute, on June 30, was a success in spite of its being held in the open, and at times somewhat boisterous, air. Bradford Vocal Union (Mr. George Norman) was first of seven choirs in the mixed-voice section, and Steeton Glee Union (Mr. Hume Wrathall) was first of six in the male-voice section.

Leamington.—The record of this Festival since its foundation in 1911 is one of steady advance to a high position of importance. Owing to its ease of access from Birmingham, the Festival enjoys a good press, and it has been remarked that in the view of Midland choirs Leamington is now their chief meeting place. Some fine choral competitions were the outcome of this year's Festival (June 16, 21, 22, and 23). In the chief classes the first prizes went to Romilly Male-Voice Choir from Barry (Mr. W. W. Williams), Mrs. Palmer's Ladies' Choir from Bedford, and Mrs. Palmer's Mixed Choir. Second places were taken respectively by choirs from Leamington, London, and Leicester (Oriana). The London choir was Mr. Frank Odell's South-West Choral Society, which had come out top in other female-voice and mixed-voice classes. Included among the competitive displays of the Festival was some excellent folk-dancing.

Matlock.—At the competitions held on June 22 and 23 the Matlock Prize Choir (Mr. L. G. Wildgoose) took the first prizes for mixed-voice and female-voice choral singing, and was second to Leicester City in the male-voice class.

## Music in Wales

Harlech.—This great Festival of North Wales is particularly dependant upon the weather for its success, as it is held in the roofless ruins of Harlech Castle. This year, in spite of the huge awning over the vast open space, the combined effect of wind and rain made it exceedingly difficult for the orchestra to carry on, though the ardour of the choralists refused to be daunted by adverse conditions. The work of the morning and afternoon sessions consisted of hymn-singing by choir and audience together, of choral singing by individual and combined choirs, solo items by young local singers, as well as by professional soloists, and orchestral numbers. Schubert's 'God in the thunderstorm' was sung by the Twrog Choral Society, Dr. Joseph Parry's 'Ffarwel i ti, Gymru Fach' (Farewell to thee, dear Wales), by the Ruthin Choir, Dr. Hopkin Evans's 'Da yw Moliannu yr Arglwydd' (Good it is to praise the Lord) by Trawsfynydd Choir, and Mendelssohn's 'Come, let us sing,' by Blaenau Festiniog Choral Society. The full choir, consisting of about two thousand singers, gave Bach's 'Jesu, Priceless Treasure,' under the conductor-in-chief, Dr. Hopkin Evans. In the evening 'The Creation' was given, the soloists being Miss Elsie Suddaby, Mr. Myrddin Jones, and Mr. Horace Stevens. The centenary of J. D. Jones, a schoolmaster-musician of Ruthin, was commemorated by singing some of his hymn tunes. Dr. J. Lloyd Williams, a well-known musical historian and folk-song collector, was the afternoon president, and gave an address in which he compared past and present musical conditions in Wales.

At a recital given by pupils of Mr. Claude Hughes, at Calgary, Canada, recently, a very successful item was Colin Taylor's setting of 'John Gilpin' for treble voices, sung by the boys of the pro-Cathedral, accompanied by pianoforte, four violins, castanets, and tambourine.

Mr. Joseph Hislop has received from the King of Sweden the decoration of the Knighthood of the Royal Order of Vasa (First Class).

## Musical Notes from Abroad

### HOLLAND

The first month of the season at the Scheveningen Kursaal has not only been one of more than ordinary interest, but it has suggested a decided move forward in the policy of the authorities. No longer are we to be treated to classics and standard works alone, but seldom-heard works, and even some which are in the nature of novelties, are appearing in the programmes. Three dances from Manuel de Falla's ballet 'El Sombrero de tres Picos' figured in the first programme of the season, along with the unfamiliar 'The Sirens' symphonic poem of Glière. The latter is not strong as programme music, but is pleasantly and obviously descriptive. Chausson's 'Viviane' is another unfamiliar work of the same æsthetic standard, pleasant but of no great significance, yet welcome at such a series because of its lightness of treatment. A group of songs and the Overture to the third Act of his 'musical tragedy,' 'Island Saga,' by Georg Vollerthun, written with a full knowledge of modern technique, were not worth the trouble of production except for the sake of the composer, who conducted them and probably gained useful experience. Prof. Schneevoigt is bringing forward a considerable amount of Scandinavian music this season, and already we have heard the first Symphony and 'The Swan of Tuonela' by Sibelius, a Berceuse of Järnefelt's, a Swedish Wedding March by Söderman, besides a fair amount of popular music by Grieg.

Herr Neumark, to whom we usually look for a fair quota of unfamiliar music, has scarcely got into his stride in this matter yet, the only item in his programme which calls for notice being the very successful first appearance of Amparo Iturbi, the sister and pupil of José Iturbi. She played the solo part of Franck's Variations Symphoniques with a happy combination of power and delicacy and a very fine sense of rhythm. The success of the young Russian violinist, Nathan Milstein, was so great at his first appearance that he was immediately re-engaged for the following Sunday, Mr. Sam Swaap, who had been announced to appear, stepping down in his favour. His technique at present is far in advance of his musical development, while his personality strikes one as somewhat weak. If he can get over this he should become a great artist. The Budapest Philharmonic has been here for a single concert, and the methods of Dohnànyi and his players have inspired useful comparisons with Dutch conductors and orchestras.

Both Amsterdam and Utrecht have had Summer Music Feasts, consisting of series of orchestral concerts. At Amsterdam the conductors were Cornelis Dopper, Fürtwangler, Darius Milhaud, and other visitors, and at Utrecht the orchestra was directed by its own highly-talented conductor, Evert Cornelis. At both Festivals a strong feature was made of music written in the last two or three decades, a single concert at Utrecht comprising works by Stravinsky, de Falla, and Lili Boulanger. 'Faust et Helène,' by the last-named, won a large measure of appreciation for its fine expression of the tenderer emotions. Another work of propaganda for modern music is a series of chamber concerts given by the Amsterdam Music Lyceum, at which the composers Milhaud, Honnegger, Maurice Jaubert, Marcel Delannoy, and Alexandre Tcherepnin, and a number of popular artists with modern repertories and modern methods, are appearing.

The Maatschappy tot Bevordering der Toonkunst, with its forty choral societies and seventeen music schools in different towns in Holland, will next year keep its first centenary. To celebrate this it is proposed to organize two Festival concerts at Amsterdam under Mengelberg, a Historial Exhibition in the City Museum which will show the development of the Toonkunst and its sister societies, a competition for a work for mixed choir and orchestra, and to issue a Memorial Book and Memorial Medal.

Herbert Antcliffe.

## MILAN

With the closing of La Scala, the Opera Reale of Rome, and the San Carlo of Naples, the most vital part of the nation's musical life has come to an end for this season. A review of the work done reveals that here, as elsewhere, Verdi, Puccini, and Wagner stand out alone, with, perhaps, Strauss in the fourth place. New works have not been too abundant, and of what there have been, the only operas that would appear to have any chance of a career are 'Fra Gherardo,' of Pizzetti, 'Sly,' of Wolf-Ferrari, Zandonai's 'Guiliano,' and 'Dafni,' by Mulé. These four constitute the most solid of the year's productions. The first two had their *premières* at La Scala, 'Dafni' at the Opera Reale, and 'Guiliano' at the San Carlo.

While opera-giving has ceased at the bigger theatres, quite a number of secondary but still important seasons have been running—notably at Venice, at Verona (in the Arena), and at Bergamo, and at a number of smaller provincial towns in the south, but these of course are of little interest to the foreign reader.

At Venice, the American soprano Leonora Corona was the protagonist in 'Tosca,' with Beniamino Gigli as the painter. Reports speak well of the performance on all sides, and of the splendid conducting of Bamboschek. A company deserving of the highest praise is the Compagnia dell' Opera Comica e Lirica, which at Livorno has succeeded in packing the theatre for every performance. The secret would appear to lie in the excellent ensemble. None of the principals are artists of the first grade, nor is the orchestra composed of brilliant musicians, but their part, like that of the chorus, is excellent in its discipline. Maestro Annovazzi is the director, and probably he is responsible for the standards achieved. The operas presented are mostly by Donizetti, with Pergolesi's 'La Serva Padrona' thrown in. This latter is a perfect object-lesson in economy, and has been the occasion of full houses every night. 'Don Pasquale,' 'L'Elisir d'amore,' and 'La Sonnambula' complete the répertoire, and the artists are headed by Dina Fiumana, Michele Raggini, Lombardo, and Concetto Paterna. Last in the list of the month's activities comes a performance of 'Otello' at Trento. This was the first time the opera had been given at Trento since 1888, a year after its Scala *première*. Much hard labour was expended to make it a success; new scenery, lighting, and costumes went towards creating greater perfection from a spectacular point of view than was the case musically speaking. The playing of the orchestra under Zeetti revealed the limited capacities of the instrumentalists, and Salazar (Otello), Alda Fedeli (Desdemona), and Guicciardi (Iago) did as well as could be expected.

### THE SCALA CONCERTS

The ten concerts of the season, among which are included those of the Berlin Sing-Akademie, have now been concluded—with, one might say, a sigh of relief. The city has been suffering under a temperature running up as high as 94, but no good Milanese will sacrifice his concert. The last programme was not notable for quality, as, outside the fifth Symphony, there was almost nothing of interest. There was for the umteenth time 'L'après-midi d'un Faune,' and the rest was operatic music, and that most uninteresting 'Scarlattiana' of Casella's. Antonio Guarnieri conducted. More to the point was the previous concert, directed by the Belgian Desiré Defauw. His music included the first performances at Milan of Holst's 'Uranus' and 'Mercury,' and Sibelius's Concerto for Violin. Ferencz von Vecsey was the soloist. The Holst was well received, but the Sibelius seemed to be preferred. We also had the D minor of Franck, quite the finest thing on the programme. Respighi's 'I Pini di Roma' made good hearing, but has a too suave smack to satisfy completely. Stravinsky's 'Fire-bird' is appearing too frequently on programmes here, and consequently is not as fresh as could be wished. Of the other events, greater interest lay in Panizza's concerts. He gave a splendid reading of Strauss's 'Death and Transfiguration.'

At the Dal Verme, second theatre at Milan, the Cossacks of Kubany gave two concerts, and managed to sustain a live interest throughout their performances. This little body gave every indication of having been well drilled, and at all times maintained an excellent intonation and tone-colour. Most noticeable were the basses, that to Latin ears seemed very profound. Italian bass voices, it may be remarked, are seldom very deep, as the operatic training that holds in this country demands at least an F sharp above, with the result that very seldom do they sing lower than G. Vladimir Drigailo was the conductor, and got some work from his people that might better be described as instrumental. They gave nothing new, and nothing better than the Volga Song. In sacred music the standard was at its lowest.

Charles d'If.

## VIENNA

### SCHUBERT CELEBRATIONS

Franz Schubert and Richard Strauss are the two names that govern the musical life of Vienna's late musical season this year. Under the collective title of 'Vienna Festival Weeks,' we witness a conglomeration of more or less musical amusements which borrow their artistic justification from the Schubert Centenary on one side and from Richard Strauss's sixty-fourth birthday on the other, while the actual purpose of the venture, more or less frankly admitted, is the furtherance of tourism.

To give a full account of all that is summed up under the name of Schubert celebration would fill columns of this paper. Suffice it to say that Schubert music is being played, sung, and danced in these days in every nook and corner of the city—in the courtyard of Schubert's birthplace and of every one of his dwelling-places, in front of the city hall and on every plaza, in the Church where Schubert toiled as organist, in every public school, and, of course, in most concert-halls of the city. The Philharmonic Orchestra, the most prominent instrumentalists and vocalists of the city, and, on one occasion, a 'monster chorus' of four thousand singers, participate in these 'festivities,' which are often enough more praiseworthy in their aims than in their qualities. Schubert expositions, Schubert lectures, and even a Schubert trotting match (with singers from the Staatsoper participating) are a few of the events more or less distantly related to music and intended to 'popularise' a composer whose life-work is less known to the general populace in its original form than in mutilated concoctions compiled by resourceful operetta manufacturers. One of these, 'Lilac Time,' is once more current in a Vienna theatre, and, profiting from the popularity of Alfred Piccaver—the Staatsoper tenor who now impersonates the leading rôle—is producing royalties a fraction of which would have benefited Franz Schubert more than all the dubious posthumous celebrations. A veritable Schubert fever is shaking the Austrian metropolis; and yet all this is only a prelude to the Schubert celebration to be expected in the fall of this year, and a huge Sängerfest will serve as an intermezzo next month.

### 'STAR OPERA' AND 'ENSEMBLE OPERA'

The absence from Vienna of the Staatsoper's company during its Paris season turned our national opera house into an arena for visiting singers and guest companies. What was with some self-aggrandisement announced as a company from the Paris Opéra-Comique, introduced two excellent tenors in the person of Jean Lapelletrie and José Rogatschewsky. Ninon Vallin's Carmen proved a welcome relief from the 'psychological' conception of the much-abused rôle current in the German theatres. Yvonne Gall pleased less with her over-coquettish Tosca, so antipodic to the over-realistic impersonation of Jeritza to which Vienna is accustomed. Conductor Razigade, though

not from Paris, presided firmly over the performances, which enlisted, apart from the aforesaid artists, mostly singers of a provincial standard. Equally provincial was the character of a 'polyglot' season in which Baklanov and Fleta were present to lend star-glories to a conglomerate of minor Staatsoper singers; orchestra and scenery were borrowed from the Vienna Volksoper to replace the Staatsoper's apparatus then on exhibit at Paris. The outstanding feature of these performances was not so much the great art of Baklanov, long familiar here and hardly impaired by growing age, as the failure of Miguel Fleta both as singer and actor.

No more forcible contrast could be imagined to these haphazard performances than the three guest productions given here by the company of the Cologne Opera. The Fleta-Baklanov season was 'star opera' at its worst—the Cologne company gave us models of "ensemble opera' with all its virtues and shortcomings. The virtues were an impeccable artistic discipline, the blending of forces into one complete, harmonious unit. Such perfect subordination under the guiding will of a fine conductor and a great stage director is, on the other hand, naturally conditional upon a certain lack of personality with each individual performer. The Cologne singers are throughout fine, earnest artists, but neither histrionically nor vocally of outstanding excellence. Hans Strobach was the very capable scenic supervisor of an atmospheric performance of 'Pelléas et Mélisande' and of a brilliantly dashing (though, according to Viennese ideas, somewhat too vigorous) performance of 'Così fan tutte'; and Fritz Rémond, general intendant of the Cologne Opera, was the stage director of a monumental performance of Handel's 'Julius Cæsar.' Eugen Szenkar (like most 'German' conductors an Austrian by birth and musical education) excelled as conductor in all three operas. His Cologne orchestra lacked, perhaps, some of the sensuous charm of the Vienna Philharmonic, but did marvellous work, enhanced by the fine acoustics of the Vienna Opera.

Paul Bechert.

## Obituary

We regret to record the following deaths:

Albert Visetti, in London, on July 10, in his eighty-third year. Of English parentage on his mother's side, he was born at Salona, in Dalmatia. His father intended that he should enter the medical profession, and accordingly sent him to study medicine at Padua University. Music soon claimed him, however, and he proceeded to Milan Conservatoire, where he became acquainted with Verdi. His success at the Conservatoire was brilliant, and he followed it up by distinguishing himself as conductor and pianist at Nice. A period at Paris followed, and in 1870, on his house being burned down by the Communards, he moved to London, and became a naturalised British subject. Save for a few tours abroad, the rest of his life was spent in this country. He is best known to the present generation as a teacher of singing at the Royal College of Music, with which institution he had been identified from the first, having been on the staff of its forerunner, the National Training College of Music. For twelve years he was conductor of the Bath Philharmonic Society. As a composer he was best known by the song 'La Diva,' written for Patti, who was only one of the many famous singers numbered among his pupils.

William Henry Gater, at Dublin, on June 21, aged eighty. Born at Dublin, on August 8, 1848, he received lessons on the organ from Sir Robert Stewart, and was organist of Christ Church, Bray, from 1871-73, also acting as organist of the Exhibition Palace, Dublin, from 1872-73. Entering Trinity College in 1874, he graduated Mus. Bac. in 1876, B.A. in 1881, proceeding to Mus. Doc. in 1886. From 1873 to 1876 he was organist of St. Andrew's, Dublin, and then took over the organ of St. Stephen's Church, a post which he held for over fifty years. Dr. Gater composed much Church music, including a setting of Psalm 66, as well as a cantata, 'The Passions.' In 1888 he obtained the Wrexham Eisteddfod Prize. As Grand Organist of the Dublin Freemasons he was well known. Though blind, he was a fine executant, and for a time was examiner for the R.I.A.M.; he was also for many years choirmaster of the East Meath Diocesan Choral Association.

Leonard C. Venables, in London, aged eighty. He was for long a prominent figure in Tonic Sol-fa circles, having been a co-worker with John Curwen in the pioneer days of the movement, and later serving for many years on the administrative side of the Tonic Sol-fa College. He conducted the Tonic Sol-fa Festival on many occasions. As author he will be remembered for his various publications on ear-training, sight-reading, &c., and above all, perhaps, for his admirable book, 'Choral and Orchestral Societies,' in which the musical and management sides are blended with unusual success. The South London Institute of Music was directed by him from the first, and one of the oldest and most successful of operatic societies—the South London—enjoyed the benefits of his conductorship until the close of his life. The recent celebration of the sixtieth year of professional work was made the occasion of a striking demonstration of esteem.

Charles Barlow Ingham, at Mayfield, Sussex, on June 15, aged eighty-seven. He founded the Moira House School for Girls, at Croydon, in 1875, later moving it to Bournemouth, and finally to Eastbourne. A pioneer in educational matters, he was one of the first to recognise the value of the Dalcroze method, and with his son, Mr. Percy Ingham, was mainly responsible for the establishment in this country of the Dalcroze Eurhythmics. In 1902 he published, through Novello's, his 'Education in Accordance with Natural Law.'

Marie Novello, in London, on June 21. She was born at Maesteg, South Wales, and early in life was a first-prize winner in the principal pianoforte solo class at the National Eisteddfod. Mainly through the interest of Madame Novello-Davies she went to Vienna to study under Leschetitzky. Subsequently she was a successful recitalist in London, and also toured considerably.

Frederick William Norcup, suddenly, at Peterborough, on June 18, aged fifty-six. He was sometime lay-vicar of Westminster Abbey, and was son-in-law to the late Sir Frederick Bridge, whose daughter he married in 1914.

## Miscellaneous

### Society of Women Musicians

Features of the very successful season just ended have been a recital by Miss Myra Hess, a performance of madrigals and part-songs by the singer-members (who have been formed into a choir by Miss Alice Hare), and a programme of new works by women composers, in celebration of the Society's sixteenth birthday on July 7, when first performances were given of Fiona McCleary's Sonata for violin and pianoforte, a Rhapsodic Impression for violin, viola, and pianoforte by Katharine Eggar, and works by Rebecca Clarke and Dorothy Howell.

Mariani's Italian marionettes are coming to the Scala Theatre again, on August 13, for a seven weeks' season. Many novelties will be produced, and there will be standard operas in condensed form, musical comedies, humorous sketches, ballets—something for everybody, in fact.

Mr. Hugh S. Middleton, organist of Ely Cathedral, has been elected to an honorary Fellowship of Peterhouse College, Cambridge.

## SUMMER SCHOOL CLASSES FOR CHORAL TRAINERS

We have received from the British Federation of Musical Competition Festivals particulars of two Summer Schools organized under their auspices mainly for the benefit of choral trainers and conductors. The first will be held at the Training College, College Road, Norwich, from August 27 to September 1, directed by Mr. Herbert Wiseman. The secretary is Mr. W. H. Aldrich, The Chase, Diss, Norfolk. The second will take place on September 10-17, at St. Peter's Training College, Peterborough. Mr. T. Maskell Hardy and Mr. Alan Stephenson will be in charge, and the secretary is Captain D. V. Gedge, 19, St. Andrews Road, Bedford.

It may not be too late to remind readers that the Summer School organized by the Federation of British Musical Industries is held at Oxford from August 1-15, when the instructors on the vocal side will be Mr. Hubert Middleton and Mr. Field Hyde. Particulars from the Federation Offices, 117-123, Great Portland Street, W.1.

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Abbreviations: (S) Soprano; (M-S) Mezzo-Soprano; (C) Contralto; (T) Tenor; (Bar) Baritone; (B) Bass.

| | Range of Lowest Key. |
|---|---|
| **FRANZ ABT** | |
| Ave Maria (O Lord most Holy). E (S or T) ... ... (1/6) | E—G♯ |
| **THOMAS ADAMS** | |
| Nearer my God to Thee. E flat (C or B); F (S or T) ... | B♭—E♭ |
| Radiant Morn, The. D (M-S, C, or Bar) ... ... ... | C♯—E |
| Rock of Ages. E (C or Bar); G (S or T) ... ... ... | B—E |
| **IVOR ATKINS** | |
| Virgin's Lullaby, The. G minor (M-S) ... ... (1/6) | D—F |
| **EDGAR L. BAINTON** | |
| Song of the Virgin Mother, A. D (M-S) ... ... ... | D—F |
| **JOSEPH BARNBY** | |
| Elizabeth's Song. G minor (C or M-S) ... ... ... | D—E |
| Soft southern breeze. B flat (Bar); D flat (T) ... ... | D♭—F |
| When I view the Mother holding (Christmastide). D (C or M-S) ... ... ... ... ... ... (1/6) | D—D |
| **JOHN F. BARNETT** | |
| Rock of Ages, The. E minor (M-S or Bar) ... ... ... | B—F♯ |
| **JULIUS BENEDICT** | |
| I mourn as a dove. A (S) ... ... ... ... ... (1/6) | D♯—A |
| Lord is very pitiful, The. F (T) ... ... ... (1/6) | E—G |
| O thou afflicted. D flat (C) ... ... ... ... (1/6) | A♭—D♭ |
| **W. STERNDALE BENNETT** | |
| His salvation is nigh them that fear Him. G (Bar); B (T) ... ... ... ... ... ... ... (1/6) | D—E |
| O Lord, Thou hast searched me out. F (C) ... ... (1/6) | C—D |
| Whosoever drinketh of this water. E (B) ... ... (1/6) | B—E |
| **A. HERBERT BREWER** | |
| Virgin's Cradle Song, The. F (M-S) ... ... ... ... | D—F |
| **GERARD F. COBB** | |
| It came upon the midnight clear (Christmastide). D (M-S or Bar) ... ... ... ... ... ... ... | D—E |
| **WILLIAM COENEN** | |
| Beyond. D flat (M-S or Bar) ... ... ... ... ... ... | D♭—F |
| Come unto Me. D (C or B); F (M-S or Bar); G (S or T) | C—D |
| Father, forgive them (Lent). F minor (S or T) ... ... | E—F |
| I shall see Thee again. F (M-S or Bar) ... ... ... | E—F |
| Thou wilt remember us. C (C or B); D flat (Bar or M-S); E flat (S or T) ... ... ... ... ... ... ... ... | B—E |
| **ANTONIN DVOŘÁK** | |
| Inflammatus et Accensus (Latin words only). D minor (C) | A—E |
| **EDWARD ELGAR** | |
| Angel's Song, The. C (M-S) ... ... ... ... ... (1/6) | D♯—E |
| As a Spirit didst thou pass. E flat (T) ... ... ... | F—A |
| **PERCY E. FLETCHER** | |
| Hark! hark! my soul! C (C or B); E flat (S or T) ... | A—D |
| **MYLES B. FOSTER** | |
| O for a closer walk with God. C (M-S or Bar); D (S or T) | C—E |
| **ALFRED R. GAUL** | |
| Eye hath not seen. G (C); B flat (M-S) ... ... ... (1/6) | B—D |
| Ruth (Entreat me not to leave thee). B flat (M-S or S) (1/6) | C—F |
| **CHARLES GOUNOD** | |
| Angel hosts descending. F (S or T) ... ... ... ... | C—G |
| Holy Vision, The. D minor (S or T) ... ... ... ... | D—F♯ |
| Jerusalem. A minor (S or T) ... ... ... ... ... | E—B |
| Nazareth. E flat (C or Bar); F (S or T) ... ... (1/6) | B—F |
| Power and Love. A (M-S or Bar) ... ... ... ... | E—F♯ |
| There is a green hill. D (C or B), E (M-S or Bar); F (S or T)... ... ... ... ... ... ... ... | C♯—D |
| **CARL H. GRAUN** | |
| Lo! the heaven-descended prophet. B flat (S) ... ... | E♭—C |

| | Range of Lowest Key. |
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| **ROBERT KING** (Arranged by H. A. Chambers.) | |
| Come, O Thou Traveller unknown. D (C or B); F (M-S or Bar) | C—F |
| **CHARLES H. LLOYD** | |
| O Father all-creating (Weddings). E (S or T) ... ... | E—G♯ |
| **ALEXANDER C. MACKENZIE** | |
| Cross and Crown. B flat (S or T) ... ... ... ... | C—G |
| Dormi Jesu (The Virgin's Cradle Hymn) (Latin words only). E (C or M-S) | E—E |
| For lo, the winter is past. B flat and C (T)... ... ... | E—G |
| Lord is my Shepherd, The. G (S) ... ... ... ... | E—G |
| **EDWARD J. MARGETSON** | |
| Far from my heavenly home. E flat (C or Bar); G (S or T) | B♭—E♭ |
| **JOHN H. MAUNDER** | |
| O lovely flowers (Harvest). G (C or Bar); A (S or T) ... | B—G |
| **BERNHARD MOLIQUE** | |
| Pour out thy heart before the Lord. A flat (T) ... (1/-) | E♭—A |
| **ALICE A. NEEDHAM** | |
| Far from my heavenly home. C minor (C or Bar); D minor (M-S) | C—F |
| **HORATIO W. PARKER** | |
| Come, Holy Ghost (Whitsun). D (S) ... ... ... | D—G |
| Lo, now the shades of night. A flat (C) ... ... ... | A♭—E♭ |
| Declining now the sun's bright wheel. E flat minor (Bar) | B♭—E♭ |
| **C. HUBERT H. PARRY** | |
| Ballad of Meshullemeth, The. E flat (C) ... ... ... | B♭—F |
| God breaketh the battle. G (T) ... ... ... ... | D—A |
| Lady! thou Queen of Israel. E flat (S) ... ... ... | D—A♭ |
| Lord is long-suffering, The. (C or M-S) ... ... ... | D—E |
| **D. PUGHE-EVANS** | |
| Lead, Kindly Light. E flat (C or Bar); F (M-S); G (S or T) | C—E♭ |
| Return unto thy rest. E flat (C or Bar) ... ... ... | B♭—E♭ |
| **HENRY PURCELL** | |
| Now that the sun (Evening Hymn). E flat (C); G (S) ... | B♭—E♭ |
| **J. JOACHIM RAFF** | |
| Twilight is gently falling, The (Ave Maria). E flat (S or T) | E♭—A♭ |
| **ROLAND ROGERS** | |
| Lead, Kindly Light. F (C or Bar) ... ... ... ... | A—F |
| **FRANZ SCHUBERT** | |
| Litany for All Souls' Day. E flat (C or Bar) ... (1/6) | C—E♭ |
| **JOHN STAINER** | |
| My Maker and my King. D (S) ... ... ... ... (1/6) | C♯—F♯ |
| **ALESSANDRO STRADELLA** | |
| O God, have mercy (Pietà Signore). D minor (S or T) ... | D—G |
| **ERIC H. THIMAN** | |
| Birds, The. C (M-S or Bar); D (S or T) ... ... ... | D—F |
| God of Love my Shepherd is, The. F (C or Bar); A flat (M-S) | A—D |
| In the bleak mid-winter. D (C or Bar); F (S or T) ... | A—E |
| Jesus the very thought of Thee. B flat (C or Bar); D (M-S) | B♭—D |
| My Master hath a garden. F (M-S or Bar); G (S or T) (1/6) | C—F |
| **HERBERT W. WAREING** | |
| Jesu, Lover of my soul. E flat (M-S or Bar) ... ... | B♭—F |
| **H. LANE WILSON** | |
| Lord is my Shepherd, The. E flat (C or Bar); F (M-S); A flat (S or T) | B♭—E♭ |

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Air — INTO THY HANDS ("God's time is best").
Air — REJOICE, YE SOULS, ELECT AND HOLY ("O Light Everlasting").

### TENOR

Air — LORD, TO US THYSELF BE SHOWING ("Bide with us").
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Air — REJOICE, O MY SPIRIT " " "
Recit. — THE MIGHTY GUARDIAN ("Thou Guide of Israel").
Air — HIS FACE MY SHEPHERD " " "
Air — AND WHY ART THOU, MY SOUL ("When will God recall")

### BASS

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Air — 'TIS HE, WHO ALL ALONE ("God goeth up").
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Air — ON MY BEHALF " " "
Recit. — YEA, THIS THY WORD ("Thou Guide of Israel").
Air — WHOM JESUS DEIGNS " "
Air — YET SILENCE ("When will God recall").

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### SOPRANO

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Air — COME, VISIT, YE GLOWING ("How brightly shines").
Air — I HAVE WAITED FOR THE LORD ("If thou but sufferest").

### ALTO

Air — GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").
Air — JESUS SLEEPS ("Jesus sleeps, what hope remaineth").
Recit. — INCLINE THINE EAR ("Lord, rebuke me not").
Air — THE LORD HATH HEARD ("Lord, rebuke me not").
Air — ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

### TENOR

Recit. — THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
Air — COME, JESU, COME ("Come, Redeemer").
Air — WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").
Air — TUNEFUL HARPS AND VOICES ("How brightly shines").
Air — THOU ART MY GOD ("Lord, rebuke me not").

### BASS

Air — THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").
Air — DO THINE ALMS ("Give the hungry man thy bread").
Air — WITH JESUS WILL I GO ("Wailing, crying").
Recit. — AH; WHEN ON THAT GREAT DAY ("Watch ye, pray ye").
Air — BLESSED RESURRECTION DAY " "

## THIRD SET

### SOPRANO

Recit. — O LORD, HEAR ME WHEN I CALL ("Lord, rebuke me not").
Air — HOW LONG, O LORD " "
Air — O PRAISE THE LORD ("O Praise the Lord").
Recit. — O JESU, OUR REDEEMER ("There is nought of soundness").
Air — HEARKEN WHEN WITH TREMBLING ACCENTS " "
Air — THOUGH REVILING TONGUES ASSAIL ME ("Watch ye, pray ye").

### ALTO

Air — BE WELCOME, THOU GREAT ANGEL ("O teach me, Lord").
Air — AH, TARRY YET ("Praise our God").
Air — GOD IS EVER SUN AND SHIELD ("The Lord is a sun and shield").
Recit. — BE STEADFAST IN AFFLICTION ("Wailing, crying").
Air — PAIN AND SORROW WORK SALVATION " "

### TENOR

Recit. — LORD, WHY SO FAR AWAY ("Jesus sleeps").
Air — IN BILLOWS THE RIVERS OF BELIAL ("Jesus sleeps").
Recit. — O HAPPY TOWN, O FAVOURED LAND ("Praise thou the Lord").
Air — O BLEST ARE ALL THAT FEAR HIM " " "
Recit. — REJECT IT NOT ("Sages of Sheba").
Air — SAVIOUR, TAKE ME FOR THINE OWN ("Sages of Sheba").
Air — UPLIFT YOUR HEADS ON HIGH ("Watch ye, pray ye").

### BASS

Air — GOD, WHOSE POWER ("Let songs of rejoicing").
Recit. — ALTHOUGH AN HOST ENCAMP ("Lord, rebuke me not").
Air — O LORD, THY MERCY " "
Air — FARE YE WELL ("O teach me, Lord").
Recit. — THESE THINGS THAT ISAIAH OF OLD ("The Sages of Sheba").
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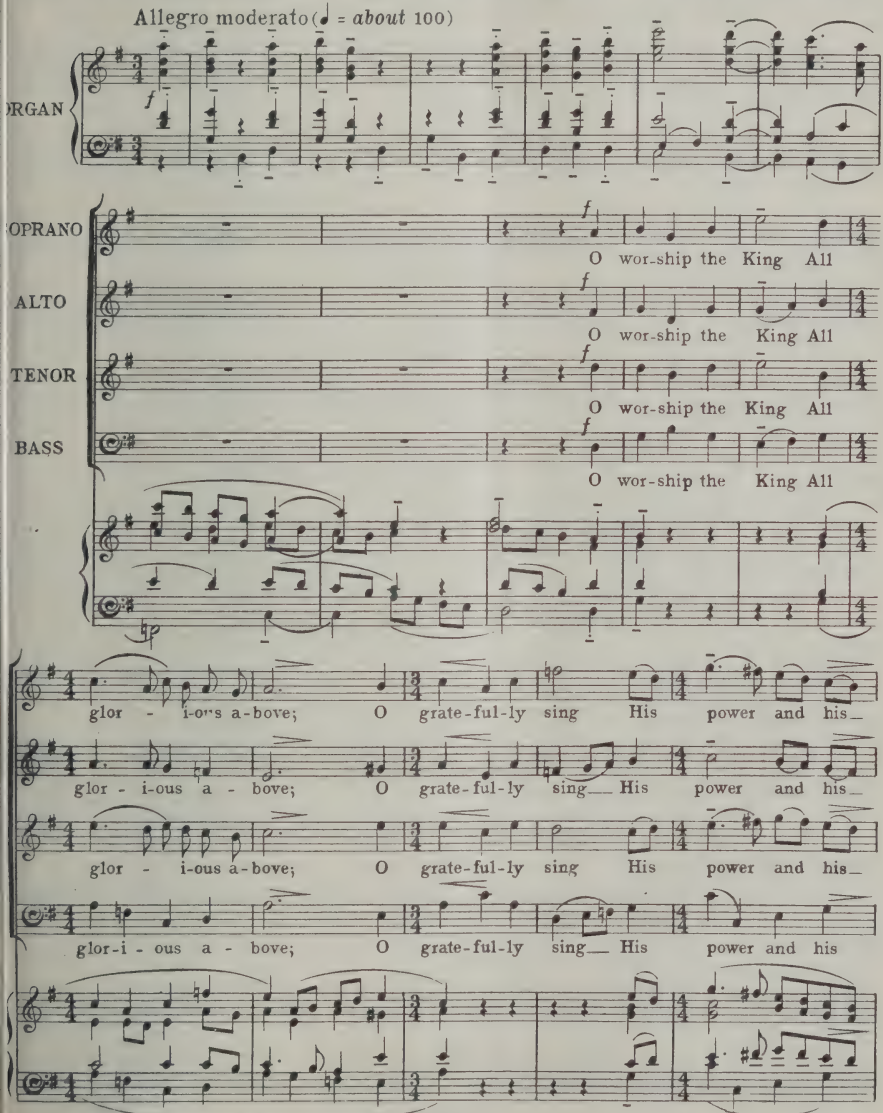
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SOPRANO
O wor-ship the King All
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glor - i-ous a-bove; O grate-ful-ly sing His power and his
glor - i-ous a - bove; O grate-ful-ly sing His power and his
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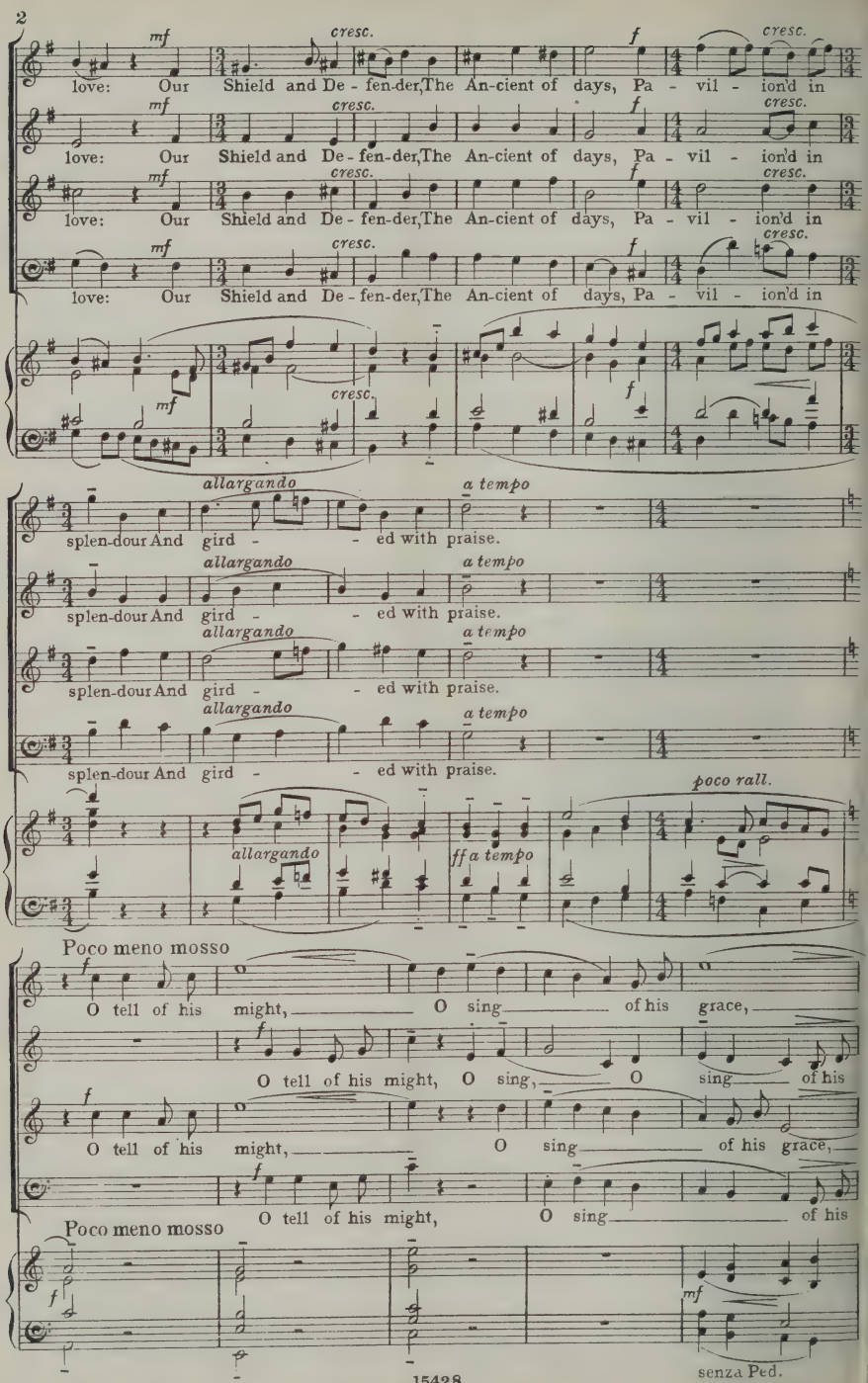
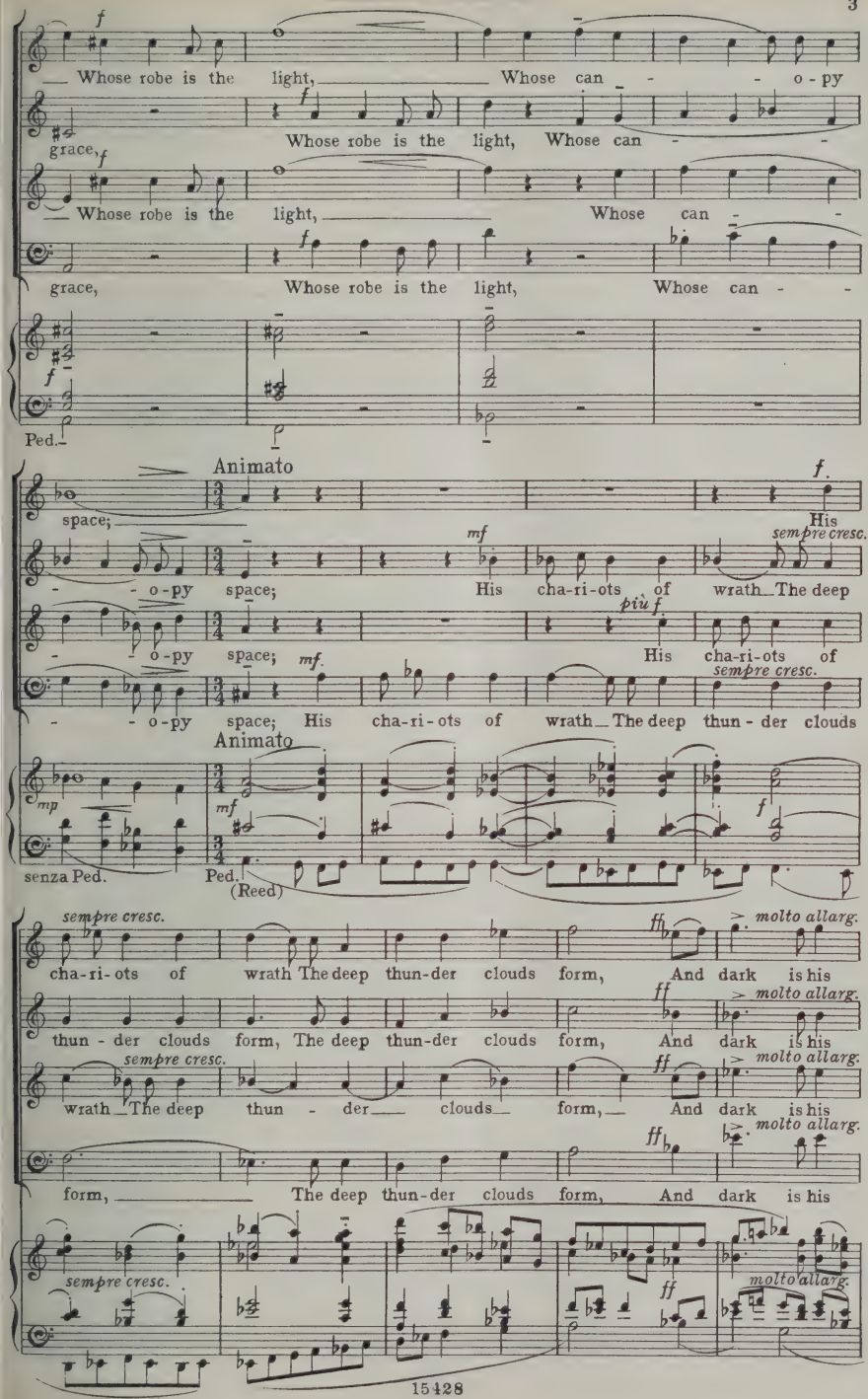
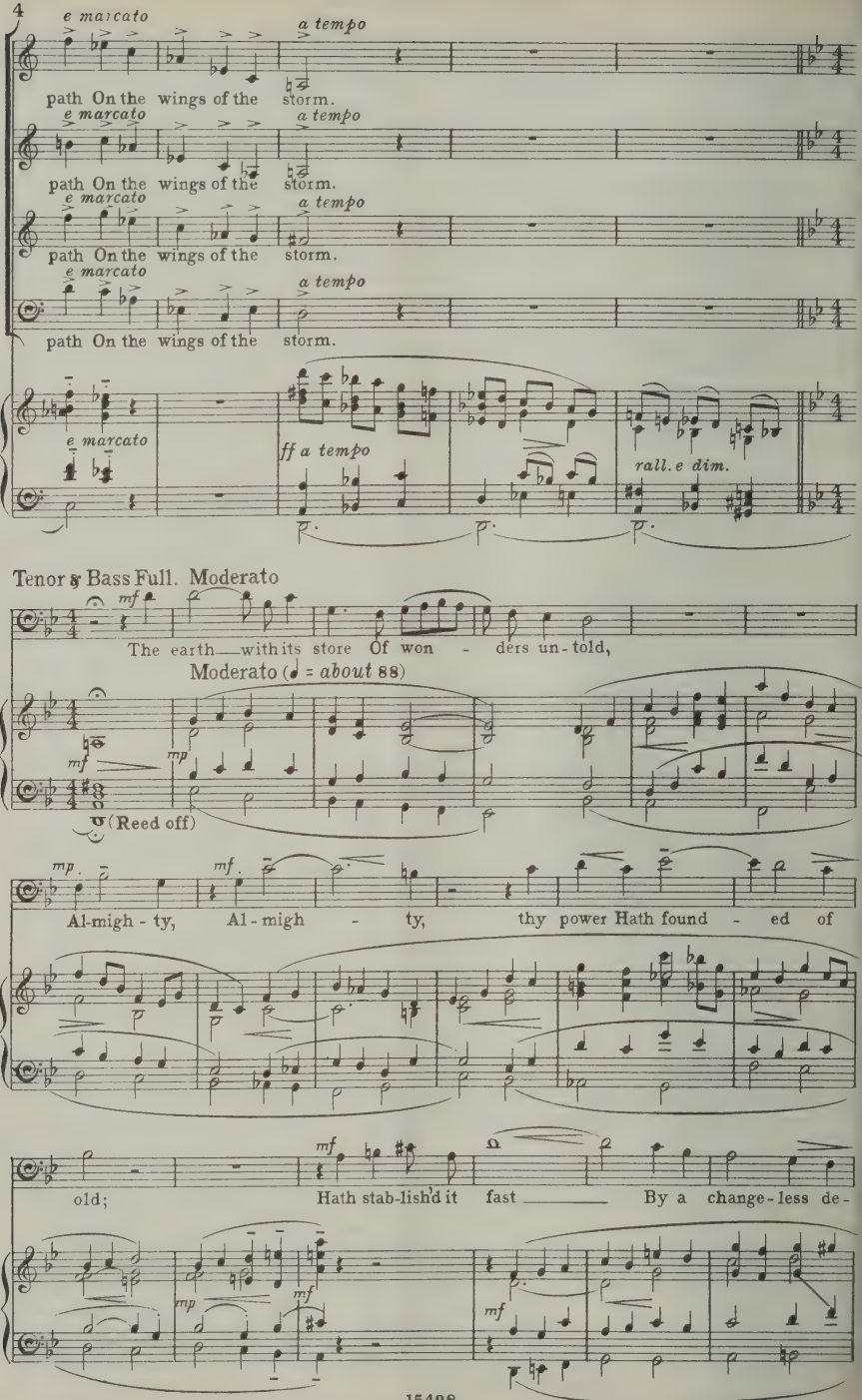
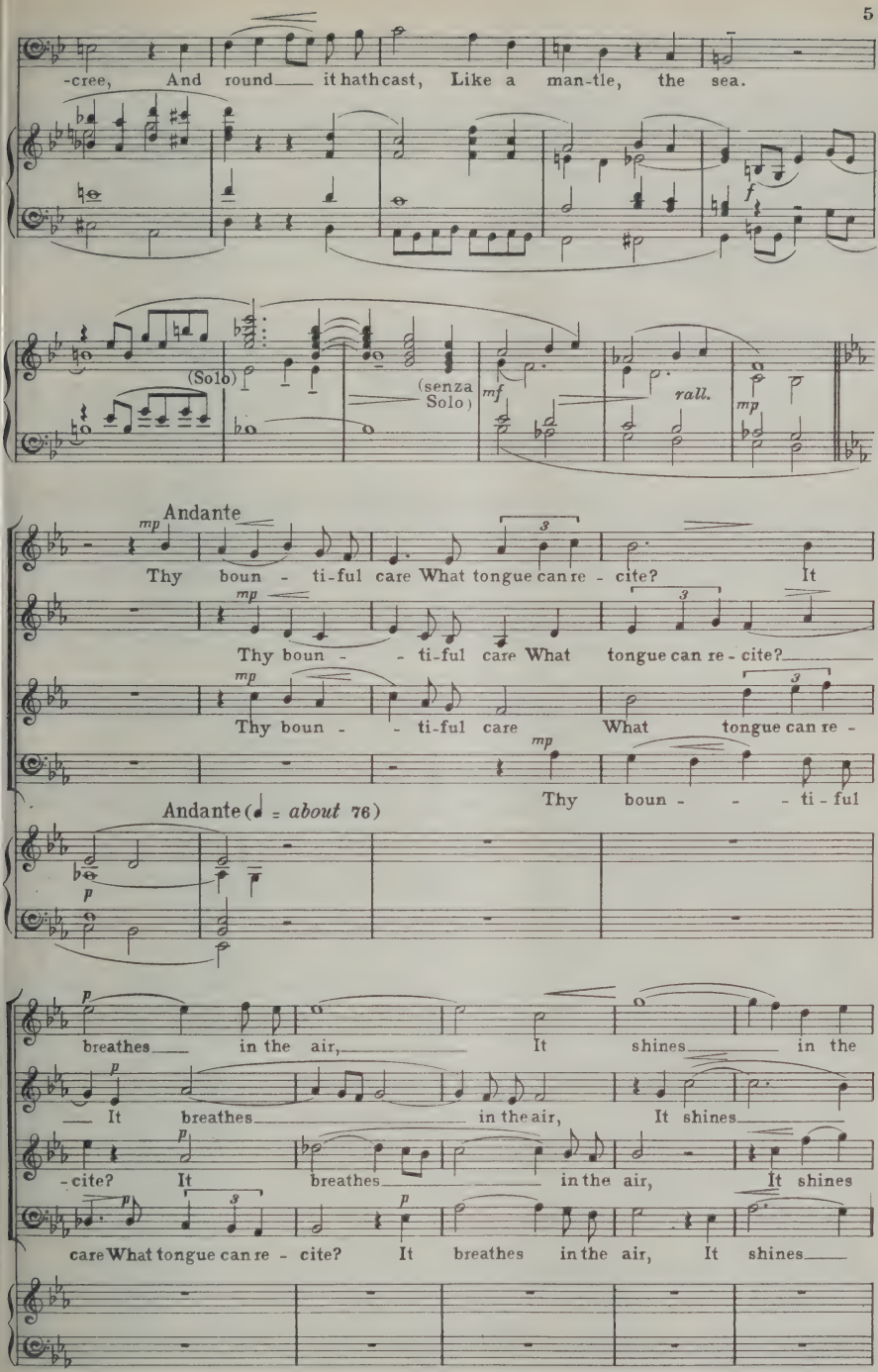
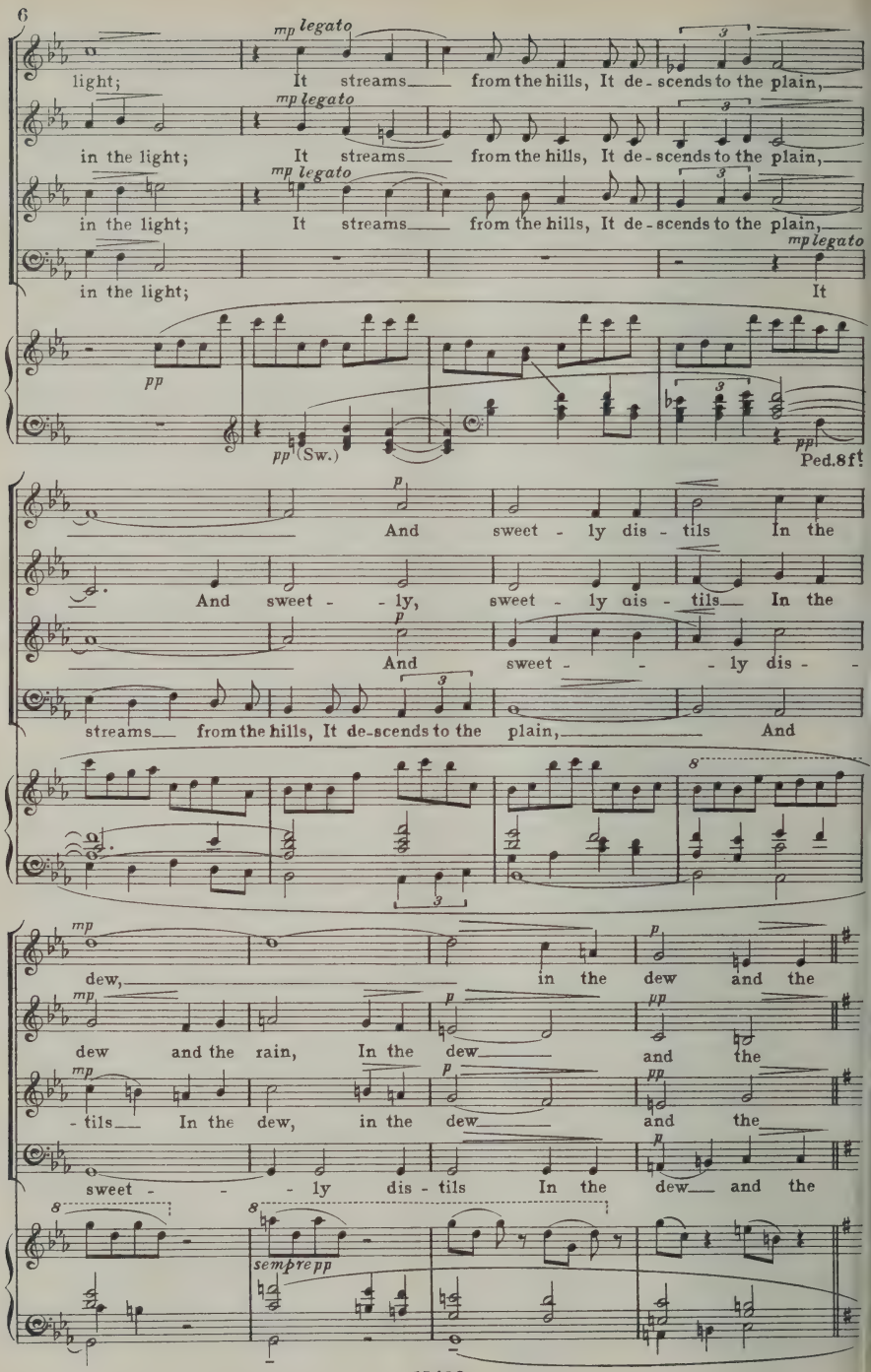
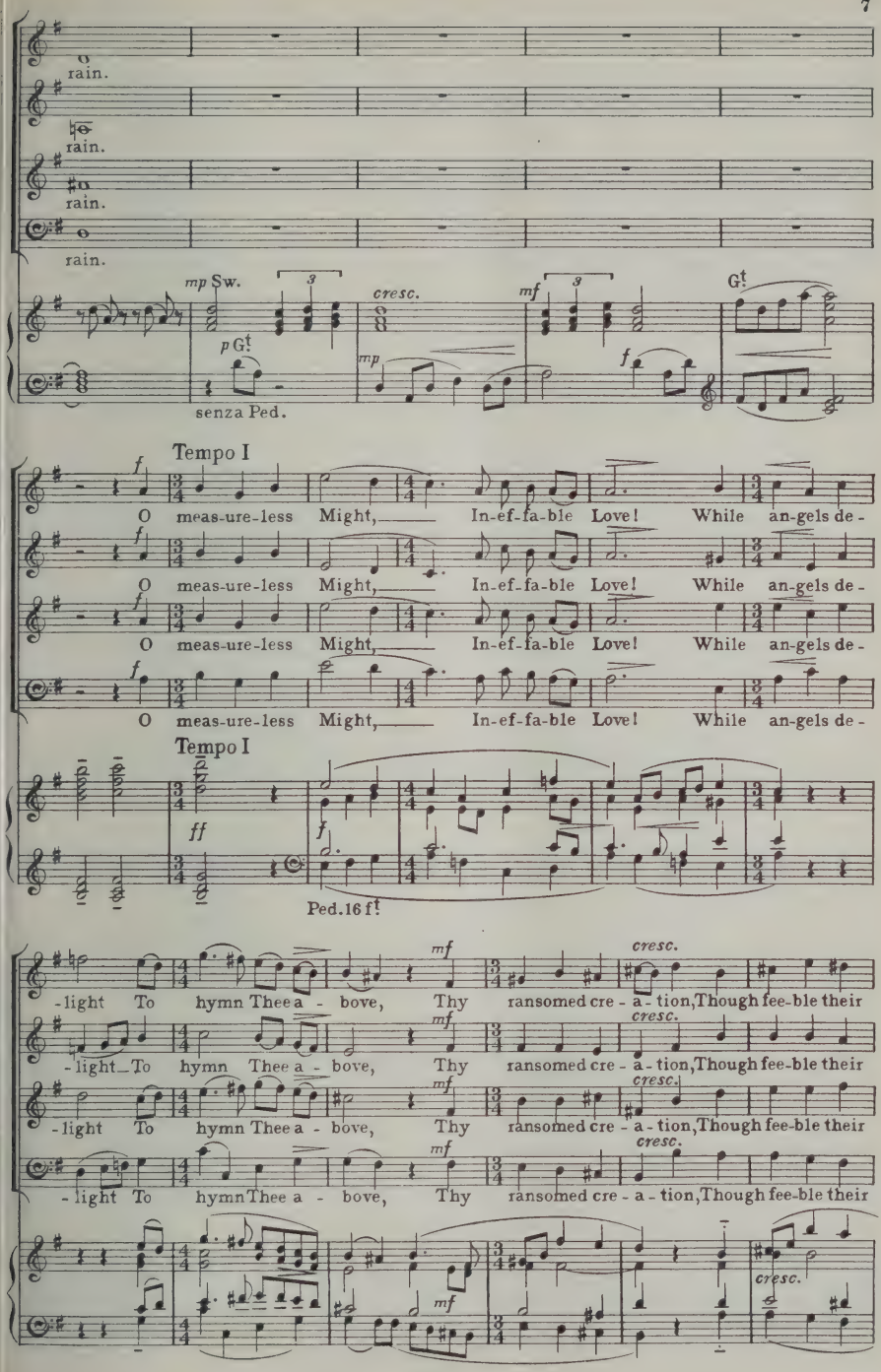

mf
cresc.
f
cresc.
love: Our Shield and De - fen-der, The An-cient of days, Pa - vil - ion'd in
allargando
a tempo
splen-dour And gird - - ed with praise.
ff a tempo
poco rall.
Poco meno mosso
O tell of his might, O sing of his grace,
O tell of his might, O sing, O sing of his
mf
senza Ped.

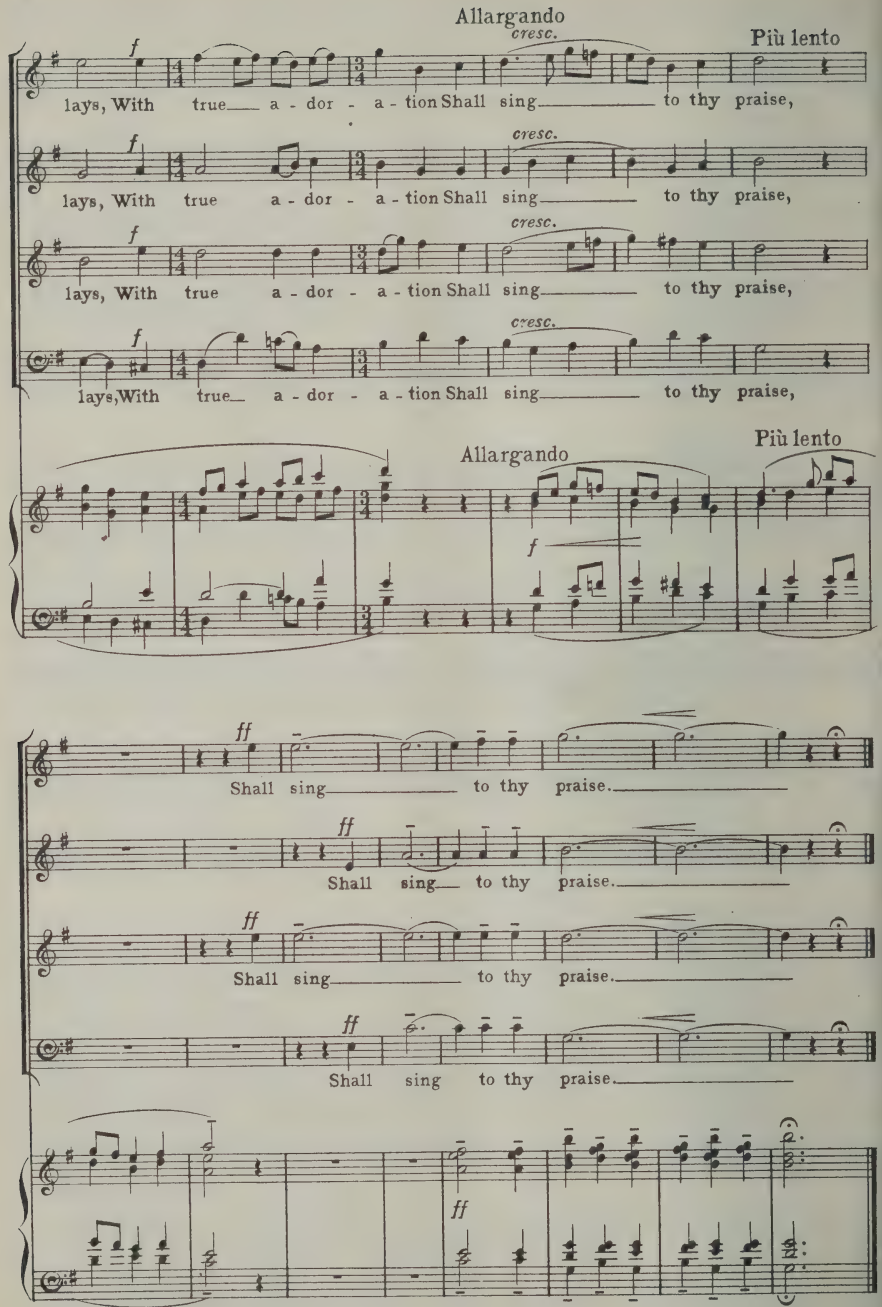

Whose robe is the light, Whose can - - - o - py
grace, Whose robe is the light, Whose can - -
Whose robe is the light, Whose can - -
grace, Whose robe is the light, Whose can - -
Ped.
Animato
space;
His
- - o-py space; His cha-ri-ots of wrath The deep
- o-py space; His cha-ri-ots of
- - o-py space; His cha-ri-ots of wrath The deep thun - der clouds
senza Ped.
Ped.
(Reed)
cha-ri-ots of wrath The deep thun-der clouds form, And dark is his
thun - der clouds form, The deep thun-der clouds form, And dark is his
wrath The deep thun - der clouds form, And dark is his
form, The deep thun-der clouds form, And dark is his
molto allarg.


e marcato
a tempo
path On the wings of the storm.
e marcato
a tempo
path On the wings of the storm.
e marcato
a tempo
path On the wings of the storm.
e marcato
a tempo
path On the wings of the storm.
e marcato
ff a tempo
rall.e dim.
Tenor & Bass Full. Moderato
mf
The earth—with its store Of won - ders un-told,
Moderato (♩ = about 88)
mf
mp
(Reed off)
mp
mf
Al-migh - ty, Al - migh - ty, thy power Hath found - ed of
old;
mf
Hath stab-lish'd it fast By a change-less de-
mp
mf
mf


-cree, And round it hath cast, Like a man-tle, the sea.
(Solo)
(senza Solo)
rall.
Andante
Thy boun - ti-ful care What tongue can re - cite? It
Thy boun - - ti-ful care What tongue can re - cite?
Thy boun - - ti-ful care What tongue can re -
Thy boun - - - ti - ful
Andante (♩ = about 76)
breathes in the air, It shines in the
It breathes in the air, It shines
-cite? It breathes in the air, It shines
care What tongue can re - cite? It breathes in the air, It shines


mp legato
light; It streams from the hills, It de-scends to the plain,
in the light; It streams from the hills, It de-scends to the plain,
in the light; It streams from the hills, It de-scends to the plain,
mp legato
in the light; It
pp
pp (Sw.)
pp
Ped. 8ft
p
And sweet-ly dis-tils In the
And sweet-ly, sweet-ly dis-tils In the
And sweet-ly dis-
streams from the hills, It de-scends to the plain, And
mp
dew, in the dew and the
dew and the rain, In the dew and the
-tils In the dew, in the dew and the
sweet-ly dis-tils In the dew and the
sempre pp


rain.
rain.
rain.
rain.
mp Sw.
p Gt.
senza Ped.
cresc.
mf
mp
f
Gt.
Tempo I
O meas-ure-less Might, In-ef-fa-ble Love! While an-gels de-
Tempo I
ff
f
Ped. 16 ft
-light To hymn Thee a - bove, Thy ransomed cre - a - tion, Though fee-ble their
mf
cresc.


Allargando
Più lento
cresc.
f
lays, With true a - dor - a - tion Shall sing to thy praise,
lays, With true a - dor - a - tion Shall sing to thy praise,
lays, With true a - dor - a - tion Shall sing to thy praise,
lays, With true a - dor - a - tion Shall sing to thy praise,
Allargando
Più lento
ff
Shall sing to thy praise.
Shall sing to thy praise.
Shall sing to thy praise.
Shall sing to thy praise.

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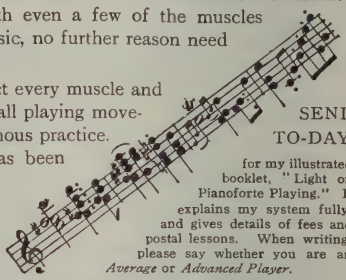

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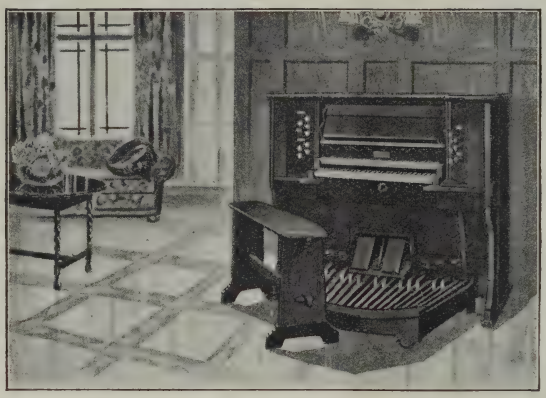

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The Musical Times

*AND SINGING-CLASS CIRCULAR*

SEPTEMBER 1 1928

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## THE STRAVINSKY LEGENDS

By Leonid Sabaneev

In this article I do not wish to express any opinion as to the value of the creative work of this most famous of my contemporaries and compatriots. Let this be the task of others to whom the study of his music affords more gratification. My intention here is merely to point to a number of facts connected with his labours.

Every big composer—especially one who provokes quarrels and controversies—is the subject of an extensive literature, and Stravinsky has not escaped this, all the European and American journals being full of articles concerning him. It may be due to the fact that the left wing of contemporary musical criticism does not include many specialists amongst its musicians, or to other causes connected generally with the custom now prevalent amongst musical scribes of writing round music, of talking dogmatically and aphoristically rather than in accordance with facts: however it may be, I note the interesting circumstance that with every month there is an increase in the growth of the musical legends at one time created round the figure of Stravinsky. They have explained him and interpreted him, and every step that he takes, be it good or bad, is expounded, whether with the composer's consent I do not know. It is evident that these legends are gradually becoming formulæ, labels attached to him, so that he can no longer walk abroad without them. Every musician, and especially the non-musician, repeats these tags and formulæ about Stravinsky, which perhaps take the place of opinions of his own, or may simply represent the power of the printed word and the hypnosis of authority; in any case it is impossible to discuss Stravinsky nowadays without hearing that he is returning to Bach, or to Handel, or to Glinka; that every work of his is a type and not a mere composition; that in every one of them he sets a problem and solves it; that he is a composer of pure music; &c.

There are instances in which it is a matter of consequence to a man that he should be a subject of discussion without regard to truth or probability. Artistes and artists often have recourse to this method, sending paragraphs to the newspapers concerning their marriages and their sports, and describing how they were attacked by Corsican brigands. This charming and naïve advertisement does not, of course, suit Stravinsky, who occupies such an important position amongst composers. With regard to him it would be desirable to know just what is genuine in his work and his moods, and in the ideas by which he is guided. But let us see whether all these legends satisfy the criterion of truth and probability. A big composer can lose nothing by the refutation of inaccurate statements of fact concerning him.

We will begin with the legend of Stravinsky as a composer of pure music. Pure music is a fully defined concept, which signifies music entirely independent of extraneous, non-musical impressions, such as a text, the stage, associations inspired by a programme. Consequently it observes its immanent laws of musical beauty and euphony. Does Stravinsky show himself to be a composer of such music? I would remind you that I am not discussing the value of his work, which may possibly be that of a genius. But is it pure music? Musical history has known many geniuses who have produced music that was not pure. An overwhelming proportion of Stravinsky's compositions are written for the stage (ballets, an opera-oratorio, &c.), and in them we always have a text or a programme. Their very type is doubly descriptive, illustrative, decorative, inclining to grotesqueness and even to caricature. That this is not an unfounded statement is evident from the titles of these compositions: 'The Fire-Bird,' a ballet; 'Petrushka,' a ballet-grotesque; 'Mavra' and 'Les Noces,' works of a characteristic type for stage performance; 'Pulcinella,' a ballet; 'The Rite of Spring,' a ballet; 'Œdipus Rex,' an opera-oratorio; 'The Little Fox,' 'Zvezdoliky,' a cantata; &c. All these are most characteristic as types of applied and descriptive music, music for the stage and the ballet. Moreover, they lose a great deal in a symphonic performance—more even than symphonic fragments from Wagner, whose music is manifestly purer than Stravinsky's. Some of these works are complete failures when divorced from the stage, which justifies the harshness of certain passages. Whence, then, the legend of pure music and a pure musician? Is it possible that his Pianoforte Sonata, Serenade, and Concerto are sufficient to outweigh in the scales of justice the whole mass of his previous and subsequent compositions? And, lastly, can we admit that in these compositions the principles of pure music triumph? They contain too little euphony for that.

Thus the legend of Stravinsky as a writer of pure music falls to pieces upon the mere examination of his compositions. Can it be that the composer, though working with subjects, sets himself—strange as it may seem—purely musical problems? Certainly not. In all the scores mentioned above we have before us his perfectly straightforward desire to attain the maximum of descriptive effect; so much so that,

for description's sake, purely musical beauty and euphony are often sacrificed.

Let us go on. Stravinsky, as his satellites affirm, sets and solves a fresh problem in every composition. Well and good; but it would be desirable to know at least what kind of problems are here solved, so that we may judge as to whether a general solution of a stated problem has been reached, and how far it is satisfactory. It is unsafe to weigh the solutions of problems the nature of which remains unknown. If the the composer intentionally conceals from us the essence of the problems he has solved, it would be better to be equally reticent concerning the solutions. Many composers have manifestly set and solved problems, and their musical text has shown clearly in what they consist and to what extent the solutions have been successful. But when the whole business is attended with secrecy, discussion amounts to a mere exercise in verbal fencing, in order to conceal the inability to say anything that will accord with the substance, the musical essence of the phenomenon.

It appears, furthermore, that Stravinsky's compositions are always types and not compositions pure and simple—are something in the nature of the Platonic idea of a given type. His Sonata, his Concerto, his Oratorio are types of their various categories. That is all very well. But why are we suddenly expected to believe that such is the case? These things of Stravinsky's may be excellent, may even be works of genius, but other sonatas, and concertos, and oratorios have been equally so. Why, then, is the term restricted to Stravinsky? Why are a Liszt or a Beethoven Concerto manifestly far more typical than the Stravinksy Concerto—why are they not types? Is it because one of the most enlightened thinkers on the subject of Stravinsky has wished it to be so? Who conferred this privilege of being a type, and on what is it based?

All this claim turns out to be quite unfounded. There are no proofs, and it is merely a matter of hardihood and audacity. Beyond dispute, these qualities nowadays have a powerful effect on people who are too lazy or have no time to form their own opinions, and who are very anxious to utter wise words concerning Stravinsky. But to us musicians it is permissible to ask for some explanation.

Then there is current a legend concerning Stravinsky's return. Judging from his commentators he has been returning for a long time (it is really a few years), but whither, in what direction, and why, are not at all clear, as opinions on this subject differ considerably. On one point only is there agreement—that he does return: some say to Bach, others to Handel, to Beethoven, to Glinka. However fantastic this simultaneous return in such dissimilar directions, nobody is disturbed thereby. Nevertheless it implies a certain resemblance to the personalities to whom the composer is returning, and that resemblance is a quite real, concrete fact and not a mystical theory; consequently it should be possible to establish it by means of actual instances. Let us make the experiment.

Well, here again we find there is something wrong. According to his satellites, Stravinsky's Concerto is a reversion to Bach (or, some say, to Beethoven). But Bach, as we know, has typical methods, favourite types of the distribution of the parts, and these are entirely lacking in Stravinsky. Is it a return to Bach's contrapuntal style? No; Stravinsky's style is not purely polyphonic. Further, one of Bach's characteristic qualities is the great purity of his harmonies, but Stravinsky has none of this; his harmonies may be characteristic, but there is nothing of Bach about them.

Now as to Stravinsky's Sonata. If the opening of the first movement recalls anything, it is Rubinstein's 'Demon,' but the subsequent development reminds us rather of the style of the later classics (Beethoven and Hummel), when it had become rough and harmonically harsh. The second movement may have some resemblance to Beethoven, but there is no trace of Bach. Moreover, the most characteristic feature of the music of Bach and Beethoven is its expressiveness, a quality which Stravinsky himself rejects. His Sonata and Concerto have nothing in common with Bach as regards rhythm, harmony, melody, polyphony, or figuration. Whence, then, the legend? Are the commentators too little acquainted with Bach, and know him from hearsay as a 'dry' and 'mechanical' composer,' such as he was at one time regarded by the less cultured elements of the public? In that case they have probably accepted the dryness and the deliberate inexpressiveness of Stravinsky's latest works as the qualities which liken him to Bach.

It is the same story when we come to the return to Handel. In the facture of 'Œdipus Rex' there is absolutely nothing Handelian. Handel is contrapuntal in his choruses, diatonic and clear in his harmonies, expressive in his melodies; he has a characteristic rhythmical style, familiar to every musician who knows his scores. Stravinsky has no counterpoint, he is diatonic in quite another sense, his harmonies are harsh and deliberately make play with 'wrong' notes. The score of 'Œdipus Rex' contains reminiscences of the musical literature of the past, but not of Handel. The opening chords have more resemblance to the style of French opera of the early part of the 19th century; Jocasta's aria, the fanfare motifs, and the general conception are very like Meyerbeer. Another of Jocasta's arias recalls Militrisa's lamentation in Rimsky-Korsakov's opera 'Tsar Saltan.' The scoring of 'Œdipus Rex' has nothing in common with

the Handelian resonance. Once again the question forces itself upon us: Do the commentators themselves know Handel and his style, or is he for them only a formula for the ratio to infinity? The answer thrusts itself upon us too, because it appears that in the same work—'Œdipus Rex'—a resemblance to Handel is very naïvely mixed up with a resemblance to . . . Glinka. It would seem difficult to bracket Handel with Glinka, nevertheless it has been done, and by those very persons who are known for a fact to be unfamiliar with Glinka's compositions. Handel, Bach, or Glinka—it is all something remote, something very old, of which the commentators themselves are as ignorant as of the Egyptian Pharaohs. Evidently, in discovering a similarity between these composers, they merely wish to express the opinion that Stravinsky's latest works have little to do with the style of contemporary music—that they smack of the archaic. But to us musicians there is a minimum of the archaic in Stravinsky.

Personally I do not know if the composer himself is interested in being likened to somebody—Meyerbeer or Glinka, or Bach and Handel. I do not understand the passionate desire to force these resemblances upon him—resemblances which turn out to be myths. They do it without even consulting the originals or troubling to examine the outlook of this very Handel whom Stravinsky is alleged to resemble. It is little short of disastrous that certain persons whose vocation lies in other directions should devote themselves to writing musical commentaries, and should talk and publish nonsense. Unhappily, the legend thus originated grows and spreads, and in a neutral and, individually, almost illiterate society, by whom the substitution of Stravinsky by Bach or Glinka, or even by Offenbach and Orlando di Lasso, would be quite unnoticed—in such a society a stereotyped appraisement is created which has no foundation in fact. An absurdity conceived by somebody is repeated and finds ready and general acceptance; it takes the place of an opinion of one's own. The causes of this phenomenon are to be found in that curse of musical criticism—ignorance of things in general and of music in particular. But eventually musical criticism will become what it once was—the opinion of the enlightened musician and not of the casual layman. The first stage in the restoration of this healthy condition must be the exposure of the legends which have been created, and which deceive the general public, who expect from criticism an essential estimate and analysis. The moment must come when composers will once again provide them with works of good quality, and the criticisms will be on an equally high level.

(*Translated by S. W. Pring.*)

## POETRY, SONG, AND SCHUBERT

### II.

By Mrs. Frank Liebich

One of the chief sources of Schubert's great fecundity as a song-writer was his quick power of intuition. By virtue of this lightning faculty he would make a rapid response to the latent meaning of a poem and record his experience in his own medium of rhythm, melody, and harmony. His best songs are evidence of a perfect equipoise of words and music, often as delicately adjusted to one another as any well-proportioned organic structure. So compact are some of these dainty song-forms as to offer an illustration of Arnold Schönberg's statement that a perfect work of art should be so homogeneous in its constitution as to disclose in every detail its truest and inmost being. 'Thus,' he says, 'I came to a full understanding of the Schubert songs, together with the poetry, from the music alone, and of Stefan George's poems from their sound alone; and this with a perfection that could hardly be attained by analysis and synthesis, and which in any case could not be surpassed.' *

Schubert's frequent immediate reaction to his experience of a poem helps one to realise that the notion of movement is the essential idea of all poetry, and that its mating with music can be understood as based on the feeling of élan, rhythmic motion, flight. Schubert, by reason of his close intimacy with poets and writers, must have unconsciously possessed the knowledge that a word, like a note, has overtones, in so much as it has jewel-like flashes of expression and almost as many shades of meaning as it has facets.

Schubert drew upon upwards of eighty different poets for his songs. The majority were German. He set fifty-five of Goethe's lyrics, forty-one of Schiller's. Of English poets Shakespeare, Scott, and James Macpherson (Ossian) provided him with lyrics. His friend the poet Mayrhofer had translated Shakespeare's Morning Serenade from 'Cymbeline' and a Drinking Song from 'Antony and Cleopatra.' Bauernfeld had rendered 'To Sylvia,' from the 'Two Gentlemen of Verona,' into German, and Storck had made German versions of Ellen's first, second, and third songs from Scott's 'Lady of the Lake,' as well as a Border song, 'Coronach,' and the 'Song of the Imprisoned Huntsman,' from the same poem; also a song from 'The Pirate,' and the 'Romance' sung by Richard Cœur de Lion in 'Ivanhoe.' The prose poems of Macpherson had been translated into German by Harold, and were much in vogue amongst Schubert's poet friends. The wild, romantic nature of the poems appealed to them and to Schubert. He set 'Colma's Lament,' 'Loda's Spectre,' 'The Maiden from Innistore,'

* 'Arnold Schönberg,' by Egon Wellesz.

'The Death of Oscar,' 'Croma,' 'Shilrik and Vinvela,' and 'The Night.'

A. W. Schlegel's version of Petrarch's sonnets and one by Dante, several of Metastasio's poems, as well as a fragment from Æschylus, translated by Mayrhofer, were given various settings between the years 1813 and 1820. The three Italian songs from Metastasio, published as Op. 83, were dedicated to the singer Lablache. Mignon's *Lied*, 'Nun wer der Sehnsucht kennt,' from Goethe's 'Wilhelm Meister,' haunted Schubert at one time very persistently. He made four different settings of the poem. The best-known one, in A minor, was composed in 1826. He arranged the same air as a duet between Mignon and the Harpist, having previously used the poem for a male quintet. The 'Winterreise,' which was published in 1824, and 'Die Schöne Müllerin,' in 1828, were not performed in their entirety until 1856, when Julius Stockhausen showed that the melodies would be best understood by being sung in close association. What seems to have been Schubert's defect in the matter of song-writing was an occasional lack of fastidiousness in manner and matter. But it must be remembered that a great many of his songs were not published until after his death. Had he lived longer many might have been remodelled. Also his great facility had undoubted drawbacks, and he was ignorant or heedless of its dangers. He would often rapidly scribble melodies to please his friends; and many of these friends were excellent company but very mediocre poets. Often he forgot what he had written and to whom he had given the manuscript. His genial ways and manners were therefore answerable for the printing of a good many trivial songs. But to have kept over six hundred of them at one level of perfection would have been little short of miraculous. Beauty is only glimpsed by intuition; when this faculty is crippled and the intuitive power is non-existent there remains merely a more or less scholarly arrangement of hard-and-fast forms and rules.

Short of stature, with no special gifts of attractiveness in feature or person, Schubert must yet have possessed an indefinable latent charm of character which gained him devoted friends. And this particular fascination, which manifested itself on occasions to those with whom he was in sympathy, redeemed and coloured his otherwise ordinary personality. Similarly in some of his symphonic and chamber music the beauty which appears at frequent intervals acts with so potent a charm on the listener as to ease his hearing over tracts of rather weary commonplace. But had he lived longer, what might he not have achieved in the light of his own occasional failures! For with truth has it been said that genius learns from its own nature; talent learns from art. In middle age different thoughts and emotions from those which he had experienced in youth and early manhood would, in their turn, have liberated the creative instinct within him. The melody of his life was interrupted and broken at an age when the first part of it might merely have been an incantation of a still greater beauty, which would have been the inspiration of his maturer years.

A study of his personality leaves an indefinable impression that he had not arrived at a full realisation of his own powers. On the third day of November, 1828, he went to see Simon Sechter, then the best professor of counterpoint at Vienna, to arrange to have lessons in counterpoint from him. The day and hour of the lesson were fixed. But the following week was Schubert's last on earth. During the preceding ten months he had written, besides several pianoforte works, the String Quintet, the C minor Symphony, and had finished his work on the Mass in E flat. Between May and October he had composed the 'Schwanengesang,' the final song of the cycle, 'Die Taubenpost' ('The Carrier Pigeon') being the last song he ever wrote.

The evolution in harmony and counterpoint that has been brought about during the hundred years that have elapsed since the death of Schubert has elicited a richness in chord structure and tone-values undreamt of in his time. Yet Schönberg's pupil, Egon Wellesz, has recorded how the writer of the most advanced book on harmony of modern times directs his pupils' attention to Schubert as illustrating the essential in regard to rhythmic sequence as exemplified in his songs. 'Look at Schubert's "Auf dem Flusse," he says to them, and see how each successive movement leads on to the next.' Thus is shown the homogeneous nature of music as an art, and how its past continually interacts on its present. The 'Unfinished' Symphony is typical of Schubert's career. Dying in his prime, with his life-work seemingly unfinished, like that beautiful and popular work his name remains enshrined among the immortals and his fame will thus assuredly persist.

## THE UNWANTED PIANOFORTE SOLO

By Alexander Brent-Smith

It is customary nowadays, I believe, to give essays some useful function to perform, such as pointing a moral, or advocating a principle. This essay does neither, but is merely a series of observations relating to pianoforte solos and their place in our daily life, illustrated by one of the most painful and humiliating experiences of my musical career. My first observation about pianoforte solos is this, that though everyone wants to learn the pianoforte, no one wants to listen to other performers. Some statisticians go so far as to say that the number of people desiring to learn is almost equal to the number of people desiring to teach. This

may be an exaggeration, but supposing that every teacher has at least one pupil, then there must be millions of young men and women striving to master and subjugate their ten wayward fingers. But of these million learners, there seems not one who wants to hear a pianoforte solo when it is presented at a concert. Of course I do not refer to concerts given by serious and capable musicians, but to local concerts, invariably described as grand, in which the Squire sings, the Vicar apologizes, and the funny man from the nearest big town convulses the cheap, and slightly upsets the more expensive, ticket-holders.

It is at concerts of this type that the pianoforte becomes such a pitiable Cinderella, working hard for others, while she herself is being perpetually scorned and snubbed. The pianist opens the proceedings with a pianoforte solo. This item is usually regarded as an intimation to the men who are gossiping outside the door that the concert is about to start, so in they troop.

An audience of this type cannot, and does not want to, listen to a pianoforte solo. Why should it? In the first place, a pianoforte solo, not having any words, does not convey any message to the listener. Nor does its title increase its appeal, because custom decrees that the works of *salon* composers, like the creations of superior cooks, should be served up with a foreign name. Very different are songs and recitations, which, however badly delivered, do convey some intelligible message, even if it be but the expression of some sentimental feeling which a poet with any humour or sense would have been ashamed to record.

In the second place, is it not to be expected that a piece of abstract music which demands our serious attention should make but small effect while we are eagerly awaiting the advent of the funny man with his absurd facial contortions and irresistible fooling? In this world, for every hundred who are moved by deep feeling there are millions (including the deep-feeling hundred) who are moved by laughter. It is therefore not to be wondered at that pianoforte solos, however gay, have very little chance of appreciation when they stand cheek by jowl with singing and laughter.

How bitterly and how frequently have I realised the truth of this statement! Times without number I have helped at miscellaneous concerts, and have found my own pianistic contributions treated (as I admit both the performance and the pianoforte deserved) with the most perfunctory applause, whereas my rival, the comic man, has ascended and descended the platform in a perfect hurricane of hand-clapping.

My deepest humiliation took place during the war, when on one occasion I organized two concerts, afternoon and evening, in aid of some local cause. We did not have programmes, the Sergeant-Major announcing the items with a megaphone. At the afternoon concert I opened the programme with a pianoforte solo, which, considering the skilful way in which I avoided the broken strings while still preserving the flow of the music, ought to have raised a storm of applause, if not for the music at least for the conjuring skill displayed. Actually all that my heroic effort did was to turn the conversation of the audience from a gentle hum into a distinct buzz. After my futile performance, each item was greeted rapturously. Overcome with chagrin at my lack of success, I decided not to play an opening solo at the evening concert, but to start straightaway with a popular song which spoke intimately of the family affection of a dusky beauty somewhere on the Mississippi. I explained the situation to the Sergeant-Major, pointing out to him that pianoforte solos only bored the audience, and that in consequence it would be better to start with the second item.

'Shall I give that out, Sir?' asked the S.-M.

'Please do,' I answered.

He took his megaphone, and, with the full force of his gigantic lungs, he bellowed, 'Mr. Brent-Smith will not bore you again with another pianoforte solo, so we will start with a song,' &c. No sooner had he uttered this unintentional but scathing criticism than he realised what he had said, and, turning round, he gave me a look of such contrition that we became from that moment friends for life. But the truth is there all the same—pianoforte solos at such concerts are like cautionary words in military drill—things that are necessary, but which demand neither response nor action.

After all, I think I see an edifying moral emerging from these observations, and that is, that pianists must be prepared to give and not to count the cost; to serve their fellow-men with never a hope of honour or reward.

## Ad Libitum

### 'HATS OFF, GENTLEMEN! ——'

By 'Feste'

A good many oddities in the way of composition reach me, but top place is taken by the latest, which comes from New York. It is called 'The Exile's Lament,' and is by Harold B. Jayne. I do not apologise for making it the subject of a few remarks, the more so as Mr. Jayne, on his cover, says, 'Composer invites comments, favourable or unfavourable, especially from students, stating whether form of presentation and description helpful.' In the most literal sense, then, Mr. Jayne is asking for it.

'The Exile's Lament' is described as 'A Musical Drama, without words, in F minor and twelve related keys. A Rending yet Restful Remnant for Piano, Harp, or Organ, for Those Who Think and Feel.'

I must dispute the statement that this rending and restful remnant is without words; on the contrary, there are almost, if not quite, as many words as notes per page. The score bristles with directions in various tongues. However, before coming to the composition itself, the composer (who *will* be talking) holds us on the inside of the cover with a page of close type headed:

'COMPOSER'S THEME AND INTERPRETATION WHICH READ AND ANNOUNCE BEFORE PLAYING'

Most of us who do any kind of creative work are at times uneasy as to the quality of some of it, consoling ourselves, however, with the reflection that having done our best we can do no more, and that no man can always be at the top of his form. Mr. Harold B. Jayne is free from such doubts. He opens the ball by handsomely describing his work as 'pathetic, beautiful, affecting, and haunting,' which is surely all that can be asked of any piece of music:

> In this pathetic, beautiful, affecting, and haunting lament, opening with 'call to assemble,' we trickle up and down a scale of tender memories; a 'flood of anguish' bowed in woe; a rending, echoing, haunting cry; resignation to the passing years; 'eheu fugaces, anni labuntur'; alas, the years, they flee away. A ray of light and hope; again plunged in despair, through periods of meditation, as we sit in the shadows spending the present and re-spending the past.

And so on, to a spasm of religiosity that I prefer not to quote.

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A passage that follows the 'Theme and Interpretation' suggests that, despite the request for comments, favourable and unfavourable, quoted above, Mr. Jayne is liable to grow restive under criticism:

'COMPOSER'S CAVEAT TO CRITICS AND THOSE WHO COMPLAINED OF ORIGINAL BREVITY AND DEMAND MORE CONVENTIONAL MELODY.'

> Remember the Great Moments of Life must be measured by intensity, not by duration. More life, actual or in imagination, may be lived or reviewed by a single thought that glances over earth or mounts to heaven in an instant of time, than in thousands of years of physical existence. So may intense emotion, extremity of anguish, be encompassed and expressed in a few bars and measures of music. . . . Wouldst thou prolong, save in its echoes, a 'haunting cry'; deflect a 'ray of light' by trifling, prattling melody; so intrude on sorrow, solitude, and despair; on meditation, by more than tick of clock, or chimes, twice told; arouse 're-flection' save by shadows, softly flitting by; tell the years, save in single beads?

If you do these not quite clearly-expressed things:

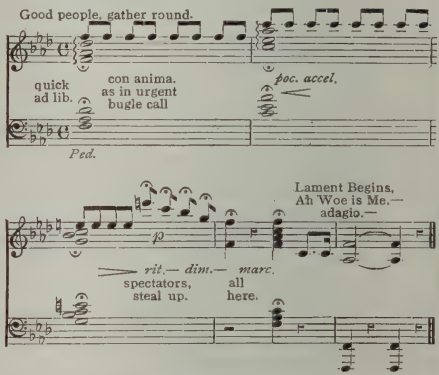
> Avaunt, trifler, subtle modulations and enharmonics, that transcend, and rich harmonies that exalt, rend, and soothe, are not for thee.

Yet, with all his avaunting of trifling critics, Mr. Jayne has a heart, and is not above making a few concessions:

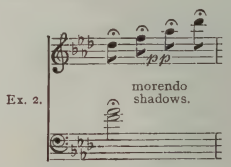
> IN APOLOGIA.—In this revised and published copy, I may, somewhat, have yielded to importunity and indulged in digressions that suggest—a logician, wandering from the point; a philosopher, that cannot keep silent; a sage, of surplus words. To me, the 'true and moving lament' rests in its rich and shattering harmonies, leading by straight path to the soul; more than in diverting, evading, and pleasant excursions by the wayside; a shallow style of irreverent floriture, such as infests and destroys early Italian Opera; at least in grandeur.

All these surplus words from the sage lead one to expect something startling and novel in the music. The references to 'intensity,' 'single thoughts that glance over earth and mount to Heaven,' and so on, raise high hopes as to Mr. Jayne's inventive powers. We are soon undeceived. His opening bars bring us down with a dull, rich thud:

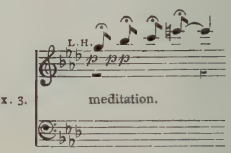
Ex. 1. Call to Assemble.—



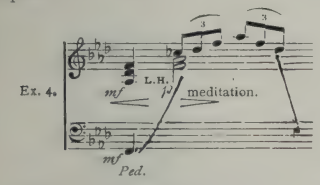

The figure illustrating the stealing up of the spectators (apparently on reluctant tip-toes) calls for comment. In various forms it does duty for a variety of phenomena. A few bars later we have this:

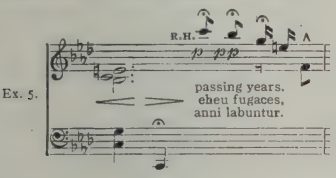


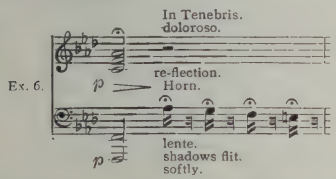

Two bars more, and it represents something else:

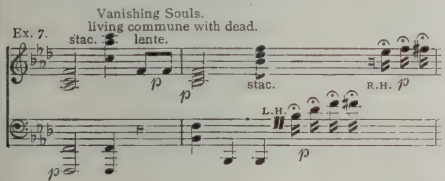



(There may be some subtle reason for bidding the player to meditate with his L.H. thus at the top of the keyboard; but I cannot discover it.)

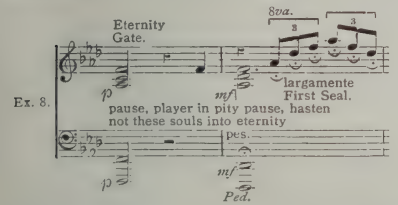
Meditation is of various kinds. That represented in Ex. 3 is of the questioning, dubious type. A bar later appears a more positive sample :

However, we have not yet done with that little single-note figure. Having used it to depict stealing spectators, meditation, and shadows, Mr. Jayne calls on it again :



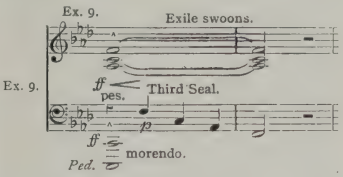

By putting it in the bass, he gives us another brand of shadows :

Before this page is out he makes it serve for something very different—nothing less than communion with the departed :




Which brings us to 'Eternity Gate: and the opening of the First Seal,' by means of the same old figure, now noted differently, but unmistakable :




It turns up again in the next bar (Second Seal), and, inverted and put in the bass, assists at the opening of the Third Seal, at which point it will be seen that the Exile, overcome by these rich and shattering harmonies and intense thoughts, promptly swoons :




I admit being almost overcome myself, though not in the same way.

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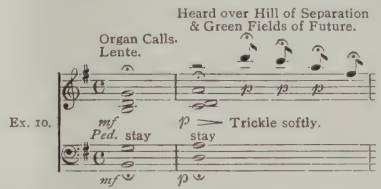
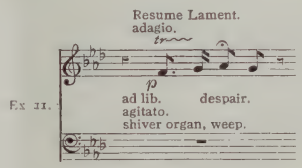
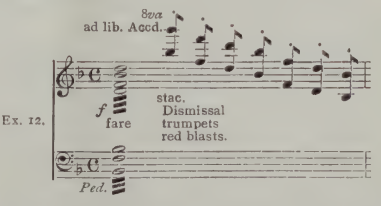
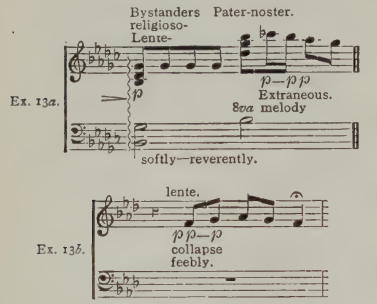
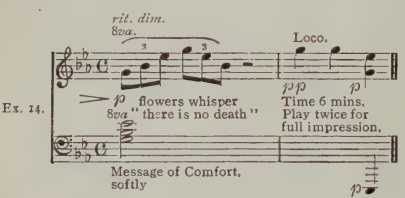
Two more examples of Mr. Jayne's skilful use of the Lisztian metamorphosis of theme must be quoted. Those detached quavers have yet some further duty to perform. Here we see them again :

The instruction to 'trickle softly' may be recommended to Mr. Percy Grainger, if he is as keen as he used to be concerning unconventional directions. On the whole Mr. Jayne has him beaten in this department, for Mr. Grainger has never gone so far as to allude to shivering and weeping :

This by the way. The reader is waiting for Mr. Jayne's final use of his little figure-of-all-work. Here it is; now extended, and in octaves, and so naturally suggesting red trumpet blasts :

Lest the reader should think that these extracts do injustice to Mr. Jayne's inventive powers, I hasten to point out that the reverse

is the case. Almost without exception his 'melodies' consist of scraps of the common chord or the dominant seventh. There are only two exceptions, and, as will be seen, they are very little ones :

I am not clear as to whether the words 'Collapse feebly' are a direction to the player, or an illustration of the Exile's condition (he is only four bars away from that swoon). A mere critic, still feeling a bit sore from that 'Avaunt, trifler!' might feel inclined to get some of his own back by applying it to Mr. Jayne's inventive powers.

On the whole, I think the worst bars have not been quoted. The line, however, must be drawn somewhere, not only from considerations of space, but also because Mr. Jayne more than once reminds his customers that the work is copyright. I therefore end with the final cadence :

I feel inclined to argue as to that 'Time 6 mins.' I make it nearer seven minutes. But it may be that I dallied at some of the pauses, of which there are no fewer than fifty-six. (The entire work contains only sixty-five bars, so it will be seen that the player progresses with difficulty.) As to the direction to 'Play twice for full impression,' I deny the necessity, for Mr. Jayne's music is of the sort that yields up all its secrets at once, thanks to his practical, commonsense method of depending less upon notes than on words. Nobody knows better than he that his music alone might mean anything—or even nothing. We have seen this with the little figure quoted so often. As with his melody so with his harmony, which consists entirely of common chords with a few sevenths. Thus, the plain chord of F minor occurs thirteen times. But do they all mean the same thing? They do not. One follows the 'spectators steal up' bar, and signifies that they are 'all here.' Several illustrate despair, one seems to refer to a 'peasant's cottage' (with timepiece, as is proved by three ticking quavers, duly labelled 'clock'); one has to do with 'light, hope, *in excelsis cantando*'; another with 'restored composure'; and the last one with 'Eternity Gate.' And nobody would think that the first inversion of the F major chord had anything to do with swooning, had not Mr. Jayne told us that the Exile succumbed at that point. Yet—so great is the power of suggestion—having read Mr. Jayne's note we can see the poor chap swooning about all over the place, and we feel that he might as easily do it to this chord as to any other. A born swooner doesn't need to pick and choose; any old chord will do, *so long as it is labelled*. The whole principle of programme music is summed up in that last sentence, but I resist the temptation to develop the point. Space is running out, and although I have finished with Mr. Jayne's music, there is matter on his cover that demands attention.

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First, I note that he is by no means a one-work man. The back of his cover contains a long list, from which I select a few titles :

> Neglecting Life's Opportunities.—A Musical Allegory. A Message. A Word of Caution to the Young. Closing with the Clock of Time, struck by the Hand of Fate and Beckoning Opportunity—

(which reads rather like an advertisement of Eno's Fruit Salt).

> Quo Vadis, Nocturne, Fantasie.—Wandering along the Streams, Highways, and Byways of Life. With Rending and Soothing Melodies played on 'breast bone' of immolated 'lost love' for harp and violin.
>
> I Saw My Mother in a Dream.—Also called, 'The Revelations of St. John the Divine.' With Slumbering, Recumbent Nude Figures. Opening with Ground Bass, Stabbing itself with Shafts of Light.
>
> Committed to the Deep.—Lost at Sea.—Colorful Organ Number, dedicated to 'all who go down to the sea in ships' and to the United States Navy,

—which, he implies, doesn't.

Another work is described as 'A Reverential Setting in F sharp minor and 18 Related Keys'; another is an Idyll 'with Rays of Rainbow in Violin Movement.'

The list is headed :

> LIST OF COMPOSITIONS, INSTRUMENTAL AND VOCAL, WITH DESCRIPTIVE TITLES, TEXTS, AND THEMES FOR PIANO AND ORGAN
>
> *Music that Depicts, Speaks, Appeals, Thrills, Soothes, Haunts, Chords that Bind*
>
> By Harold B. Jayne
>
> An inspired, untaught, untrained musician, springing like Minerva, full-fledged at birth, from Gwallia, Ancient Wales, that Land of Bards and Music.

Another page of the cover contains 'Comments and Opinions, Scraps from the Composer's Scrap Book,' the largest scrap being a letter from F. W. Hardwicke, who is described as 'an M.A. of Oxford, and Doctor of Music of London, England, Well known in Musical and Publishing Circles as a composer, Director of large orchestras and symphonies, and orchestrator of music, and organist, in England, Europe, Russia, Japan, the U.S.A., and Canada.'

Despite these world-wide activities, his name is new to me, and probably to most readers. If there be a Musical Doctor Hardwicke, I am surprised to find him testifying as follows concerning Mr. Jayne's music:

> I feel that I must write you a line. . . . Your several numbers are all great, showing most vividly, in tone, color, and construction, the legends and lyrics they are meant to depict. Indeed, without even the recital of the prologue, or use of words in any way, these unique Musical Compositions of yours tell and portray their story in a marvellous way.
>
> The dynamic chords, related and inter-related, have, within them, inner melodies, so beautiful, so subtle, at times rising and swelling forth, and then subsiding in tones of anguish, resignation, and content. *These are creations.*
>
> All your numbers lend themselves to magnificent orchestration, and yet being wonderful compositions for the pianoforte, especially when played by their composer. In short, all your numbers are of the highest rank and unique in character. . . . I pay my tribute to you as a genius.

More could not be said of a Beethoven, even by a rhapsodic Hardwicke.

Here is a tribute from 'An English Lady, a Church and Festival Organist':

> I tried this 'Lament' [the work discussed above] on the organ, last Saturday night, in empty church. It is a most touching thing, almost too much so for poor mortals like me. The chords are rich and grand, and brought tears to my eyes, as they first swelled around me and then shivered into ghostly silence.

This is not the only English lady who is rapt away by Jayne. Here is another, who, Harold B. assures us, has 'Taste and Cultivation':

> I love your 'Farewell to the Anvil,' and can get a lot out of it, though I miss you by my side to guide me, so that I can play it as I heard you play it in Vancouver and Montreal. Never mind publishers and so-called musicians. Your chords and music are the same type as the 'Lost Chord' and bring solace. . . . Your music may not be orthodox in writing, but it is your soul speaking and helping others.

Finally, here is a more homely testimonial from 'A Bootlegger, A Good Fellow and Traveller over Life's Rough Way':

> Your music came wonderfully over the phone (composer has special method of transmitting over phone), and we were all much impressed. Your 'Vulcan and Venus' is a knock-out—keep me posted so that I can tell the boys, if you get on anywhere, of the treat in store for them. That is some music, I'll tell the world.

I am not a Bootlegger, and only a moderately Good Fellow, but I may claim to be a Traveller over Life's Rough way, so it is fitting that I should join my Fellow Traveller and do my bit in telling the world—though with a very different object.

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Why do I take up precious space on Harold and his Exile, when there is real music waiting to be discussed? Thus an impatient reader. The answer is that we musicians have in the past done too little in the exposure of pretentious humbug. We have let the Jaynes impose themselves without hindrance on a credulous public, and the results have been bad for musicians, though highly profitable for the Jaynes. True, the *Musical Times* is not likely to be read by Doctor Hardwicke, the Lady of Taste and Cultivation, and least of all by the Bootlegger. In the ordinary way, it would not be read by Mr. Jayne. But this particular number will be. At all events, a marked copy will be sent to him. He 'invites comments.' Very well: on his head be it. He shall have mine.

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## BAYREUTH

*July* 19-26, 1928

### A Traveller's Notes

The journey from London to Aachen, where I stayed for thirty-six hours, was uneventful, save for the heat in the train. Proceeding from Aachen to Nürnberg was more eventful. The train was crowded, a large number of the passengers, including a male-voice choir, travelling to Vienna for a big choral festival. During the thirteen hours' run to Nürnberg we heard constant snatches of part-songs from various parts of our carriage, but at Würzburg we were provided with a free concert on the platform. The whole choir got off the train, lined up, and, under their energetic conductor, gave us twenty minutes' sturdy and effective singing. They were then joined by about a dozen brass instrumentalists, and in this way brought their performance to a climax, the guard's signal for departure, after thirty minutes' stay, bringing all the performers hurriedly back into the train. Once aboard, there was a rush for beer, and tired throats were soon being lubricated in a way that was apparently very satisfactory. I think most of the singers must have slept after this, for quietude reigned supreme until our arrival at Nürnberg. Here the Bayreuth passengers had to change trains, and after about fifty minutes' wait we began the final stage of our journey. It was not very difficult to pick out the 'Festival' passengers, for many had either scores or librettos in which they were deeply engrossed.

The early part of the next day was taken up with visits to 'Wahnfried' and Wagner's grave, where we paid our homage. A similar duty was performed at the graves of Liszt and Hans Richter, in the Bayreuth Cemetery. Then, after lunch and

a brief rest, away we went to the Festival House, where 'Tristan and Isolde' was to begin at four o'clock in the afternoon. We journeyed there in the old-fashioned way—by carriage—and as we approached the long drive to the theatre the road was lined with people who evidently were there to quiz those who were proceeding to the performance. The grounds were crowded, and amongst the notables were the ex-King Ferdinand of Bulgaria, looking very genial, Prince Hohenlohe, the Prince of Thurn und Taxis, and Siegfried Wagner and his wife. It was a gay and excited throng and worthy of the first night of a great event.

To those who, like myself, enter the renowned Festspiel Haus for the first time, there must always be the feeling of expectancy and tension that usually precedes an occasion of importance. I should say that it will be some time before the glamour and interest surrounding the Bayreuth Festival die out. Wagner was one of those great personalities who left an almost indelible impression behind him, and it is certain that his great personality still surrounds everything connected with him in the Bavarian town wherein he chose to create a home for the production of his great works.

On entering the Wagner theatre—it might be called temple—one is surprised at the absolute difference from any other opera house, and this in spite of the fact that one was prepared for it. The flat roof, cleverly painted in imitation of the huge canopy of a Roman tent; the Corinthian columns at each side of the theatre; the raised seats spreading fanwise from the stage and in tiers like a section of the Coliseum; the absence of any curtains or upholstery of any kind—everything, in fact, omitted that would be likely to interfere with a perfect hearing of the orchestra and singers. Then the closing and bolting of all doors, the gradual lowering of all lights to total extinction, the tense silence of the orchestra, the beginning of the Prelude up to the slow and dignified raising of the stage curtain—all these formed a fresh and lasting experience to the new comer. Everything is well ordered and goes without rush or trouble; everything moves with comfort and ease. Even the long intervals for refreshment, when the audience walk in the sunny grounds and wander into the refreshment rooms, are not spoilt by rush or excitement. There is ample time to refresh oneself and then walk gently round the grounds, meeting friends or seeing 'who 's who.' This forms a pleasant interlude, but it is always gladdening when the brass instruments are heard on the balcony over the main entrance, playing some brief motif from the work in hand, in this way indicating that it is time to go in for the next Act.

'Tristan and Isolde' had a great performance under Elmendorf, who obtained from the orchestra beautifully clean work, with fine tone and phrasing—in fact, something to be remembered. The singing and acting of Nanny Larsén-Todsen as Isolde was a very distinguished performance, and although the others were good, hers stood out. The new scenery was most effective. Prolonged applause at the close of the third Act, after some considerable time brought Siegfried Wagner before the curtain. He merely bowed and retired. It was as if he had said, 'On behalf of my great father, I thank you.'

'Parsifal,' the next event, was very interesting for me because I had never seen it before. On the whole, the performance was most impressive, and there can be no doubt about the greatness of the work, but it needs perfection of handling in every detail. The first Act was stupendous, and made an effect upon me that will never be forgotten. The orchestra, under Dr. Karl Muck, was splendid. We were all keyed up for a fine second Act, but unfortunately this was not forthcoming. Nothing was so good as in the first Act, and the Ballet of the Flower-Maidens was the most stodgy affair of the kind I have ever seen. Parsifal could have had no difficulty whatever in withstanding temptation. Even Frida Leider (Kundry), great singer as she is, did not throw herself into the part as one expected she would. The third Act was rather dull for the first half, and then the various characters seemed to wake up, and the finish of the great work was remarkably fine. With better acting and a better ballet there should be no dull moments. The work of Ivar Andresén as Gurnemanz was easily the best all-round performance.

The next day my friends and I spent partly at 'Wahnfried' and partly at the interesting Wagner Museum in the Neue Schloss. The various mementos are placed according to period, and so the exhibition is easy to follow. There is, of course, the period of the boyish composer and conductor; the Paris period; the Dresden period; and so on. There are also interesting von Bülow and Liszt groups, which are distinctly appropriate for such a museum. Subscriptions are invited, also gifts from those who possess mementos of the great musician, in order that the Museum may gradually become complete.

The performance of 'The Rhinegold' was in every way successful. The orchestra, under Hoesslin, did magnificent work. All the very great difficulties in connection with the staging of this remarkable work were most successfully overcome, and the singers were all very adequate, notably Fricka (Maria Ranzow), who has a voice of lovely quality, Wotan (Friedrich Schorr), Loge (Fritz Wolff), and Mime (Walter Eischner). The usual difficulties with the reptiles simply did not occur, so well and carefully were these considered. I have seen this work several times, but never so well done as on this occasion.

The weather has been perfect, thus making the numerous intervals between the Acts, also our daily excursions out of town, a real joy. Everyone seems to be happy, and the whole town is in Festival mood. Even the kitchen-maids at our hotel were, on one occasion, whistling the 'Schlaf' motif whilst drying the plates!

It is needless to say that all the local shops are reaping a harvest, especially those selling photos, postcards, librettos, and anything connected with the Festival. It is their opportunity, and they are making the most of it. I almost forgot to say that many of the old and quaint beer taverns are revelling in good custom, especially the famous 'Die Eule,' where most of those connected with the performances since 1876 have foregathered at various times of the day, and especially late at night.

'Die Walküre' was notable for a very fine Wotan (Schorr), who was particularly brilliant in

the third Act, also for an unusually good Fricka (Ranzow), who completely sustained her success of the previous evening. Brünnhilde (Larsén-Todsen) was very good, and the staging a triumph. The orchestra appeared to excel its fine playing of the 'Rhinegold,' and at the close of the performance there was a prolonged ovation from the audience. But the tradition of Bayreuth prevented either the singers or conductor from appearing. There is no doubt about this part of 'The Ring' being the most popular. Several ex-Royalties, not previously at this Festival, were pointed out to me.

It is a joy to be in a town that has no trams, omnibuses, or motor lorries. Horse carriages and motor cars are there in plenty, but these do not disturb the restfulness. Fifty-two years ago it must have been still more restful; therefore it is small wonder that Wagner found this an ideal spot for the consummation of his labours.

It is a rare thing to have the four chief characters in 'Siegfried' all very good, yet this happened at the performance of the 24th. The lighting and scenery would have surprised many who have considered the Bayreuth performances out of date. No one thought 'The bird' good. Why is it that a big voice with a pronounced vibrato is heard nearly everywhere in this part? I can imagine Wagner being more particular in his selection. The orchestra was again superb under Hoesslin. To hear this body of a hundred and thirty players was alone worth the journey to Bayreuth.

One morning (the day of 'Siegfried') I happened to be wandering alone by the grave of the composer at 'Villa Wahnfried.' Hearing light laughter, I looked up, and on the balcony I saw the widow of the great man sunning and fanning herself. She was lying on a lounge, and had a lady friend by her side. Something had evidently amused them, and they both appeared to be enjoying it immensely. A marvellous woman to be able to enjoy anything at her advanced years.

The country surrounding Bayreuth is delightful. Two excursions, one to Berneck and another to Kulmbach, proved this as we drove for miles through fields of waving wheat and oats, to say nothing of glorious views of distant hills either tree-laden or under cultivation. A remarkable feature as we passed through the various villages was the charming irregularity in the style of architecture, to say nothing of the flower-laden window-boxes which always added a touch of welcome colour. Each village, too, seemed to outdo the other in the number and quality of its geese! Never have I seen so many fine and plump waddlers, all in good condition for Michaelmas.

Notwithstanding a few blemishes, 'Die Götterdämmerung' was magnificently done. I have seen a better Hagen and Gunther, yet, with so much that was excellent, it would be churlish to find fault.

The destruction of the Gibichungs' Hall and the burning of Walhalla were triumphs of stagecraft, and the performance was a grand ending to an unforgettable eight days. Siegfried Wagner came before the curtain in response to prolonged cheering and applause.

I now leave for Australia, and will carry back with me memories of many great and interesting occasions.

W. Arundel Orchard.

## NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

### XXXVII.—Richard Allison

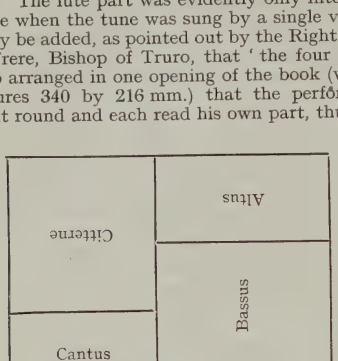
The late Prof. H. E. Wooldridge in his article on the Psalter in Grove's 'Dictionary of Music and Musicians' describes Richard Allison as 'a musician of the first rank,' who did not deserve Burney's contempt 'on the ground that merit of the highest kind happened to be very common in his day.' Strange, indeed, that both Burney and Hawkins blundered badly in their estimate of Allison's work. His edition of the Psalter (1599) is regarded by Wooldridge 'as one which can be said to show the pure Elizabethan counterpoint in perfection throughout,' and is the work of one man. But this work, great as it was, represents only one phase of Richard Allison's activities, for, as will be seen, he published also a valuable book of madrigals for four and five voices, entitled 'An Hour's Recreation in Music' (1606). The pity of it is that his personal history is meagre in the extreme. Neither Mr. Henry Davey nor Dr. Fellowes has been able to lighten the obscurity attaching to his biography. The few additional facts that have been gleaned by me are not of great value, yet, in conjunction with what has already appeared in our printed books of reference, their cumulative effect will be helpful in appraising this 'master of pure diatonic polyphony' (Davey).

Of Allison's early life and upbringing we have no record, but in 1590 he was evidently in the circle of such notable musicians as John Dowland, Thomas Campion, Philip Rossiter, William Cobbold, and John Daniel, and cultivated the lute as well as sacred music. He contributed ten four-part settings of 'Church tunes' to Este's Psalter in 1592. Este, in his Preface, says that he had engaged ten composers, 'being such as I know to be expert in the Arte and sufficient to answer such curious carping Musitions, whose skill hath not been employed to the furthering of this work.' Thus, sixteen of the settings were by John Farmer; twelve by George Kirby; ten by Richard Allison; nine by Giles Farnaby; seven by Edward Blancks; six by John Dowland; five by William Cobbold; four by Edmund Hooper; three by Edward Johnson; and one by Michael Cavendish.

Evidently the success of the ten settings contributed to Este's Psalter induced Allison to publish a Psalter of his own, and in the year 1599 appeared the 'Psalms of David in Meter, the plaine Song being the common tune to be sung and plaide upon the Lute, Orphargon, Cittern, or Bass Violl, severally or altogether. . . . With tenne short Tunes, in the end, to which for the most part all the Psalmes may be usually sung. . . . By Richard Allison, Gent., Practitioner in the Art of Musicke, and are to be solde at his house in the Duke's place neere Alde Gate, London, printed by William Barley, the assigne of Thomas Morley, 1599.' This book, dedicated to the Countess of Warwick, was recommended in complimentary verse by John Dowland.

Wooldridge writes: 'The style of treatment employed by Allison in this work—in which he has given the tune to the upper voice throughout—is almost the same as the mixed style adopted by

him in Este's Psalter. Here, after an interval of seven years, we find a slightly stronger tendency towards the more florid manner, but his devices and ornaments are still always in perfectly pure taste. The lute part was evidently only intended for use when the tune was sung by a single voice.' It may be added, as pointed out by the Right Rev. Dr. Frere, Bishop of Truro, that 'the four parts are so arranged in one opening of the book (which measures 340 by 216 mm.) that the performers can sit round and each read his own part, thus :




One of the tunes in this book, 'Salisbury,' set to Psalm cxxv., was subsequently copied into Playford's 'Psalms and Hymns' (1671) and is known as 'Playford.'

Seven more years elapsed before Allison issued another work, and at length, in 1606, appeared what was probably his last volume, entitled, 'An Houres Recreation in Musicke, apt for Instruments and Voyces,' with a eulogistic preface by John Dowland, and a prayer 'for the long preservation of the King and his posteritie, and a thanksgiving for the deliverance of the whole estate from the late conspiracie, 1606.' This volume—dedicated to Sir John Scudamore—has ten songs of four voices and fourteen songs of five voices, two of which were reprinted by Thomas Oliphant. In the Christ Church Part-Books at Oxford are Parts 1 and 2 of 'My prime of youth' and 'The Spring is past,' from 'An Houres Recreation in Musicke.'

In the British Museum (Add. MSS. 31,392) are four Pavans of R. Allison, for the lute; and there is also (Egerton MSS. 2046) a Pavan for two lutes, entitled 'The Pavinge of Allasons,' in a volume dated 1616. Fuhrmann, in his Lute Book of 1615 (Nuremburg), published a Pavane by 'M. Aloyson, Angles,' apparently intended for R. Allison.* In the Dowland Collection (sold at Sotheby's in November, 1926) there is 'The Sharp Pavin. Mr. Allison.'

After the year 1606 there is no further trace of Allison—whose name is also printed 'Alison'—and we may therefore assume that he died at that period. He is not to be confounded with Robert Allison, who was sworn a Gentleman of the Chapel Royal, December 12, 1589, in the room of Mr. Palfreyman, and who, on February 8, $16\frac{08}{10}$, sold his place to Humphrey Isache.

* In the new 'Grove' a reference is made to 'Aloyson, M., Angles' (vol. i., p. 73), but without any comment.

## A TALK WITH ALFRED HOLLINS

By Harvey Grace

During a recent visit to Edinburgh I took the opportunity of spending a few hours with Dr. Alfred Hollins. We paid a couple of visits to his organ at St. George's United Free Church—an instrument so unusual in many ways that I give the specification :

GREAT

| | ft. | | ft. |
|---|---|---|---|
| 1 Bourdon ... ... | 16 | 8 Fl. Traverso ... ... | 4 |
| 2 Open Diap. I ... ... | 8 | 9 Quint Flöte ... ... | 2⅔ |
| 3 Open Diap. II. ... ... | 8 | 10 Flautina ... ... ... | 2 |
| 4 Har. Flute ... ... | 8 | 11 Mixture ... ... ranks | 4 |
| 5 Lieb. Gedact ... ... | 8 | 12 Tuba ... ... ... | 8 |
| 6 Dulciana ... ... ... | 8 | 13 Clarion ... ... ... | 4 |
| 7 Octave ... ... ... | 4 | | |

SWELL

| | | | |
|---|---|---|---|
| 1 Geigen Principal ... | 8 | 5 Geigen Principal ... | 4 |
| 2 Röhr Flöte ... ... | 8 | 6 Horn ... ... ... | 8 |
| 3 Viole de Gamba ... ... | 8 | 7 Oboe ... ... ... | 8 |
| 4 Voix Céleste ... ... | 8 | 8 Clarinet ... ... ... | 8 |

PEDAL

| | | | |
|---|---|---|---|
| 1 Great Bass ... ... | 16 | 3 Fl. Bass ... ... ... | 8 |
| 2 Sub Bass ... ... ... | 16 | 4 Trombone ... ... ... | 16 |

COUPLERS

1 Great to Pedal
2 Swell to Pedal
3 Swell to Great
4 Swell Sub-Octave (by Pedal)
5 Swell Octave (by Pedal)
6 Swell Sub-Octave to Great (by Pedal)
7 Swell Octave to Great (by Pedal)
8 Tuba to Great
9 Tuba to Swell

ACCESSORIES

Nine Combination 'Key touches' to Great Organ.
Nine Combination 'Key touches' to Swell Organ.
Balanced Cresc. Pedal acting on entire Organ.
Balanced Swell Pedal.
Pedal for Swell Tremulant.

Built by Lewis, 1897.
Electric action, Tuba, and Trombone by Norman & Beard, 1907.

This modest two-manual of twenty-five stops is unexpectedly complete in effect. The Great is well supplied with accompanying stops, and so takes the place of a Choir. The solo stops on the Swell are excellent in quality and contrast. The Tuba is transferable to the Swell, and stands up well against a good solid background of Great tone. A convenience is the set of pedals operating on the Octave and Sub-octave couplers. Listening to the instrument in the body of the church I found myself wondering why we should ever go to the expense of four or five manuals when so much can be done with two—or three, if funds justify our being lavish. It has to be recognised, of course, that Hollins's dexterous registration is a factor. Standing at his side, one is lost in admiration—not unmixed with bewilderment—at the uncanny ease and certainty with which he maintains a constant variety. It was instructive to see what an important part is played in his schemes by the use of uncoupled manuals. Few organists—even those with three manuals at their disposal—realise how greatly they can increase their range of contrast by leaving the Swell and Great uncoupled at intervals. (One of the most interesting features in Stanford's organ works, by the way, is the frequency with which he calls for the uncoupled Great.) It was noticeable, too, that a good deal of variety was attained by the manipulation, by hand, of single stops. The results were often slight, but sufficient to impart variety without being restless or fussy.

In facility and subtlety of registration Hollins reminds me of Lynnwood Farnam. It is evident that both regard registration as a branch of organ

technique to be studied for its own sake, like orchestration—a view put forward by another famous player, Henry Ley, in an interview in the *Musical Times* of December, 1922. No doubt most players would claim to study the subject in this way, but it cannot be denied that the majority stop short of the ideal, *i.e.*, stop-management so fluent that it never interferes with the rhythm of the music. Mere stop-hunting with one hand while the other hand marks time or remains glued to a chord is not real registration, any more than a method of scoring for orchestra in such a way that the proceedings had to be held up from time to time while a player changed a crook or adjusted a mute would be called orchestration. The fact is that until very recent times organists were at the mercy of their organs. See, for example, how often composers of the past generation felt compelled to stick in occasional bars of music that had no meaning or justification beyond enabling the player to carry on with one hand or one foot while the spare members were preparing a fresh set of stops. Franck's organ music contains many—too many—examples, and there are a lot in Guilmant, *e.g.*, the bridge between the two sections of the 'Funeral March and Hymn of Seraphs.' The player of a well-equipped organ of to-day can go ahead in a way undreamt of by the older school. Those who have to struggle along on clumsy instruments can only make the best of things by putting the rhythm and continuity of the music first.

This point is developed at some length, because one can hardly see Hollins play without being struck first by his outstanding resourcefulness in registration. It is based on something more than a sense of colour and effect; he has a profound knowledge of organ construction, which he describes as one of his hobby-horses.

Discussing registration, he expressed the commonsense view that variety and interest depend less on the size of the organ and the number of stops than on the means of control.

'Many organs to-day are unnecessarily large,' he said. 'I would much rather have a well-designed, moderate-sized three-manual with proper stop-control than a large four-manual with insufficient pistons and composition pedals. To my mind, a good many organs in America have far too many draw-stops, and even the accessories are often over-done. There is every conceivable coupler, and devices for control are carried to such an extreme that one almost needs a special controller to control the controls! Still, our American friends can show us the way in mechanism. Most of our builders here are far behind them. Even small organs in America have *all* the pistons and pedals adjustable at the keys, but you rarely find that convenience in England, even in the latest and largest organs. By the way, do you know the Estey "Luminous Stops"? I made their acquaintance on Armistice Day, 1925, at Tacoma. You press a knob to bring a stop on and the same knob again to take it off. When the stop is on it shows a tiny electric light, which disappears when the stop goes off. This may or may not be a handy arrangement for those who can see it. As I couldn't, things would have been awkward but for the fact that the organ was well provided with adjustable pistons.'

A stock question for interviewers being, 'Who is your favourite composer?' I duly put it.

'I don't think I have a favourite composer,' he replied. 'I have instead plenty of favourite works in every department of music but one—Jazz, which doesn't interest me. As a youngster I was most of all impressed by the Schumann Quintet, the "Meistersinger" Overture, the concert version of the Prelude and Closing Scene from "Tristan," and Liszt's "Les Préludes." I'm not conservative in my tastes, but I've no liking for the extreme modern school. So far as organ music is concerned I have always kept my early liking for Smart and Guilmant, and I am sorry to see that players neglect them nowadays. It 's a matter of fashion, I suppose. Both Smart and Guilmant had a fine feeling for what was effective and practicable on the organ, and some of our present-day organ writers have a good deal to learn in that way.'

There is, I believe, an impression that Dr. Hollins's recital programmes are invariably—even unduly—on the light side. This is perhaps due to the fact that his own compositions are, as a rule, specially suitable for concert use. But he is very far from being narrow in his views, holding that the choice of recital programmes must vary with the organ, the building, and the type of audience.

'In any case,' he added, 'a programme should not contain too many heavy or involved contrapuntal works, or works calling for full organ. After a contrapuntal work I put in something for solo stops, and I usually include a Scherzo or some other piece of a light and dainty kind. In the series of recitals I give from time to time at my own Church, I often repeat a work that seems to need rather more taking-in than can be managed at a single hearing. For example, I recently played the D flat Sonata of Rheinberger twice in one recital, omitting only the short introduction to the final fugue. I followed the first performance with a couple of quiet, simple pieces, and then repeated the Sonata. Practically the whole of the audience sat out both performances, so you see that people are less afraid of a long, serious work than many players imagine. Perhaps my audiences here are helped by the fact that I say a few words about the style and construction of each piece beforehand, illustrating my remarks by playing the chief themes. Among the larger organ works that crop up frequently at my St. George's recitals are the big A minor, B minor, D major, G major, G minor, and "St. Anne" Fugues of Bach, the "Gigue" Fugue, the C and D minor Toccatas and Fugues, and the Toccata in F; the Rheinberger "Pastoral," F sharp, and D flat Sonatas, Harwood's first Sonata and "Dithyramb," the second and third Chorals of Franck, and his Prelude, Fugue, and Variation, and the Pastorale. My favourite Bach work is the B minor Prelude and Fugue; of the Rheinberger works I like especially the D flat Sonata; and of Franck the B minor Choral.'

This is a suitable point at which to give a few specimen programmes from the series played by the Doctor during midsummer this year:

Toccata and Fugue in C, Bach; Sposalizio, Liszt; Lied and Bohemesque, Wolstenholme; Improvisation; Humoresque, 'L'Organo Primitivo,' Yon; Overture to 'Oberon.'

Pastoral Sonata, Rheinberger; Largo from the 'New World' Symphony; Fantasia in E flat,

Saint-Saëns; Improvisation; 'Spring Song' and Triumphal March, Hollins.

Suite Gothique, Boëllmann; Andante from fourth Sonata, Bach; Choral Song and Fugue, S. S. Wesley; Three MacDowell pieces; Epilogue, Healey Willan.

Sonata No. 1, Mendelssohn; Gavotte, 'Maytime,' Hollins; Prelude, Fugue, and Variation, Franck; Improvisation; Toccata from fifth Symphony, Widor.

The fourth of these programmes was chosen by the audience from a list of about sixty works. It happens to be both a very well-balanced scheme and a testimony to the sound public taste developed by the recitals.

Transcriptions play a reasonable part in the Doctor's repertory. On this point he said:

'There is very little need for playing transcriptions of familiar orchestral music, because so much of it can now be heard by everybody, either at first-hand, or by means of wireless and gramophone. Nor was I ever very keen about such arrangements. I always felt that even when played by Lemare himself on that wonderfully effective organ at St. Margaret's, Westminster, the Wagner extracts were disappointing to anybody who had heard them on the orchestra. It is certainly out of place to play orchestral transcriptions as organ solos at a concert where there is an orchestra; yet I have known it done! But transcriptions are very valuable as a means of making available old and neglected music; a lot of it is not suitable for ordinary concert use, and would not pay for publication in the ordinary way. But as organ transcriptions it is pretty sure of a fair sale, and it works in well with recital programmes. However, one can't lay down a rule about transcriptions. If they "come off" they justify themselves. Personally, in spite of what I said just now about Wagner arrangements, I always feel that the "Parsifal" Prelude sounds better on a good organ than on most orchestras.'

'Do you recall any specially interesting incidents in connection with your tours abroad?' I asked.

'I don't think there's much about them that would interest other people, but they were immensely interesting to me,' he replied. 'For instance, it was a thrilling experience to examine the engines of the ship on which I sailed to Australia. Although I can get no idea of anything except by touch, I have all my life been keen about examining all sorts of things, and if the object happened to be something outside my reach and grasp—such as the Forth Bridge or the roof of a cathedral—I always try to get hold of a model. I think blind children should be shown many more models than they are at present. At Dayton, Ohio, during my recent American tour, I was shown over the great National Cash Register factory—a most interesting experience. I also visited the Cook Field at Dayton, where the Army aeroplanes are tested. Unfortunately, being a civilian, I was not allowed to fly, so I had to be content with sitting in the pilot's seat and examining as much as I could. During this tour I enjoyed hearing two famous American orchestras—those of Boston and Philadelphia. I played with the former under Gericke during my second tour in 1888. These orchestras are very fine, thanks to their being generously subsidised and rehearsed to an unlimited extent. Still, I always feel that they lack something of the warmth and responsiveness of our best English orchestras. Personally, I ask for nothing better than our own Queen's Hall Orchestra in its palmy days under Wood. I think excessive speed spoils much American performance. In fact, the craze for mere pace seems to have got into the blood of organists and conductors here as well as across the water. Organists seem to be unable to resist the temptation brought about by light touch and quick action, and conductors are inclined to take advantage of the improved technique of orchestral players and rush everything at the cost of a lot of detail. By the way, at the Philadelphia concert Harold Samuel played the "Emperor" Concerto, and I heard for the first time Stokowsky's orchestral version of Bach's D minor Toccata and Fugue. This struck me as being first-rate, and I was interested to hear that Stokowsky had also arranged the Passacaglia, which I was told was even more effective. Perhaps some conductor or gramophone company will give us an opportunity of hearing it.'

'There is a good deal of interest now taken in works for pianoforte and organ,' I said. 'I believe you have had more experience than most players in this kind of thing.'

'Certainly I have made rather a feature of pianoforte and organ duets for a long time,' he replied. 'I have played in this way the "Emperor" Concerto, the Liszt E flat Concerto, the Mendelssohn Capriccio, the Weber-Liszt Polonaise, Franck's Symphonic Variations, Liszt's Hungarian Fantasia, and many smaller works. This is a very enjoyable kind of recital item for both pianist and organist, and I find audiences like it too.'

It is appropriate at this juncture to point out that Hollins has from childhood been eminent as a pianist. While still a boy he played the 'Emperor' Concerto at the Crystal Palace at one of Manns's concerts. He studied under von Bülow at Berlin, and later at the Raff Conservatorium at Frankfort. He appeared as pianist at the old Popular Concerts, and in 1888 at a Philharmonic concert, playing a Beethoven Concerto at the latter. During his residence in London he was Professor of both pianoforte and organ at the Royal Normal College. Undoubtedly the remarkable clarity and rhythmic life of his organ-playing owes much to his fine pianoforte technique. Indeed, his actual method at the console is that of a pianist rather than of an organist. All his hand movements are extraordinarily free. He told me that he liked to show people that even a blind player need not crawl about the keyboard 'in the old-fashioned glue-pot sort of way,' and no doubt he takes a very proper pride in thus brilliantly overcoming his disability. But probably his concert experiences as a pianist are the chief factor.

In talking of his early days he mentioned a subject that will be of interest to readers of the recent correspondence in this journal on absolute pitch. He said: 'I don't remember the time when I couldn't name any note or combination of notes. Those were the great days of the street piano-organ, and even when I was a kiddie of two I took such intense pleasure in listening to them that my father used to encourage the men to come and grind in front of our house. I soon got to recognise the different performers and their instruments,

and there came to be a "Monday man," a "Friday man," and so forth. I used to look forward eagerly to their coming, and howled the place down if they didn't turn up. On one occasion, when I was in bed with a bad cold, my father actually brought the "Friday man" into the house to grind for my benefit. These street organs were undoubtedly of use in my musical development, for I soon reproduced their tunes on the pianoforte, and it was found that I invariably adopted the same pitch as the organs. Of course I knew nothing about black and white keys, but I found that some tunes needed more of the raised notes than of the level ones. Somehow I got to know that one tune was in something called C, another in G, and so on, but I was puzzled by finding that the C on the church organ sounded lower than that on our pianoforte. Many years after, I discovered that the organ had been tuned to low pitch. Such an acute sense of pitch may often be a nuisance, as some of your *Musical Times* correspondents have pointed out. For example, I was at one of the first London performances of the "Valkyrie," and I well remember being bothered and confused all through by the pitch of the orchestra being different from that to which I had been accustomed. I have never liked the high pitch, and always have my pianoforte tuned to the low.'

Like that other great blind player, Wolstenholme, Hollins usually includes an improvisation in his recital programmes. I had not heard him extemporise for many years, the last occasion being at a Royal College of Organists' function. Before taking my leave of him at the St. George's organ I asked him to improvise. A less congenial time could hardly be imagined—very soon after breakfast on a cold, wet Saturday morning; he had not even discarded his overcoat and hat. Even the theme I gave him suffered from the depressing conditions, being an unpromising specimen in F sharp minor. He began with some diffidence, but soon thawed, and gave an admirable example of this delightful and too little practised art. The fugal section included some skilful *stretti* and an augmentation of the theme in the pedals, and he wound up with a really brilliant coda in the major that reminded me of the final section of Franck's 'Pièce Symphonique' in the same key, though there was no thematic similarity. I patted him on the back and congratulated him warmly. 'Not so bad, after all, was it?' he said.

'Not so bad!' I found myself wondering how many (if any) 'international celebrities' would discover half as much invention and musicianship at a moment's notice as this modest blind organist of a Scottish kirk. On second thoughts, however, I remembered that Hollins *is* an international celebrity, his brilliant gifts being at least as warmly appreciated across the Atlantic, in South Africa, and at the Antipodes as in his native country.

With regret I said good-bye to one who is not only a musician of rare accomplishment, but also an engaging companion, with a fund of keen and interesting talk.

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[The portrait given as a supplement to this number shows Dr. Hollins at the keyboard of the Johannesburg Town Hall organ, which was built to his specification and opened by him in 1916.]

# Wireless Notes

By 'Ariel'

An indignant correspondent writes from Eastbourne protesting against my August paragraph concerning hotel orchestras in general and that of the Grand Hotel, Eastbourne, in particular. He begins by asserting that no one in musical Eastbourne will agree with me. This is a large and lavish assumption, and I can only play up to it by saying that if Eastbourne is as musical as the writer thinks it to be, I shall have plenty of supporters. In fact, agreement with my main point might be regarded as a test: the more musical the public, the greater the number who think as I do.

What was this point? Simply that small hotel bands, of half a dozen or so players, should not be allowed to broadcast arrangements of works which were written for a large orchestra. I instanced a 'Tannhäuser' Fantasia and the 'Ride of the Valkyries' as works which are so constantly played by full orchestras that transcriptions are not excused on the ground of rescuing them from neglect. The effect when transcribed for a few instruments is little better than a travesty.

Instead of discussing this principle (which is surely sound and not at all pedantic), my correspondent draws a number of red herrings across the track. Thus, he tells me that 'the Grand Hotel Orchestra is famous, and consists of picked musicians who know their work.' I said nothing about the performance save that the orchestra was inadequate in size. My subsequent remarks about hotel programmes were obviously general. (I said 'these hotel programmes,' not 'the programmes of this hotel' or 'this hotel's programmes.') I am then told that 'the B.B.C. authorities consider the concert referred to as one of the best within their knowledge.' Presumably this means one of the best *hotel* programmes; if so, I am ready to admit that it was better than a good many I have heard. But still that is not the point.

The writer proceeds to rebuke me for my remark about 'this sort of thing suiting hotel patrons, torpid with much food after a day in the sun,' and adds that '"Ariel" is perhaps unaware that the Grand Hotel is of the highest class, and that his reference is distinctly vulgar.' Still uncrushed, I reply that people of the very highest class—the very cream of the cream—are as liable as the rest of us to suffer from (or perhaps I should say, enjoy) a state of torpidity at the close of a perfect day, especially during a holiday at the seaside. I myself was not unreplete when listening to this particular Sunday evening concert. . . .

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Here is another example of the writer's inability to see a point. I asked why hotel bands should be given the benefit of wireless engagements and wide advertisement when there were many hundreds of well-equipped instrumentalists out of work. This is taken as an implication that 'well-equipped instrumentalists are not to be found in hotel orchestras'! It was merely a very reasonable protest against the B.B.C. giving engagements to players who are already in lucrative posts, instead of spreading their bounty to quarters where it is badly needed.

At the end of a long letter the writer manages to reach the real issue, and says that I 'must not expect the effect of a symphony or full orchestra from six instrumentalists.' I don't; nor do I want to hear those six playing music written for sixty. 'It appears that "Ariel" would exclude any work of full instrumental classical import from hotel orchestras.' I wouldn't. Everything depends on the work. There are some classical works that suffer little from being re-scored for small bands; others are simply killed. Conductors should use taste and discretion.

Finally I am reminded of the good work hotel orchestras do in spreading a knowledge of music. As a result of my experiences of such orchestras, I contend that they do precious little in this way. I do not complain of that. Their job is to entertain folk who are in no mood for anything but light fare. There is an abundance of suitable music, well adapted for small bands. Let hotel conductors stick to that, and leave big orchestral music for forces able to do them justice.

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Once more we are being told on all sides that, owing to wireless and the gramophone, the domestic musician is silent—or, in the fashionable jargon, has ceased to function. 'On all sides': I should have said, on all sides but one, and it happens that the missing one is the most important. I allude, of course, to the domestic circle itself.

Mr. Aldous Huxley devoted a recent article in the *Daily Mail* to showing that all the world and his wife have given up performing and are becoming mere listeners. And our contemporary, *Musical News and Herald*, says: 'The gramophone, wireless, joy-riding, and, above all, dancing, have literally ousted music out of the home. . . . Papa is no longer asked to perpetuate his nautical song after dinner, and mamma never practises the piano because no one asks her to play.'

From a novelist writing in the *Daily Mail* we do not expect accuracy in musical matters, but a musical journal should know better than to indulge in such sweeping statements as the one quoted. Papa may or may not have given up his after-dinner nautical song; in fact, I think most papas did so before the coming of wireless. And if mamma plays no longer, it is not because nobody asks her to play. The joy in playing the pianoforte is not in obliging the company, but in playing to oneself, and if mamma is really fond of it, she won't stop because the family circle is not enthusiastic. This applies to musical performance in general. Perhaps for singers an audience, even of one, is necessary. But for players, no! In fact, many of us feel inclined to dry up in the presence of a listener. No doubt the old family circle music-makings are things of the past, but that is mainly because the family circle itself has almost ceased to exist so far as joining in some common indoor pursuit is concerned. But an enormous amount of music-making goes on still. How else can we account for the astonishing growth of the competition festival movement, and for the fact that there is probably more amateur chamber-music playing in the country than ever before?

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I ask any reader to look at his own case, and that of all his friends. Is there among them a single individual who is really fond of playing, and who has given it up because of the facilities offered by wireless and gramophone? I myself have never, in the whole of my misspent career, got more pleasure out of the pianoforte than to-day, in spite of hearing stacks of gramophone records and wireless and other concerts without number. Moreover, wireless and gramophone have increased the home-players' repertory, by bringing fresh works to their notice, as well as by helping them in the interpretation by means of performances which are (usually) good object-lessons. No doubt a proportion of players have given up, but they were folk who in the past got little or no music beyond that of their own making; they *had* to play. But I can't conceive of anybody who played for the pleasure of playing ever being entirely satisfied with listening. So let us hear no more jeremiads concerning the effects of mechanically reproduced music.

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Whether this country was musical ten years ago may be arguable; but it is safe to say that if she is not so in ten years' time, she is past praying for. Anyway, she has never before had such a lavish allowance of good music and musical knowledge placed within easy reach. In fact, the very easiness and cheapness may constitute the danger. When, years ago, you and I could afford no London concerts but the 'Proms,' and had to look twice at the shillings for those, an evening of orchestral music was something to look forward to, and talk about afterwards. The cost and the effort added a zest, for in music, as in food, hunger is the best sauce. It remains to be seen how far the absence of effort and cost will affect us.

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The broadcasting of the *Daily Express* lesson-concert of its prize competition pieces opens up a field that some of our examining bodies might well explore. Some time ago Trinity College of Music issued gramophone records of pianoforte pieces from its syllabus, played by one of its professors. This was a good move, but a broadcast lesson-lecture is even better. If the more attractive of examination pieces are chosen, such a broadcast would be popular to many besides examinees. We may yet hear a substantial portion of the L.R.A.M., A.R.C.M., and even R.C.O. syllabus treated in this way, with benefit to an enormous public. By the way, apropos of the *Daily Express* competition, would such enormous interest have been roused if the domestic pianoforte had fallen silent?

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Circumstances have prevented me from using my set during the past month; hence the absence of comment on performances. I am particularly sorry to have missed the Mahler Symphony, among other good things in an excellent lot of programmes.

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The St. Ives Choral Society performed Coleridge-Taylor's 'The Song of Hiawatha' on August 8, conducted by Mr. Ernest White. The soloists were Miss Olive Franks, Mr. John Turner, and Mr. Joseph Farrington.

# New Music

PIANOFORTE

John Ireland's new Sonatina (Oxford University Press) is a very concentrated and vivid work, and by no means a little one, even if moderate in length. It has the clean lines and the sharpness of thought that have generally marked Ireland's work, and is noticeably free from some mannerisms that had tended to become irritating. The first movement is certainly strong meat; the whole work is so; and it is at the opening that Ireland is least approachable. The vigour and clarity of style are noticeable at once, but it is not until one has become familiar with the movement as a whole that the logic of the thought is felt. Once appreciated, this section of the work grows on one. With so terse and intellectual a manner, however, it cannot hope, as it does not aim, to be a movement of 'popular' appeal. Much more so are the two remaining sections, a Quasi lento leading direct to the finale Rondo. The slow movement is short, and opens on a note of desolation similar to that given by the shepherd's pipe to the last Act of 'Tristan.' It works up to a high level of feeling before dying away to its opening mood, and is a very powerful section. The last movement is light and rhythmical, and similar in outlook to the last movement of the A minor fiddle Sonata. It is brilliant in sound and effect, and probably the most immediately attractive of the three sections. The whole Sonatina is difficult to play, as well as to grasp; and as the Rondo is one of the test-pieces for the *Daily Express* Piano-Playing Contests there will be some wry faces in London studios as well as among provincial pianoforte teachers.

A work of even greater difficulty both to player and listener is Alan Bush's Prelude and Fugue, from the same press. Here, again, there is command of technical resource, and a fine sincerity of aim, but large parts of the work seem to me irretrievably dull. The cure for this impression might be the composer's performance of the Fugue, which would be interesting. There is dignity and beauty in the *cantabile* section at the close, and there is power in the climax, but the interest has been lost before these are reached. It takes a subject of really arresting character to stand lengthy development, and this is where the composer fails. His fugue subject has a touch of artificiality and aimlessness which hamper it at the start, and from which the Fugue never recovers.

Three Miniature Dances, by Welton Hickin, also from the Oxford University Press, have a charm of their own, as well as an obvious teaching value. The Gavotte (with its pleasant little Musette) and Minuet are the most successful. The Polonaise somehow hardly sounds the real thing, and is less happy in touch.

Augeners send two welcome things by Frank Bridge. 'Winter Pastoral' is a vivid little work giving exactly the right note of bleakness and solemnity. It is not over-fanciful to say that one can sense in Bridge's music that the landscape has character apart from its winter bareness or its summer luxuriance. The music seems to touch something not merely superficial, but essential. 'A Dedication' is another able and effective piece, but lacks the note of distinction that sounded in the Pastoral. The music is rather reminiscent, and the work as a whole does not give so strongly as the former did the sense of a keen personal realisation.

John Unett's three 'Preludes' (Murdoch) are a curiously unsatisfactory blend of ancient and modern. The composer's structures are so elementary, his phrases, chromatics, and diminished sevenths so eminently un-modern in feeling, that the rather conscious 'modern-ness' of the works as a whole sounds affected. There is a note of sensitiveness in the Preludes, but they do not hold the attention in any real way.

It is somewhat difficult to speak with moderation of J. W. Ivimey's 'Abelard and Heloïse,' a suite of short pieces of distressingly 'educational' type. The tale of the lovers is somewhat naively told on the first page, and the subsequent little pieces are prefaced by quotations from 'The Love-Letters of Abelard and Heloïse.' The music is so guileless in style, with its commonplace little tune labelled 'Heloïse,' and the 'Fulbert' of Wagnerian recollections of a peculiarly watery kind, that it is frankly impossible to take it seriously. The thing would escape notice if it were not so unusually pretentious; as it is, it is deplorable (Augener).

Joaquin Turina's suite, 'Mallorca,' is published by Rouart Lerolle. It is effective, vivid pianoforte music of the post-Debussy sort, and rather unconvincing in effect in spite of the colour. We seem to have heard it all before, in circumstances in which it sounded more spontaneous. There is a quiet beauty of sound, but no particular individuality, in 'Nuit sur la Baie de Palma.' The last movement is called 'Par la route en auto.' Here we have a vigorous 6-8 opening, a second subject of 'antigua cancion francesa,' a middle section, 'inquieto e rubato' (water in the carburettor, perhaps), and a recapitulation with a Spanish tune instead of the French one. Colour and point there are, but it is a lot of fuss about very little.

'Thousand and One Nights,' an Oriental ballet suite by Serge Bortkiewicz, is obtainable from Edward Organ, and does not represent the composer at his best level. It looks like a cooked-up version of an orchestral work, and apart from some occasionally happy touches, as in the very 'Prince Igor'-ish 'Dance of Young Girls,' there is little distinction in the music. The 'Eastern flavour' is artificial, and the composer is often reminiscent. 'Zobeide' seems a direct reference to Rimsky-Korsakov. This composer is in much better form with 'Ein Roman' (Kistner & Siegel, Leipsic), a Suite of eight pieces, taking two people from 'Rencontre' via 'Amour naissant' to 'Bonheur suprême.' The work is a set of mood-pictures of considerable vivacity and very effective style. The general air of the music is rather Lisztian and very romantic; but it sounds spontaneous, and the skill of the pianoforte lay-out makes it telling in performance.

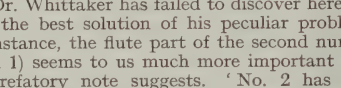
Ernst Roters's 'Klaviersuite' consists of five big movements, ambitious in style and difficult to play. The music is extremely rhetorical; the composer never uses one note where four would do; and beneath all the pother the music is commonplace. This tendency is apparent in 'Præludium,' and as the work progresses becomes more and more noticeable. The publisher is Simrock.

A very charming example of Medtner's thoughtful and sensitive musicianship is his second 'Improvisation' in variation form (Zimmermann, Leipsic). The intimate theme is treated in fifteen fanciful movements before it reaches the quiet and beautiful 'Conclusion,' and in each of these there is some interesting development. 'Meditation,' a beautiful number, and 'Song of the Water-Nymph,' may be specially mentioned, but other movements are as good, if less superficially attractive. Medtner, in addition to his musical insight, has a very personal and delicate pianoforte style, and this most interesting work shows him at his best.

From 'Edition Russe de Musique' comes a solo pianoforte version (arranged by the composer) of Stravinsky's new ballet, 'Apollon Musagete,' which is extremely interesting, as showing the tendencies of Stravinsky's art, and the simplification that is taking place both in matter and in style. But the work is essentially a ballet and essentially orchestral, and to attempt a serious criticism of it without reference to the score and the choregraphy is impossible. T. A.

STRING ORCHESTRA

The Overture and Dances of Gluck's 'Orpheus' have provided Dr. W. G. Whittaker with the material for three arrangements (Oxford University Press), obviously meant to be of use in competitions. The editor provides an optional double-bass part, a third violin part as substitute for violas, and a pianoforte part 'when the orchestra is incomplete.' All this is admirable. Dr. Whittaker could not have found better music nor could he have done more to provide for the limitations of local organizations. The string orchestra (the Cinderella of every festival) is often no orchestra at all, for it consists of violins only. Public schools also have their orchestras, which often are made up mainly of violinists. It is right that even these organizations should have music of essentially good quality and opportunities. But it all adds very considerably to the difficulties of the editor, and perhaps it is not to be wondered at if Dr. Whittaker has failed to discover here and there the best solution of his peculiar problems. For instance, the flute part of the second number (Book 1) seems to us much more important than the prefatory note suggests. 'No. 2 has flute parts which merely double the strings, except in the case of one or two holding notes,' says the preface. To some of us the difference between



seems far from negligible. Moreover in this short piece there are at least half a dozen instances in which the addition of the flute means a sudden transposition of the melody some intervals higher or lower—by no means a trifling matter. In No. 3 (same book), when the solo part is played by a violinist, the use of mutes by the rest of the orchestra would secure contrast of colour and a better chance for the solo part to come through the texture of the accompaniment.

On the other hand, the presence or absence of double-basses gives rise to problems of balance requiring close attention. One need only glance at four bars of the 'Overture' (71 to 75) to realise this. Here a single note in the 'cello (already heard in the violas) cannot produce anything like the effect it should and would if doubled an octave lower by the double-bass. In the fourth bar of the same passage the 'cellos are directed, in the absence of double-basses, to play an octave lower, with the result that a gap is left between the bass and the supporting harmony. Perhaps better results might be obtained by making the 'cellos play not an octave lower but in octaves—especially as in this case the octave offers no technical difficulty, even to a player of very moderate ability.

The best solution of all would be a higher standard of playing and a more general appreciation of the value of lower strings. If schoolboys are taught drawing, whether they have any liking for it or no, why should they not be taught music as well as, or in place of, 'art school'? Unless something of this kind is done, an editor anxious to provide and arrange good music will always be faced by very awkward difficulties. Dr. Whittaker has made this lovely music as easy to play as possible, yet an amateur orchestra of moderate skill will find the intonation in parts of the 'Pantomime Lento' a hard nut to crack. F. B.

VIOLIN

Two pieces of unusual merit are Byron Brooke's 'Cradle Song,' for violin (or 'cello) and pianoforte (Novello), and C. H. Kitson's 'Phantasy' (H. F. W. Deane). The first possesses an easy and graceful swing, the effect of which is enhanced by the good use made of figuration that is in the genius of the string instrument. The second, of a more lively character, is a pattern of balance, the composer giving both violinist and pianist something interesting to do, something that attracts and holds the attention not on account of unusual tricks and difficulties but through its essentially musical qualities. Tenaglia's Aria in G minor has been very carefully arranged and fingered by Mr. Spencer Dyke (Joseph Williams). Players of very moderate ability will find solace and profit in the 'Four Easy Pieces' for violin and pianoforte, by E. Duncan-Rubbra (Oxford University Press), and in the Sea Shanties collected by Sir Richard Terry and harmonized by Maurice Jacobson (Curwen). Some of the 'Easy Pieces' are so very easy as to be almost devoid of stimulus for the player. But the harmonization is exceptionally tasteful, and the pianoforte part sustains the interest of the composition. F. B.

CHAMBER MUSIC

Mr. Stanley Wilson's 'Three Rhapsodies' for string quartet offer a strange contrast to Mr. Bernard van Dieren's Quartet No. 2 (both published by the Oxford University Press). The first is pleasant but conventional; the second rather forbidding, but so unconventional that special definitions have to be given of the value of 'dotted lines across the four staves' and of 'finer dotted lines' on the separate staves. In Mr. Wilson's work changes of rhythm are rare; in Mr. van Dieren's they are so frequent that the rhythm is not even indicated. Mr. Wilson's tempi are the usual *allegros*, *andantes*, &c.; Mr. van Dieren has in his fourth movement only *scorrevole ugualmente*,

but scorns to tell us whether the ' flowing ' is to be that of a trickling brook or of a river in spate. The contrasts are equally striking in regard to construction, harmonization, and texture. The reader is thus free to choose between two characteristic examples of two opposite schools.

F. B.

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UNISON

Moeran's ' Christmas Day in the Morning ' is an unpretentious, rosy-cheeked pippin of a tune, that (with a good, bold player) will go down well at any sing-song. Norman Demuth sets the old words beginning ' Sweet Suffolk Owl,' under the title ' The Brown Owl,' with a good sense of atmosphere. The song lies rather low, only going up to E. Felix White sets Carlyle (how many composers have tackled Tammas ? Surely few). ' The Sower's Song ' has the right sturdiness. Another of this composer's pieces is ' The Rover ' —the old words by Darley, set a shade less spontaneously than when he is at his best, but still acceptably. This is a song for bright tone and light, tripping style. ' Mothering Sunday,' by A. S. Warrell, has a 14th-century tune that I do not find very stimulating. This should be popular in America, where mammies round the door are deified once a year—and, I gather from the Sunday papers, defied the rest of the time. Gordon Jacob's ' The Barefoot Boy ' goes, like the lad, lightly and carelessly. It is pretty easy, if rhythmic stresses are carefully looked to. Ernest Bullock's setting of Bunyan's ' Song in the Valley of Humiliation ' (' He that is down needs fear no fall ') is short, bold, and fitly broad, as suits its philosophy.

By the same composer is ' Gird on thy sword ' (poem by the Poet Laureate), with a pleasant, slight Parryan flavour. This is a fine aspiration, well caught by the musician. Massed choirs could make it thrill. Bainton's ' A Christmas Carol ' sets one of the less familiar Herrick songs (' Dark and dull night, fly hence away '), and sustains it well. The end does not, I feel, quite convincingly clinch matters, but I like the mood of the carol. Paul Edmonds, in ' The Turtle-Dove's Nest,' uses a tune that some may feel right for the song's spirit, but that I find monotonous. R. H. Hull sets Blake's ' War Song to Englishmen,' bidding us ' Prepare, prepare the iron helm of war '—about the last thing most of us ever intend to do again. This is not the best Blake ; it seems to me to be in his bumble-bee-in-bonnet style. The setting is adequate, but the composer seems to have felt his task a little oppressive. Frankly, do we want to sing about war at all, to anyone's poem, however fine ? ' Scrap the lot ' is surely the wise course with songs that in any way tend to glorify a thing that is of darkness and the devil (Oxford University Press).

Harold Rhodes's ' Say not, the struggle nought availeth ' may be interpreted as a fight against evil. If so commended, it could be sung by elder children. The music only goes up to E, and mostly lies rather low (Year Book Press). Composers, I have remarked before, seem shy of trusting children's voices aloft. Instead of writing so much round about the bottom half of the compass, why not keep the voices swinging about more freely round the centre, and let them climb to the upper notes oftener ? Young, fresh voices don't want to stop at top E, or need to. We are not writing for old folks in the pew. Let us have more fresh air in our songs—in tune as well as compass. A lot of the songs that come in are good enough in their way, but there is rarely much charm, originality, resourceful use of device, or imagination in them. I feel the need of keener musicianship and scholarship here.

Two Old English songs, ' The hunt is up ' and ' The Marriage of the Frog and the Mouse,' are under one cover, the first arranged by ' H. A. C.' In this, demisemiquavers have to be managed, at a brisk pace, in jumpy rhythm, and in the other, grace and liveliness must not flag in twelve verses. Here we often get unimportant words on the first of the bar. I should be inclined to re-arrange the words a bit to avoid this. Three of George Rathbone's songs appear, all suitable for quite small singers : ' My Carpet,' a flowing six-eighter for lightly-poised voices ; ' Over the hill to the town,' in twelve-eight—light, firm, buoyant, and cheery ; and ' The Spindle Tree,' rather slow, quiet, needing shaded, tastefully-controlled tone. Cecil Sharman's ' Bumpety bump ' describes the adventure of a farmer on his mare (which provides the ' bumpety bump ' rhythm). This lively ditty will be enjoyed by children with a little experience in colouring their tone and making a story vivid. The same composer's ' Lilies are white ' swings gently and curves gracefully, with some neat leaps of fifth and sixth. Schubert's ' Erl-King ' is a tremendous test for any body of singers, not to mention their accompanist, who, unless he is in training, is likely to take refuge in one or other of the more or less subtle ways of ' cooking ' the job (I think I know them all, but as this is a moral family journal, not a Fagin's Academy of Faking for Feeble-Fingered Faint-hearts, I won't expound them), or else in the despairing solution that we are told Schubert adopted—playing twos instead of threes in that awful right-hand part. (Are not the tempering wind at ' My gentle boy,' and the oasis at the Erl-King's second blandishment, amongst the toiling accompanist's happiest glimpses of Paradise ; but, oh, that *fff* at the last outcry : ' His cold hand I feel ! '—when ours have ceased altogether to be anything but a red-hot blaze of pain.) Grown-ups will be glad to have this cheap edition of the song (Novello).

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PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Percy Fletcher's ' When the green leaves come again ' suits young or middle-aged girls, who care to sing about fairies in Haynes Bayly's way. The rhythm is a little stiff, but the spirit will please. This is marked for S.A., but the lower part only goes down to C. That old favourite, ' The Bells of St. Michael's Tower,' is adapted as a two-part song (S.S.), from Stewart's arrangement of Knyvett's glee. This makes a good, bold, swinging item (Novello).

Dr. Alcock sets some 16th-century words, ' Art thou gone in haste ? ' for S.S. Here is charming work, that growing-up singers will appreciate. The running pianoforte part, though not difficult, needs a hand with comfortably matched fingers. ' Rustic Coquette,' by F. Champneys, is described as a ' Ballet ' for S.S.A.A. (the S.A.T.B. version is

issued by Novello). This is in later part-song style, and is very much like a great many other cheery, rather square-toed ballads about rosy-cheeked maidens. Those who like what they know will enjoy its sophisticated unsophistication (Year Book Press).

James Gallie has arranged Malcolm Lawson's setting of 'Proud Maisie' (from 'Songs of the North') for S.S.A.—a straightforward, neat piece of work. The music does not quite stand up to the grim poem, of course. Whose would? It may be noted that the Sol-fa edition is sold separately from the Staff (Cramer).

W. S. Gwynn Williams sets a Welsh poem, 'Mountain Rill,' in a clear-cut, bold style for equal voices. I do not like the bad stresses of words like 'To' and 'On' at the first of the bar. Eric Chisholm's 'Cradle Song' ('O men from the fields') is for S.S.A. (or S.S.M.-S.), unaccompanied. It has imagination, though it seems, for an instant, to strain. Choirs with a good command of shading and colour might try it (Curwen).

Dr. Whittaker edits Purcell's 'We the spirits of the air,' from 'The Indian Queen.' This, for two equal voices, is quick and light—a neat little fairies' visiting card. Dr. Hathaway's 'To the Ladybird' moves with fleetness. It needs colour and variety of quickly-applied power. The accompaniment is not quite easy for the player whose left hand is a bit rusty in scales. These, and the next song, are from the Oxford Press. Can we sing about 'England, my England' in dear old W. E. Henley's rackety fashion nowadays? Doesn't that 'mail'd hand' recall too clearly a later fist, and has not the talk about the 'Chosen daughter of the Lord, Spouse-in-Chief of the ancient Sword' lost some of its fine stingo? Is this not to 'loose wild tongues that have not Thee in awe,' as a later and greater than W. E. H. sang—and, singing, condemned his own? Henley wrote some grand verse (read 'In Hospital' and the 'London Voluntaries' again, if you have forgotten their flavour); but a lot of his stuff is best described by the remark of J. M. Robertson, who, speaking of one of the poems which roars along in a mood of 'vinous courage' and ends, 'I am the Sword!' said, 'Surely Mr. Henley is mistaken. Surely it is the Waverley pen making a joyful noise after supper.' These lines that Mr. Slater has set (nearly all the way in unison) may please those who still enjoy a lusty howl about 'England, my England,' and it must be said for (or against?) the composer that he does not reach the height or depth of Henley's rodomontade, whilst he gives us a good enough tune with a swing in it; but I feel that (especially for children) the day for these beanos of demijohn valour which once passed for patriotism should be over for ever. I don't want to make too much of this matter of words, but there seems no reason why we should sing anything that goes against the sense of reality and kinship that is growing steadily, though so slowly, in a world at last awakening to the meaning and responsibilities of 'the brotherhood of man.'

Gordon Jacob's setting of Addison's 'The spacious firmament' moves with the right breadth and dignity. This would be useful in school chapels. The lower part, it should be noted, hangs rather low, and touches B. The same composer sets Wordsworth's 'Song for the Spinning Wheel.' Good, quick word-shaping and clear shading are wanted, with, in the player, a light, dexterous hand. Healey Willan's 'Spring' (modern words) is gay. One or two weak words get strong accents, on the beginnings of bars. The song is worth attention (S.S.) (Oxford University Press).

Dr. Whittaker brings out a set of 'Scenes from "Orpheus,"' by Gluck, arranged for female choirs and schools—nine pieces, mostly for S.S. or S.S.S. chorus, with three solo parts (mezzo-sopranos, or two sopranos and a mezzo). The whole lasts about an hour, and the book costs 3*s.* 6*d.* A shorter portion, comprising Nos. 2, 3, 4, and 5, is published separately, under the title, 'Orpheus and the Furies,' and all the vocal numbers can be had separately. Voice parts only of the complete work can be had, and the Overture and Ballet Music are available. The accompaniment is condensed for strings (with or without pianoforte). There is some lovely music here, that choirs need not be afraid of, for it is by no means difficult. Soloists should be reminded of the eighth number, 'From my yearning arms' ('Che faro'). This admirable work should be heard on a good many school platforms this winter. Three other extracts from Gluck ('Iphigenia in Tauris') are also arranged by Dr. Whittaker (the words, as in the other work, being by Albert Latham). These are the two hymns to Diana—'Glorious Sister of Apollo' and 'Queen and Goddess'—and the chorus of priestesses, 'O'er my tomb.' All are slow and dignified, finely-poised songs, arranged for S.S. (or S.A.) (Oxford University Press).

### MALE-VOICE

Three unaccompanied T.T.B.B. pieces by Hugh Roberton are 'Remembrance' ('When I am dead, my dearest'), 'The winter is past,' and the folk-song 'Blow away the morning dew,' from Sharp and Baring Gould's collection. The first two are quiet, sweetly sympathetic pieces, and the last goes with a light-footed happiness (Curwen).

A re-arrangement of Brahms's 'In Silent Night,' for T.T.B.B., is welcome. Choirs that can get the low E flats will enjoy this best of all, but all will be glad to have it (Novello).

### MIXED-VOICE

Hubert W. Hunt's editions of two of Pearsall's songs will be liked by S.A.T.B. choirs. One is 'Who shall have my lady fair?' which the composer spoke of as 'an Ante Madrigal, . . . an imitation of a style of song current in England about the time of Henry VII., . . . compounded of popular melody and the old ecclesiastical neuma, or vocalisation on the last syllable of particular phrases.' This makes a cheerful, slightly formal part-song, of a pleasant countenance. The 'Song of the Franc-Companies' needs altos with a sound low F. It is a bold, solidly-marching piece (Year Book Press).

Stanford Robinson, the B.B.C.'s chorus master, has arranged a selection of 'Plantation Songs' for baritone solo and mixed-voice chorus (one or two of them have been recorded by Metropole). The writing is simple and suitable. These would go down well at any sort of sing-song. Bantock has translated the words of the 'Song of the Volga Boatmen,' and arranged the tune for S.A.T.B. chorus or quartet very effectively. Hugh

Roberton writes a simple vocal piece without words, entitled 'Nightfall in Skye,' which, with its humming and *oo* vocalising, should be an interesting bit of work in tonal colouring. The same composer puts whimsical words to a psalm-tune, in 'Mice and Men.' This was the custom in Scotland and the North of Ireland in former days; choirs did not like to rehearse the psalm-tunes to the sacred words, since this was 'vain repetition.' Their respect for the Book brought them to the simple-minded alternative of singing secular words at the practice, reserving the biblical ones for the Sabbath. I used to hear in Ulster of the way some of these 'week-day' words went—skits on local folk and doings. It was an odd idea. I wonder if choirs could sing the tune Mr. Roberton has set ('Desert') without thinking of some hymn that goes to it? This essay is in line with those war-time ditties we used to sing, that took some familiar tune like 'Aurelia' and clapped more-or-less seemly words to it. Myself, I don't think these customs worth reviving (Curwen).

Percy Turnbull has made a crisp, sharp-set piece for S.A.T.B. out of the 'Midsummer Night's Dream' song, 'You spotted snakes.' There is enjoyment here for choirs who can command flexible, coloured tone and manipulate tongue and lips freely. Edgar Bainton's setting of Robert Graves's 'In the Wilderness' (a picture of Christ) has quality. Choirs of some experience in the moulding and blending of tone should try it. It is not extremely difficult (S.A.T.B.), and captures something of the bite in the words. 'The Three Kings' is Healey Willan's setting of Laurence Housman's poem about the magi. Here, for S.S.A.T.B.B., is a bold, clear-cut scene, whose wise simplicity is its strongest point. George Dyson's 'In Honour of the City' (London) is described as a 'Fantasia' for chorus and orchestra. Dunbar's poem has struck a spark in Dr. Dyson. The music moves with a strong, athletic tread, and knows where it is going. It is fairly difficult, with plenty in it to give a good choir keen practice. The score is for S.A.T.B. and orchestra, the third and fourth horns, second trumpet, and the rest of the brass being dispensable, if desired; or small choirs can use strings and pianoforte, with drums if they can get them (Oxford University Press).

A Sanctus by Schubert, for three voices (compass B—alternative A flat—to F), is in canon form, with Latin words. With the right freedom of impulse it would make a strong and uncommon piece for a recital, or for use as a general anthem. Ralph Greaves has put imagination into his setting for S.A.T.B. of 'Come away, Death.' The trumpet call at the opening, for instance, is very effective. Experienced choirs will get the eerie feeling of this, which is not technically really difficult. It costs a shilling (Oxford University Press).

From Cramer comes a Sol-fa edition of Dr. Sweeting's 'Twankydillo,' the familiar folk-song: this is also done, of course, in Staff (S.A.T.B.); and Martin Shaw's setting of words selected by Kipling, entitled 'Service'—a portion from Micah vi., 8. There are less than a score of bars, and Mr. Shaw writes as fervently as one may, in so short a space. I feel that there is scarcely time, however, to get up steam.

The music to Masefield's mystery play, 'The Coming of Christ,' which was recently produced in Canterbury Cathedral, is printed. It is for full choir (S.A.T.B., with occasional slight division), with organ, and a small body of men's voices in unison, with pianoforte. A trumpet (or trumpets in unison) is also required. Simplicity rules here. The melodic lines are bold, and diatonic clashes are the chief means of strength. One or two corners only will give a choir difficulty. If the play is as good as the music, it ought to be performed very widely (Curwen).

A fresh wind blows in the music of Dr. Thomas Wood. His 'Master Mariners' is a suite of songs for baritone solo and S.A.T.B. chorus (or T.B.B.—there are two editions) and with orchestra. The words are from 16th- and 17th-century sources, and from Masefield. All of these ballads are well treated, in a style that is pleasantly personal, without fads or angularities, yet keen and taut. The suite (about twenty-one minutes in all) would make a good concert item; single songs would go down well. The orchestra, by the way, does not require wood-wind—only strings, percussion, two horns, two trumpets, and two trombones, though flute and piccolo are optional in one song. A celesta or pianoforte is wanted for another. Dr. Wood has also written 'The Ballad of Hampstead Heath,' depicting what happened to 'young Bacchus and his crew' when they tumbled down from Heaven's gate to London, N.W. This has humour, and body, and style. Choral societies should survey it. Wisely, the composer has arranged the orchestration so that it may be played by full, reduced, or small orchestra, the last consisting of strings, pianoforte, percussion (*ad lib.*), and two each of horns, trumpets, and trombones. The work lasts fourteen minutes. Both these compositions are published by Stainer & Bell.

W. R. A.

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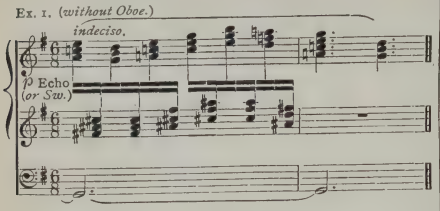
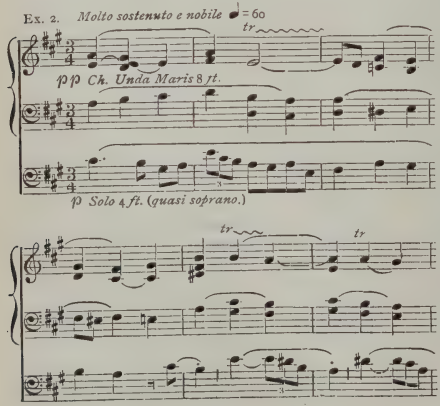
ORGAN

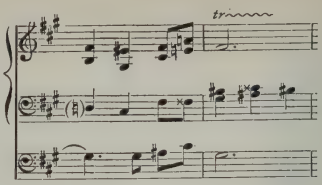
Karg-Elert has often shown both a fondness and aptitude for treating in modern fashion the old dance forms. There are examples even in his 'Choral Improvisations,' and others occur among his harmonium music. It is not surprising, therefore, to find that his latest organ work is a large-scale modernisation of the classical dance-suite. He leads off with a sonorous Entrata, which may be regarded as an equivalent of the French Overture, though it has none of the characteristic rhythms of the form. It would serve well as a postlude when something both broad and festive is required. There is a fine pedal point midway (with shake). No. 2 is called Canzone—a title that may mean almost anything, as Karg-Elert has himself often shown. This particular example is a broad cantabile, lusciously harmonized, with some five-part writing of beautiful texture and a splendid climax. A reference to 'O Sanctissima' at the close seems to suggest a liturgical connection. With an organ well equipped in the way of solo stops this movement would be a highly effective recital item of the quiet order. We come to the dance forms with No. 3—Corrente e Siciliano. The Corrente section is for manuals only, and the pedal part of the remainder consists of long-sustained notes, save for a brief and simple solo passage. The tricky catch-as-catch-can style of the Corrente and the graceful and fanciful

Siciliano set up a capital contrast, yet the two hang together well. A cadence that occurs four times in the latter calls for quotation :

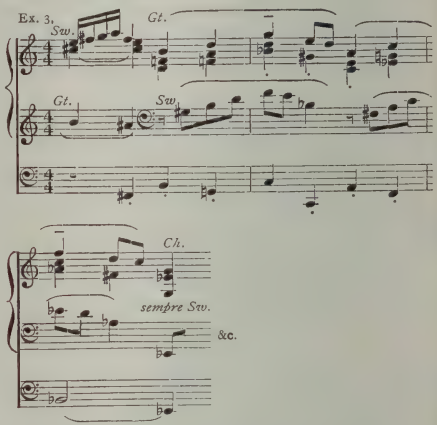



This ' comes off ' unexpectedly well—provided the *indeciso* is not of the involuntary type ! Towards the end the composer employs what is now one of his favourite devices—a soft high note on a manual, wedged or weighted down, as in Dubois's ' March of the Three Kings.' Discretion is needed in its application ; the merest trifle too much power would change a pretty effect into a nuisance. This piece is a delight from beginning to end. It is not difficult for players with deft fingers, but taste and fancy are needed to do it justice. (By the way, the numerous slides might well have been written out, as the ornament is rarely used nowadays, and all these old graces have always been ambiguous.) No. 4 is a Rigaudon, sub-titled ' Alla Burla.' This, with the opening direction, *Allegro gajo e rustico*, gives a good idea of it. Skilful pedalling is called for, and the piece altogether is by far the most difficult of the set. Registration is important—as indeed it is in all the composer's later works. Here he calls for three rather loud manuals, well contrasted. How many English three-manual organs can meet this demand ? Our anæmic Choirs not only make it impossible for us to realise some of Bach's intentions ; more and more they hamper us in dealing with modern music. The pedal indication too—' Fag. 16-ft. (or Bombarde) and 4-ft. or 2-ft.'—is hardly likely to be satisfied. Fortunately, a good deal of Karg-Elert's registration is not indispensable. In fact, many of his admirers think that it is well they should not be, for he is becoming overfond of the bizarre and restless. The Sarabande is a first-rate study in pedalling a melody. It opens thus :




and is in this lyrical vein throughout, save for a fine climax towards the end—one of those richly-laid-out treatments of essentially simple progressions of which the composer seems to have an endless supply. Another example of this occurs in the next piece—Gavotte e Carillon—where we have a succession of ninths made fresh by the method of laying-out :




The bell element is less prominent than the title leads us to expect. It consists of a triplet-quaver passage in R.H., over a simple phrase in sixths in L.H., with a pedal point, and a high note fixed down on the Choir. This piece appears to depend too much on registration—in other words, the actual musical interest is perhaps rather less than that in the rest of the Suite. For Finale the composer repeats the ' Entrata,' with slight changes, rounding the whole off with a tremendous cadence. The Suite should become one of the most widely-used of Karg-Elert's later works, partly because of its attractiveness, and also because it is not unreasonably or ungratefully difficult—a virtue that cannot be claimed for much modern music.

From the publishers of the Karg-Elert work (Novello) come also two new compositions by Basil Harwood—a set of Three Short Pieces and a longer number called ' In Exitu Israel.' The three pieces are admirable examples of the voluntary type, each three pages in length, but with a breadth of style and amplitude in laying-out that make them far more important than their title suggests. The degree of difficulty is about that of the ' Characteristic Pieces ' of Rheinberger. Particularly good is No. 3, with its wide-ranging melody, spacious texture, and genuine expressiveness. ' In Exitu Israel ' raises doubts—not in regard to the quality of the music, which is excellent—but concerning the structure.

The form is that of a March and Trio, with some extra sections tacked on, and these latter seem to reduce the driving-power of the work. Thus, the Trio—very appropriately a treatment of *Tonus Peregrinus*—is followed by a resumption of the March. At this point, where we expect a tightening-up of things, a page of free matter with several changes of time occurs, followed by a further appearance of the plainchant theme on the solo tuba in big chords. This again would have made a good finishing point, but it leads into a final page of matter entitled 'Hallelujah,' which has too slight a connection with what has gone before. The latter half of the piece thus becomes diffuse. As was said above, there is fine stuff in this work. It is difficult—rather unnecessarily so, perhaps; some of the manual octaves might have been dispensed with, and the florid pedal part doesn't always yield full value for the labour entailed.

Two Sonatas come from H. W. Gray, New York (Novello), one in B flat by Chris. M. Edmunds, and 'Sonata Dramatica,' by T. F. H. Candlyn. Mr. Edmunds has a keen eye for effect, but is inclined to overtax the resources of the instrument and player. The L.H. *tremolando* passages, *fff*, look well on paper, but count for little in actual performance. The mood is emotional, especially in the first two movements. In the *Adagio e dolorosa* we have both feet engaged in holding notes, but the fact does not prevent the composer from indicating nuances that are obtainable only by means of the Swell pedal. More and more composers do this sort of thing, evidently anticipating the day when a contrivance will enable us to manipulate the Swell pedal otherwise than by the feet. Mr. Edmunds hits on some striking themes, but his management of structure and his writing generally are behind his invention. But his music has warmth and colour, and altogether the Sonata makes one look forward to further work from the composer. Mr. Candlyn is a far better workman, though he allows his craft to get the better of him in the matter of length. His Sonata runs to forty-two pages (Mr. Edmunds manages with twenty less). Much of this length could be spared, as a good deal of it is the result of repetition, especially in the last movement. The title is justified chiefly in the opening 'Passionata'; the little syncopated motto theme strikes the right note, though (like almost all other motto themes) it is a trifle overworked by the time we have got to the forty-second page. The middle movement is an attractive 'Song without Words,' with some pleasantly diatonic writing and free rhythm. The Finale ('Pæan') is full of 'go'—a bit too long-drawn, as was said above, but very little of it falls below a good level of interest. Mr. Candlyn not only writes well in a general way; he writes well for the instrument, which is a rather rarer thing. Hence his Sonata is grateful to play, as well as good to hear. This capital work won the National Association of Organists' Prize and the Audsley Gold Medal for 1926. Sonatas are unprofitable enterprises in the ordinary way (even if one can find a publisher willing to take the risk), so perhaps some English organization will follow this American lead in the encouragement of serious organ composition.

Albert Beterlin's Offertoire, 'Jubilate Deo,' is a skilful treatment of a plainsong theme. By means of a plentiful use of 5-4 time the rhythm of the chant is maintained; the writing is largely canonic; and there is a finely-built climax. This is a piece that will be of service at churches where plainsong is used, and where the idiom is familiar. It is moderately difficult (Schola Cantorum, Paris; Novello).

The Year Book Press has issued in separate numbers Parry's Prelude, 'Preston,' and Charles Macpherson's Prelude in G from 'A Little Organ Book'; and the Allemande and Courante, and Sarabande, from Charles Wood's 'Suite in Ancient Style'—excellent studies and good examples of the facility with which this fine composer could handle antique styles. From the same house comes an arrangement by Harvey Grace of the Minuet and Trio from Schubert's Quartet in A minor. The organist has not much material with which to celebrate the Schubert Centenary. This movement—one of the most delightful in Schubert's chamber music—is easy to play, and lends itself well to transcription. The transcription is of the type that justifies itself, because few people are likely to hear the movement in the ordinary way; the organist, therefore, does well to step in and rescue it from semi-oblivion.

A couple of Bach arrangements call for notice. John E. West has transcribed with his usual practical musicianship the Chorale, 'Jesu, Joy of man's desiring' (retaining, however, the German title 'Jesus, bleibet meine Freude'). He uses the triplet figuration throughout, and so the player is never in doubt as to the effect of the combination of and the quaver triplets. Mr. West undoubtedly is right. This arrangement is published by Novello. Frederic H. Griswold has made an organ piece of the final chorus from the Cantata, 'Jesus nahm zu sich die Zwolfe,' giving the chorale melody to the pedals with 8-ft. stop, after the manner adopted by Bach himself in making similar arrangements. There is a misprint in the first phrase of the pedal part, two crotchets having been joined up as quavers and ranged wrongly (Clayton Summy, Chicago; Weekes, London).

Sir Henry Wood has made an arrangement of the Largo from Handel's Concerto Grosso No. 12—a well-laid-out version of a good example of Handel, very moderate in difficulty (Oxford University Press).

Franck's Symphony, arranged for organ, complete! A staggering proposition, at first, but, after all, not unreasonable. The work suggests the organ not less than the orchestra, and a transcription merely takes it back to the *fons et origo* of a good deal of it. The arranger is Herbert M. Kidd, and the publisher H. W. Gray (Novello). Mr. Kidd has been wise in leaving the registration to the player, contenting himself with reducing the work to keyboard form, with complete indications of the orchestration. He even refrains from making suggestions as to what manuals shall be used. There is much to be said for this method. Some of the best organ versions of orchestral works we have heard have been made by players using a pianoforte reduction, with pencilled registration to suit their organ. The only point in which we think Mr. Kidd has too closely followed the original is in regard to some passages where the string or wood-wind idiom is either inconvenient or ineffective on the keyboard. Such passages call for modification which ought not to

be left to the player. Here and there Mr. Kidd makes the pedal and left hand play the same notes. This is not good laying-out, as the coupler almost invariably leaves the L.H. free for more interesting and useful work. The print is clear, and the pages not crowded, and on the whole the music is not very difficult to play. As it is not absolutely essential that every detail of the orchestration should be observed in registration, the work could easily be made effective on an organ of average resources. In fact, our impression is that the best result will be got by making it sound like organ music, with a reasonable amount of variety and nuance, rather than to attempt much in the way of detailed imitation of the scoring.

Whatever may be said of the principle involved in thus transcribing a complete Symphony—the first attempt of the kind, apparently—there can be nothing but praise for the labour of the arranger and the courage and enterprise of the publisher.

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### CHURCH MUSIC

Three movements from Masefield's Mystery Play 'The Coming of Christ' are now issued separately by Curwen. It may be recalled that some interesting notes on the play and on Holst's music appeared in the July number of the *Musical Times*. Two of the numbers now available are quite short and simple: 'The days are past,' sung by the King's Men, is for unison singing with accompaniment for pianoforte; 'As, after thunder,' for quartet (or chorus) of men's voices, is a straightforward treatment of a tune—'Hill Crest'—which, to quote from the article referred to above, 'deserves to take its place in the hymn-books.' The remaining chorus, 'Glory to God,' though not unduly difficult, needs a good choir. It is for S.A.T.B. and organ, and there is a fair amount of subdivision of parts. The stirring opening phrase is delivered (*ff*) by sopranos and trumpet in unison. The full chorus then enters, and soon reaches an effective climax in which the trumpet theme reappears. A brief section calls for some delicate *pianissimo* singing from divided sopranos, and leads to a return to the opening material. The chorus of King's men (unison) is next heard singing in the distance, after which the voices of the Heavenly Host enter, part by part, and repeat the strains of the previous *pianissimo* section. The tune 'Cresta' follows, sung by a tenor voice representing 'Light,' and unaccompanied except for a single holding note for the first verse. The final section (*Adagio*), for full choir, opens *pianissimo* and, except for the closing bars, is mainly unaccompanied; it calls for expressive singing and careful grading of tone from *pp* to *ff*. Towards the end the pace quickens, and a final entry of the trumpet theme combines with voices and organ in an impressive finish.

The first two numbers of Cramer's Library of Anthems are worth noting by choirmasters. 'Go not far from me, O God' (a prayer), by Noel Ponsonby, is an expressive little work for S.A.T.B. (unaccompanied). C. Hylton Stewart's 'To the Name of our Salvation' is a vigorous and straightforward setting of Dr. Neale's hymn, suitable for the Feast of the Circumcision or for general use. An acceptable addition to Novello's Chorister series of Church Music is a setting by Hugh Blair of 'The Lord is my Shepherd,' for two sopranos. It is well-written, tuneful music, which should prove useful for occasions when only treble voices are available. Byrd's 'Assumpta est Maria'—Offertory for the Feast of the Assumption—has been edited by H. B. Collins (Chester). The counterpoint is smooth and flowing and of no great difficulty, except that the first tenor part twice reaches to the high B flat. It is for treble, alto, first tenor, second tenor or baritone, and bass, and the text is in Latin. From the Year Book Press comes R. L. Pearsall's setting of the Lord's Prayer for unaccompanied S.A.T.B. It is appropriately simple and devotional in style, and has been edited for the Bristol Madrigal Society by Hubert W. Hunt.

Choirs on the look-out for a setting of the Te Deum and Benedictus which is off the beaten track should examine Martin Shaw's in the key of G (Cramer). This is broad, dignified music, which makes its effect by simple means. There are nowhere any intricacies to upset either singers or organist. Rhythmic freedom, however, is essential—*e.g.*, the long chains of crotchets in the Benedictus may easily be made to sound stodgy should the composer's note on the point be ignored. A Short Communion Service by Douglas M. Coates (S.P.C.K.) is well-written and not difficult. The style is modal, and considerable use is made of plainsong themes. Both forms of the Kyrie are included, while for the Creed the traditional plainsong is used. The music may be sung unaccompanied. More difficult is Percy W. Whitlock's setting of the same Office (Oxford University Press). The vocal writing is free and interesting, and the organ is effectively used. The work offers scope to a good choir.

A Nativity Play—'The Finding of the King'—by F. G. Happold, and set to music by R. R. Broome, comes from the Oxford University Press. Those who are looking for something new of this kind for the coming Christmas season may be confidently recommended to examine this entirely admirable work for themselves. Much latitude is given as to cast, number of singers, &c. Thus, 'the play may be performed by an all-male, an all-female, or a mixed cast. . . . The size of the Angel Choir may be anything one wishes. It should not, however, be too small, and may be as large as desired.' The music consists largely of carols, based on words and music of traditional or of 14th- to early 17th-century origin. The treatment of these by the composer is musicianly and always interesting. The orchestral material—strings and wood-wind—may be hired from the publishers.

G. G.

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Further Schubert publications have to be noted. Messrs. Paxton issue an album of Twelve Famous Songs, with English and German words. The choice sticks to the familiar, and the print is on the small side, but the album is good value for the low price. From Schirmer, New York, comes a capital work for those who play two-pianoforte music. It is an Andantino Varié, on a French Tune, originally written for pianoforte duet; adapted to two pianofortes, four hands, by Harold Bauer. This is one of the best of all Schubert's essays in duet form, and should become well

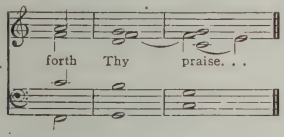
known, both in its original version and in the arrangement of Mr. Bauer's—which naturally is the more effective.

The Oxford University Press has issued Constant Lambert's music to the ballet 'Pomona,' arranged for pianoforte duet by the composer. There are seven movements: Intrata, Corante, Pastorale, Menuetto, Passacaglia, Rigadoon, Siciliana, and Marcia. This is the most engaging thing of its kind that has come our way for a long time. It is easy to forgive Mr. Lambert's occasional 'wrong-note' perversities, because of the charm and interest of the music as a whole. We like especially the truly delightful Siciliana, the Menuetto—somewhat bleak, but full of point—the Pastorale, and the March, an original and fetching affair. The degree of difficulty is, on the whole, moderate.

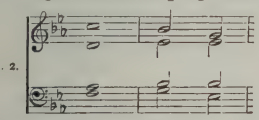
The ballet ought to be heard in orchestral suite form. Skilful, direct, and highly effective, it places Mr. Lambert among the composers on whom an eye should be kept.

## Occasional Notes

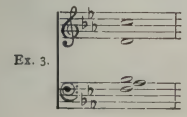
'Feste's' complaint concerning the overdose of dominant sevenths, especially at the hands of church organists, has brought several letters from fellow-sufferers. Among others is one from an old friend, himself an organist of distinction, who tells us that on the very Sunday after he had read 'Feste's' article he dropped into a village church where he found the organist going one better than the usual seventh-monger. Not only were plain chords garnished with sevenths; the discord was almost invariably suspended, so that almost every cadence was hung up with a 4-3. Even Tallis did not escape. Here is the ending of the opening Response as thus improved:




Apparently there were no altos or tenors in this choir; at all events they were either inaudible at these points, or else they loyally supported their organist in his efforts to impart a little interest to such out-of-date material as mere common chords. An even more striking effect was produced in one of the Psalms, sung to a chant whose second half began with this progression:




Here the local humorist stuck a B flat in the middle of the opening chord, thus:




He did this, not once or twice, which would have been quite bad enough, but *in every one* of the Psalm's twenty verses! However, such strange goings-on are not confined to village and small town churches, as a letter in our correspondence columns shows. It is quite clear that this organ-loft convention, like some others, is dying more slowly than we thought. The new School of Church Music can hardly tackle Cathedral organists, but we hope it will not overlook such details when it gets to work among the humbler members of the profession.

We congratulate Mr. Sydney Nicholson on having received from the Archbishop of Canterbury the Degree of Mus. Doc.

Our Note last month on the artistic principles of the Royal Horse Guards bandmaster was discussed by Mr. James Glover in the *Stage* of August 9. Mr. Glover—whose complimentary reference to the *Musical Times* gave us pleasure—sides with the bandmaster on the ground that seaside holiday-makers don't want 'serious and heavy music.' We never supposed they did. There is plenty of good light music, just as there is plenty of bad serious music.

A short time ago we spent a few weeks at a southern seaside town. A crack Army band was playing nightly on the pier, and thither we went on three evenings, hoping to enjoy some of that vast store of music that is both light and good—operatic overtures from Auber to Sullivan, suites and dances by Edward German and others, popular song medleys of the type that Mr. Glover himself used to serve up so inimitably at Drury Lane pantomimes, and so on. Instead, the programmes consisted entirely of fox-trots, during which a large number of young folk, embracing *amoroso e stringendo*, shambled, shuffled, and wriggled their way round the bandstand. At the end of each fox-trot the wrigglers demanded more, and got it. Nobody pretends that the dance music of to-day has any interest from the purely listening point of view, so, having no fancy for the fox-trot, black-bottom, or shimmy, or any other hideously-named negroid contortions, we left early, wondering why the local authorities who engaged the band for the entertainment of visitors didn't instruct the bandmaster to do his duty by us all, instead of achieving a spurious popularity by catering for the least musical section, who, it should be added, were already provided for in the local dance-hall—we beg pardon, *palais de danse*.

Mr. Glover apparently forgets that the musical public has grown enormously during the past few years. Hundreds of thousands of people now buy gramophone records of good music, light and serious, and listen to decent wireless concerts for hours every week, not in order to be educated, or for the sake of posing, but because they enjoy it. When they go for a holiday, do they suddenly give up their liking for it and become musical barbarians? Of course not. They may want a larger proportion of light music during their fortnight by the sea, just as they may put an extra Edgar Wallace in their bag; but they no more want drivel from the band than from the bookshop. The literary equivalent of a good deal of the rubbish played by seaside military bands would be a book shaky in grammar, vulgar in style, and with a mentality suitable for the half-witted.

Since the above was written, an article by Mr. Glover has appeared in the *Sunday Dispatch*, wherein, after all, he seems to support our views. As a result of recent visits to twenty seaside resorts, he finds that military bands are declining in popularity. He ascribes this mainly to a falling-off of interest and variety in the programmes—too much fox-trot and jazz, a tendency to vulgarise the programmes, and so on. This amply bears out what was said in these columns.

Mr. Glover suggests that local authorities might get better value for their expenditure by dropping military bands in favour of permanent small orchestras which could be augmented during the holiday season. 'It would open up the ordinary string orchestral library for thousands of selections to draw upon.' Again we are in agreement. A further proof that the public loss of interest in seaside military bands is due to the character of the programmes rather than to the type of band is furnished by the B.B.C. pronouncement that military band programmes are among the most appreciated of broadcasts, and that one of the most popular wireless concerts of recent times was that given by the Military Band conducted by Holst.

So the conclusion is that 'giving the public what it wants' means not quite what Lieut. Dunn and the *Melody Maker* thought it meant.

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Our August issue contained an article by Dr. Herbert Thompson, entitled, 'Famous Victorians in a Toy Symphony,' being a report of a charity concert organized in 1880 by the Viscountess Folkestone. In the course of the article Dr. Thompson wrote: 'Of all that merry party of musicians, only one survivor is left—Sir Frederic Cowen.' The Doctor forgot that the Viscountess Folkestone is also still with us, though better known to-day as the Countess of Radnor. We are sorry this slip escaped our attention.

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We recommend to readers a book called 'Fair Play,' by Rudolf Kircher, a pleasantly-written, sympathetic study of present-day England as seen by a German. Although Mr. Kircher's main concern is with games and sport, his work includes some excellent chapters on the drama, music, politics, and the national humour. In his Preface he explains this widening of the nominal scope of the book:

> It is not the author's fault if the reader is carried outside the sphere of pure sport into an atmosphere which some sportsmen may find uncongenial. Developments which have taken place in England make it necessary to give the word 'play' its widest interpretation.

And he has no difficulty in showing that the English way of approaching almost all its affairs from the angle of sport is largely responsible for both the strength and weakness of our musical life. The chapter, 'Music as Sport,' naturally deals specially with the competition festival movement and with community singing. Mr. Kircher is not always right in his facts. For example, he says that competition festivals began shortly before the war, whereas the history of the movement goes back a half-century—even much farther if we regard it as a choral and general development of the band contests that flourished in the North long before. And he is inclined to confuse competition festivals with such events as the week-long music-makings that now take place at seaside towns where there is a permanent orchestra. The only statistics he gives of a competition festival are those of the third Festival at Brighton. We wish he had procured the figures of (or, still better, could have been present at) such huge Festivals as those at Glasgow, Bedford, or London. He seems to have missed also a representative festival of the type where combined performance of a big work is the climax and main purpose.

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He approves highly of the revival of folk-dancing, though he is not blind to the extravagances that must always show themselves in connection with a movement of the kind. He says unexpectedly good words of London musical life—even on its orchestral side—and pays a tribute to the excellent work done for music by the special performances in Southwark Cathedral, St. Martin-in-the-Fields, St. Michael's, Cornhill, and in many other City churches. But are the 'Masses of Berlioz, Bach, and Beethoven' to be heard at St. Paul's, Westminster Abbey, and in 'numerous smaller churches'? Beethoven in C, perhaps, but not the others, we think—certainly not that of Berlioz, for obvious reasons. It is a pity that he could not have been present at a St. Paul's Cathedral performance of the 'St. Matthew' Passion, or at a Westminster Special Choir service. Mr. Kircher's warmest praise is for the choral side of English musical life:

> English capacity for great musical performance, even under present conditions, can be gauged by the standard of part-song and chorus music; this is in full vigour to-day, and maintained a high level even during the depression of the 19th century. What English part-singers can do has been seen in Germany, in the performances of the Newcastle Singers in Frankfurt and other towns. The Newcastle choir is only one of many. The real musical talent of the English lies in vocal music, and especially in part-singing. No great obstacles stand in the way of its development; all that is required is a throat and a musical nature. It is significant that this form of art, in its nature simple, naive, and spontaneous, has been practised and intensively cultivated in England from the earliest centuries of our era. Primeval folk-melodies, folk-dances, and mysteries were the sources of this art, and all the complex musical forms and expressions have gradually developed from them. The English remained loyal to these pristine forms, and no judgment of English character and culture could be justified which did not take into account, besides the Stock Exchange, international trade, and party politics, this particular trait. . . . There are few nations that can point to a richer artistic heritage in song, rhythm, and speech, than the English, taken either in the narrower sense, or as a whole people embracing the Scots, Welsh, and Irish. Moreover, there is scarcely another nation which stands in such close association with these ancient forms of art.

All the four chapters dealing with music are in this excellent vein, and the drama is discussed with equal insight.

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This being a musical paper, we dare not pause over the sporting chapters. We will only note that, as usual, the one game that is peculiarly our own stumps the foreign observer. Did anybody ever write understandingly about cricket without having either played it or lived and moved among players? We doubt it. So we are not surprised

to find Mr. Kircher putting his foot in it several times. 'The important thing about cricket is that everybody can play it, even those whose aptitude for other games is questionable.' All we can say is, let them try it! The real case is that cricket makes such exceptional demands on the combined and quick use of eye, brain, and muscle that the man who can play it well can usually make a good show at any other ball game. Mr. Kircher says that no one is too young or too old for cricket. We wish he was right concerning the latter age limit. What wouldn't thousands of elderly Englishmen give to be once more at the wicket, steering one neatly through the slips, treating a half-volley as it ought to be treated, or stealing a short run? Or, if a bowler—but why continue the tantalising 'if'? Better say, 'Eheu fugaces!' and make the most of an occasional day at Lord's or the Oval. But we must quote Mr. Kircher again: 'The wicket is a small mark; two little bails lie on three parallel stumps, and the object of this game, almost unknown on the Continent, is to hit the wicket with a leather ball. The other side provides a defender whose duty it is to keep off the ball with a large wooden bat.' Large? Think of your first few overs against a fast bowler; the bat is all edge and no middle—a miserably puny defence against an almost invisible leather bullet. 'If he can hit it flying through the air he tries to make a run by crossing to the other wicket, and perhaps back again, before the fielders can throw the ball in.' But if he persists in making it fly through the air instead of along the ground his run will soon become a walk—back to the pavilion. 'The other side has a very dull time in the field, yet the keenest attention is expected of them.' Dull? With a fine view of the duel between bat and ball—a duel in which he is taking part all the while, with the chance that the very next ball that ever is may place the ultimate decision literally in his hands—if he can hold it! No, Mr. Kircher! The player who finds fielding 'very dull' is not a real cricketer, but a mere golfer or tennis-player who has missed his vocation. However, as we said above, we must remember that this is a musical journal, and must not touch the sporting side of the book. We end by commending Mr. Kircher's book to our readers. Such sympathetic and good-humoured international studies touch spots which the politician can never reach.

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We have received a prospectus of the first half of the coming season at the 'Old Vic.' 'Love's Labour's Lost' opens the ball on September 10, and will run till the end of the month, with three operas interspersed on Thursdays—'Aida' on September 13, 'Il Trovatore' on the 20th, 'Madame Butterfly' on the 27th. The stock piece for October is Ibsen's 'The Vikings,' with four operatic evenings—'Lohengrin,' 'Faust,' 'Cavalleria Rusticana' and 'The Bosun's Mate,' and 'Carmen' (Thursdays, at 7.45). A complete list of the fixtures from September 10 till January-12 may be had on application to Miss Lilian Baylis, 'Old Vic.,' Waterloo Road, S.E.1.

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A recent issue of *Musical America* contained some interesting views expressed by Mr. Arnold Bax on present-day tendencies:

> I think the present war-cry, 'Back to Bach,' must only lead its partisans to a *cul-de-sac*, for the conscious attempt to go back to anything is a mere intellectual futility. We are modern people and must find modern methods of conveying our own æsthetic life to our audiences.

This is true. To perform and hear as much Bach as possible is good; to copy his style (an easy thing to do) is bad. There is too much 'going-back' among composers to-day, though fewer seem to model themselves on Bach than on the Elizabethan and Tudor writers. Worst of all, we think, is going back to Hucbald. Why not a little farther? What 's the matter with Jubal?

> There appear to be certain signs of revolt against post-war fad in all the arts, and for my own part I am heartily glad of it. Those amongst my British contemporaries whom I most respect and for whose work (notably that of Vaughan Williams) I have the greatest sympathy, have developed their own personal styles, regardless of any of the heady excitements emanating from Austria or Russia. And I believe that the sincerity of English composers is one of the most remarkable features of their work. I may mention, too, perhaps, that certain of the younger writers who began their careers with an attempt to imitate and even to outdo the fashionable gamineries and jocosities of the Continent, have since settled down and are quite likely to produce works of a serious import in the near future.

It would be easy to name several composers to whom the last paragraph applies, and on the whole we think it is the most hopeful sign in British composition to-day.

Mr. Bax's remarks on his own development will be read with interest:

> As far as I know, the only new tendency in my style is but a modification of the manner in which I have always written. I am a brazen romantic, and could never have been and never shall be anything else. By this I mean that my music is the expression of emotional states. I have no interest whatever for sound for its own sake or in any modernist 'isms' and factions.

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The 'Sing 'em muck' controversy has livened a few weeks of the 'off' season. Dame Nellie Melba cabled wrathfully protesting against a statement in Dame Clara Butt's biography that the former had said to the latter, who was about to tour Australia, 'Sing 'em muck; it 's all they can understand.' Whereupon Dame Clara cabled to Dame Nellie assuring her that she was innocent, having neither ascribed the remark to Dame Nellie, nor seen the proofs of the book in which it appeared. Exhibit No. 3 (as they say in the Courts) was a cable from Miss Ponder, the writer of the book. Wiring from India, Miss Ponder affirms that the proofs were duly passed by Dame Clara. The result of this long-distance argument is that we have three irreconcilable statements, and, one man's word being as good as another's (especially when they are women), the case must be dismissed, the parties paying their own costs. The only thing that is certain is that both these eminent singers, however emphatically they may decry the 'Sing 'em muck!' principle, have consistently acted on it in arranging their programmes. The fact of their having sung a good deal of fine music as well can never alter that.

As was shown by the letter in our August correspondence column headed 'He took us seriously!' at least one reader was deceived by the July 'Occasional Note' in which, tongue in cheek, we suggested that our young friend the *Dominant* should follow our example and treat musical questions with a becoming gravity. We thought the matter had ended, but our other young friend, the *Musical Mirror*, in its issue for August, contained a full-page leaded 'Open Letter to the *Musical Times*,' in which we were first praised for 'frolics and verbal skylarking,' and then rebuked for advising the *Dominant* to be more serious, and for the 'strange assertion' that we ourselves had neither inclination nor space for light-mindedness. We are still wondering how the writer could have seen through all our other 'verbal skylarking' and not through this very obvious example. No doubt he is only one of many readers. As we said in July, jesting about music is a dangerous game, and we have reluctantly decided that in future all our jokes must be labelled and marked in plain figures.

## The Musician's Bookshelf

'Gioacchino Rossini.' By Giuseppe Radicciotti. Vol. 2.

[Tivoli: Arti Grafiche Majella di Aldo Chicca.]

The second volume of Signor Radicciotti's monumental biography of Rossini covers the years from 1823 to the composer's death in 1863, and deals in consequence with some of the most important events of his life—the London visit of 1824, the composition of 'William Tell,' of the 'Stabat Mater'; his life at Bologna, Florence, and finally at Paris.

In London Rossini appears to have had a very good reception, apart from the reservations of critics in respect of the cantata he wrote to commemorate the death of Byron—reservations which, perhaps, were not wholly undeserved. Signor Radicciotti reproduces the aria of Apollo and part of the chorus in which the Muses lament the poet's untimely death. These bear out his contention that the chief melody has sincerity and is well conceived. The 'Lament of the Muses for the Death of Lord Byron' was, however, a *pièce d'occasion* written by one who knew probably little of Byron and less of Britain, and was consequently most unlikely to express anything which could harmonize with the national sentiment.

Rossini found an enthusiastic patron in George IV. The King often joined in the performances given by Rossini, and Signor Radicciotti tells a little-known anecdote which is worth repeating. The King once, after singing a wrong note, asked that the whole piece should be begun again. 'Your Majesty,' answered the composer, 'has the right to do as you like. Sing on; I will follow you to the grave.' Rossini visited also Cambridge, and took part in the July Festival, playing the organ at the concert of sacred music and singing in the Senate House where the concerts of secular music were given. He left England on July 24, 1824, having earned a good sum of money, and very grateful for the 'infinite kindness shown to him by that superlatively hospitable nation.'

It is impossible to give here even a brief summary of all the new evidence the author has collected and presented in an eminently readable style. It may be said, however, that he draws a portrait which differs very considerably from the portraits of his predecessors. In the first place he makes it clear that Rossini was not a mere lover of ease and plenty, deaf to the call of higher feelings. Nor was he the irreverent, confirmed sceptic whose pungent sarcasm delighted the town. He completely lacked the ardent patriotism which fired his compatriots in 1848, but he was well over fifty years of age when the movement for political freedom started, and the suggestion that he should join the volunteers as commander-in-chief of all the military bands of Italy could not have been seriously meant, even at a time of national crisis when sentiment is apt to over-rule reason. When funds and gifts were asked for the volunteers Rossini contributed a good sum and two of his four horses. Yet this gift fell so far short of the hopes of those who imagined him to be as rich as Crœsus that hostile demonstrators gathered under his windows denouncing him as a reactionary and accusing him of meanness and avarice.

He was neither mean nor a reactionary. His servants were always treated with generosity and kindness; politics he left to politicians, not because he could not sympathise with a noble cause, but because he was neither intellectually nor physically of the stuff of which martyrs and heroes are made. At fifty he was already attacked by the malady which more than any other undermines energy, determination, the very life-force—neurasthenia. So much has been said of the marvellous ease with which he composed that it is well worth remembering how constant work used to exhaust his strength. He suffered from nervous exhaustion in 1830; he was seriously ill in 1833, and again ten years later. In 1841 it is said of him that he was so thin as to be almost unrecognisable. It is then evident that although he reached the age of seventy-six, his was not a robust or a particularly healthy constitution.

The chapter on Wagner repeats, in the main, what is (or should be) known—for the dialogue between Wagner and Rossini deals with problems not less vital to-day than they were in 1860. The additions and the commentary help us to reconstruct that memorable meeting; there is also a much needed exposure of the absurd legends invented at various times by the partisans of the two composers.

On the whole this second volume bears out fully the promise of the first. The narrative flows evenly; the subject matter is presented in a tasteful manner; there is evidence of wide scholarship and patient research. All the volume needs is an index—and this is wanted badly. But perhaps it will be found in the third and last volume, which will be published before the end of the year.

F. B.

'The Language of Music.' By E. Stanley Roper and R. J. Wickham Hurd.

[Oxford University Press, 5*s*.]

A challenging title is the one borne by this book, and a title which at once connects it with Miss Home's small volume, 'Music as a Language.' The work is, indeed, an outline of the scheme of

musical training developed under Miss Home at the Kensington High School, supplemented by thirty-two pages of very helpful exercises by the authors.

In the study of a language the child has to learn his alphabet, grammar, reading, and composition. But the wise teacher will always keep dangling before the donkey's nose two carrots as the incentives to effort. When a child can read, he can enjoy for himself stories only formerly accessible through his teacher's lips. When he can write he can pen his first letter to father or mother.

How far does the course of musical training, as set out here, correspond with the teaching of a language ?

The scheme covers the years of secondary-school life from about eight to sixteen. The chapters are conveniently arranged so that, with one exception, each chapter represents a year's work. Chapter 1 deals with the beginnings, and presumes on no previous musical knowledge.

In that first year, the pupils learn to hear, read, and write the notes of the diatonic scale, plus **fe** ta and **se** in Sol-fa and Staff in the key of C. Their work, however, is entirely concerned with pitch. No rhythmic work at all is started till the second year, at the age of nine.

' Time should be introduced as soon as the class is sure of the notes of the scale in relation to the Staff. . . .' The children are then taught to recognise loud and soft pulses through tapping, continuing with duple time.

But why should pulse recognition be deferred till this stage ? It is not necessary to know the notes of a scale before you can hear that music has a regular beat, nor has the knowledge of the Staff anything to do with the ability to hear, clap, or step the rhythm of a piece of music played. (In this chapter, by the way, the words ' rhythm ' and ' time ' are used loosely, as if both meant *time : e.g.*, ' Point out that all music is written in some regular *rhythm*, and then play some simple tunes in duple *time*, marking the pulses.')

This mention of hearing the pulses in music brings us to the second point. What music *do* the pupils hear in their lessons besides what they make for themselves ? None is mentioned except in one case, where the children learn to fix the mental effect of the degrees of the scale through settings of nursery rhymes, recommended to be composed by the teacher. But even for this purpose real music might be used.

Now if the child's musical horizon is bounded by the music he himself makes, where is the incentive to study ? Will he want to learn to read and write music when he has heard none ? Without this incentive, the first year's work *may* produce a set of efficient pupils well drilled in their musical alphabet, but it will almost certainly produce a set of music haters.

These two faults mar an otherwise excellent book, for from Chapter 2 onwards each step comes as a logical progress from the preceding one. With the introduction of the scale of G, transposition is begun. F is next taught, and modulation follows naturally, through the use of **fe** and **ta**. Melodic improvisation through the voice begins as soon as the key of C is known, and later, when a knowledge of chords is added, transposition and improvisation keep pace.

The section devoted to voice exercises is specially sound and clear. A little crop of misprints on pp. 13-15—(two lines of a modulator transposed ; ' use ' instead of ' lose ' ; *doh* instead of *soh*) suggest that a few pages escaped proof-correction.

What teachers will find most helpful is the clear way in which the successive steps are traced. Yet throughout the authors appear to suffer from a space limitation which is probably none of their choosing. The book aims to help and guide the inexperienced teacher. But undue compression has prevented the authors from even mentioning those very methods of making each stage interesting, and of presenting the subject from the child's angle, which would be so valuable to the young teacher. One feels that the limiting of the work to forty-eight pages of text has put the authors at a serious disadvantage, and must be held largely responsible for their book being only a good musical grammar instead of, in the full sense, ' music as a language.' E. M. G. R.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

' Suggestions for Musical Evenings.' By the Rev. J. E. and Mrs. Crawshaw. Pp. 32. Leeds : The Wesley Guild, 4½*d.*, post free.

' Stories of Methodist Music.' 19th Century. By James T. Lightwood. Pp. 54. The Epworth Press, 1*s.*

# Gramophone Notes

By ' Discus '

H.M.V.

Despite the holidays, a large and unusually interesting batch comes from Hayes. I have hitherto been rather less enthusiastic than most of my fellow-reviewers concerning the records of the Philadelphia Symphony Orchestra under Stokowski. It seemed to me that the choice of work was not calculated to display the orchestra's strong suit, which is brilliance and efficiency rather than subtlety of interpretation. Rimsky-Korsakov's ' Scheherazade ' Suite is just the thing for them, with its showiness, colour, and heartless glitter. Nothing better need be asked for than this set of records, though for most listeners the whole Suite at a sitting is too much like an over-spiced meal washed down with some potent spirit —say, vodka (D1436-40).

The revival of interest in early Verdi is unmistakable, so the present is a good moment for the launching of a practically complete ' Rigoletto,' recorded at Milan, the performers being the orchestra and chorus of La Scala, with principals of good average merit, conducted by Carlo Sabajno. The cuts are liberal, but rob us of nothing that matters much. What a string of familiar tunes is here ! They wear better than one would have expected, too. Perhaps this unlooked-for freshness is due to the zest of the performers. These Italians clearly have no doubts concerning the musical value of what they sing and play. I doubt if any other race could do this kind of thing with so much conviction. Anyway, this whole-hearted method of approach revitalises music that most musicians had regarded as faded.

I mentioned the orchestra first because the honours seem to go to them for their brilliance, variety, and point. The chorus is so good that it is a pity they have not more to do. Their 'Zitti, zitti' is a capital bit of crisp singing, with that rare thing a real choral *staccato*, and abundant variety of colour and power. Of the principals I prefer the bass and baritone, but all four shine in the ensemble passages, which are full of spirit. This is a big enterprise carried out in a way that leaves room for no fault-finding save in regard to a few details, which after all is more than can be said of any good average first-hand operatic performance (C1483-94).

How many of us know anything of Suppé beyond the 'Poet and Peasant' and 'Light Cavalry' Overtures? There is at least one other Overture as good, or better—that to 'The Beautiful Galatea.' As 'arranged' (thus the label, but 're-scored' is perhaps the right word) by Artok, and played by the Berlin State Orchestra, under Ernst Viebig, it makes capital hearing. By no means the least merit of the gramophone companies is their increasing tendency to dig out long-forgotten things by the lesser composers. We are beginning to realise that such men as Boccherini, von Suppé, Litolff, Cherubini, and others had more than one thing to say, and could usually be relied on to say it attractively (C1527).

An unusually good male quartet joins Marek Weber's Orchestra in Schumann's 'Sunday on the Rhine' and 'Drinking Song.' The combination is unusual, but there is no want of balance. The orchestral part is excellent, with some of the best brass recording I have ever heard. This is a record off the beaten track, and thoroughly enjoyable (B2765).

The Elman String Quartet disappoints me in its latest record. The label credits it with playing the 'Emperor' Theme and Variations of Haydn, but actually it gives us only the Theme and one Variation—the last, I think. This very short measure is the less excusable seeing that the movement was recently recorded in full by the Virtuoso Quartet. On the other side is the Andante Cantabile from Tchaikovsky's Op. 11—a very hackneyed choice. In neither work is the playing of the high quality reached in the records noticed recently in these columns. There is too much vibrato in the Tchaikovsky, and the ensemble in Haydn lacks finish (DB1055).

Kreisler as duettist is rarely heard. Here he is joined by Hugo Kreisler, with violoncello, in two of his own compositions—'Marche Miniature Viennoise' and 'Syncopation.' Like most of the great violinist's compositions, they cut no ice. Certainly the real jazz merchants need fear nothing from his excursion into their preserve. He sets some interesting rhythmical problems for the two instruments, but the result does not over-stimulate. There must surely be some good things for violin and violoncello awaiting the attention of two such players; why put us off with merely ordinary fare? (DA961).

I am disappointed, too, with the record of Dr. Prendergast playing, on the Winchester Cathedral organ, of Guilmant's 'Offertoire on two Christmas Themes' and Wesley's Larghetto in F sharp minor. The Offertoire is badly 'cut,' the greater part of the opening section being omitted, so that the French carol theme comes on with an effect of abruptness. In the 'Adeste fideles' section the rhythm is bad, and there is a quite unwarranted difference of pace between the plain statement of the tune and the ornamented form. In both pieces there is a want of clarity for which the player is probably not responsible. But one is sorry to find him guilty of the flabbiness of rhythm that has given organists a bad name among musicians (C1447).

The vocal records include some first-rate examples. I give first place to those of Stanford's 'Songs of the Sea,' in which Peter Dawson, an excellent male-voice chorus, the orchestra, and conductor, Malcolm Sargent, join forces with stirring results. The only fault I have to find with the soloist is in regard to the quieter songs, especially 'Homeward Bound,' where he is too consistently loud, and also a trifle hurried. There is fine scope in this song for *mezza-voce* singing. Diction is good, as is usual with Dawson, though he doesn't quite conquer the difficulty of 'The Old Superb' in this matter. But the performance as a whole proved its stirring quality, by reviving the thrill with which I first heard these fine songs many years ago. 'Homeward Bound' and 'The Old Superb' are on C1479; 'Drake's Drum' and 'Outward Bound' on B2743; and 'Devon, O Devon,' on B2747, with the remaining side given up to a sheer 'dud'—'He heard the great sea calling,' by Andrews. A bad lapse. As an object-lesson of the differences in all ways between a good song and a bad one, this record has a value of its own.

Georg A. Walter, a German tenor, sings Schubert's 'Du bist die Ruhe' and 'Nacht und Träume' with feeling. There might be more ease in the first, and we are sometimes made too well aware of his breath-taking. But I like the thought and earnest care at the back of his singing (B2772). Florence Austral's fine voice is heard in 'Porgi Amor,' from 'Figaro,' and Percy Kahn's 'Ave Maria.' She is more effective in the latter song, which gains much from the violin obbligato beautifully played by Isolde Menges (whose name ought to be on the label but isn't) (D1446).

To those of us who are weary of 'spirituals,' Paul Robeson's singing of them comes as a boon and a blessing. There is a really moving quality in his records of 'Sinner, please doan' let dis harves' pass' and 'Scandalise my name' (B2771). And what a voice! Are there many—or any—finer bass organs to be heard to-day? It is a pity his other record is of two poor songs—Johnson's 'Seem lak' to me' and Cook's 'Down de lovers' lane.' His singing here is less good, too—which is as it should be. A bad song's power for mischief is trebled when it is well sung (B2777).

Finally, here is coloratura singing of the best: Toti dal Monte in a couple of extracts from 'The Daughter of the Regiment,' recorded in La Scala, Milan. In the familiar 'Lo dice ognun' the chorus enters with fine gusto (B1152).

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COLUMBIA

Grieg's Pianoforte Concerto retains its popularity so well that the Columbia Company could hardly have made a better choice for a large-scale work for its 'dark-blue' (4*s*. 6*d*.) series. Friedman is the soloist, and Philip Gaubert the conductor. Brilliance and power are the chief characteristics,

bought, however, at the cost of the lyrical side of the work. The pianoforte tone is excellent on the whole, with some descents into noisiness at the bravura passages. The orchestral part is unusually vivid (9446-49).

(By the way, why do we hear so little of Grieg's pianoforte music apart from the Concerto? The only catalogue at hand is the latest H.M.V., in which I find Grieg represented by the Concerto, one song, and two pieces from the Lyric Suite arranged for orchestra. Yet one would have expected to see a longish list of those songs and pianoforte pieces which the catalogue annotator rightly describes as 'poetic' and 'charming.')

It is good to find the recording of Delius being kept up. The Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham, is heard in 'The Walk to Paradise Garden,' from 'A Village Romeo and Juliet.' This strikes me as being the best Delius orchestral record so far issued—full of delicate touches, and practically free from the slight fog that some of us had come to regard as almost inevitable in gramophoned Delius (L2087).

A re-recording is of W. H. Squire playing Handel's 'Largo' and his own arrangement of Dunkler's Humoresque. It is late in the day to complain, but I cannot resist a grouse over some very un-Handelian harmonic weaknesses in the accompaniment. Moreover, Mr. Squire is over-fond of *portamento*. The humour in the Dunkler piece is of a very obvious type, and the musical interest is of the slightest (L2128).

A couple of operatic sopranos invite comparison—Rosetta Pampini and Eva Turner. The former sings 'Un bel di vedremo,' from 'Madame Butterfly,' and 'Si, mi chiamano Mimi,' from 'La Bohème' (L2126); the latter a couple of extracts from 'Turandot' (D1619), and 'Ritorna vincitor,' from 'Aida' (D1578). The honours are with the English girl, I think. Pampini is over-inclined to tremolo, though in the matters of variety and charm in quieter passages she is the better of the two. Miss Turner has astonishing power—too much for the combination of a loud needle and a small room. Good as she is in the 'Turandot' extracts, I prefer her in 'Ritorna vincitor.' (This is a re-recording, by the way.) There is a freedom from the occasional hardness that just spoils the Puccini from the mere drawing-room listening point of view, though one can imagine this penetrating quality to be effective in the opera-house. The 'Aida' record is distinguished by a fine dramatic feeling, as well as by a lavish outpouring of tone. Gramophonists will want to hear much more of this English singer.

METROPOLE

This new company is starting with a small output of music on the light side, admirably recorded. I have doubts as to the wisdom of its method of mixing the material. For example, No. 1307 gives us on one side Moussorgsky's 'Song of the Flea,' sung by Joseph Farrington, on the other Chaminade's 'L'Automne,' played by the Parkington Quintet. I imagine that most people who enjoy Mr. Farrington's singing would prefer another song to the Chaminade, and *vice versâ*. Moussorgsky's song is capitally sung, with exemplary diction, and a good convincing sardonic laugh. The Parkington party are very effective, and on both sides the recording is first-rate.

The Casano Octet provides another example of good work in Rubinstein's Valse Caprice and Debussy's 'Gollywog's Cake-Walk,' though both pieces—the latter especially—lose something by being transferred from their original keyboard form (1030).

No. A1016 again mixes performers, with Samehtini and Trio in Braga's 'Angels' Serenade' and Sydney Baynes's Band in Gabriel Marie's 'La Cinquintaine.'

Mr. Baynes's players are heard again in Peter's 'Love in Cloverland,' this time sharing a record with the Elite Orchestra, which chooses Poldini's 'Poupée Valsante.' In all these light instrumental records the sonority and tone-colour are excellent.

Robert Carr sings Goatley's 'Can't remember,' with a voice and diction that one would like to hear spent on better material. On the other side of this record is the Gresham Singers' performance, with orchestra, of Knox's trivial 'When the swallows fly home' (A1033).

Finally, in No. 1039 is one of the finest examples of choral recording I have ever heard—Emory University Glee Club singing the 'spirituals,' 'Couldn't hear nobody pray' and 'Good news.' Musically, the pieces are almost negligible, and the singing naturally does not belong to the 'straight' choral type. But the voices are fine (with some rich second basses), and the recording exceptionally clear; above all there is an almost uncanny effect of realism. You can see a camp meeting in full swing. We want this clarity and sonority in records of choral masterpieces, instead of the comparatively blurred results we have so far had. The company that can record (say) the Philharmonic Choir in Bach as the Metropole people have recorded these students in 'spirituals' will reap a harvest. Choralism is still the staple fare of a large section of the British public, and they are waiting for the gramophone to treat them as well as it does the votaries of instrumental music.

As I said above, the standard of reproduction reached thus early by this new company promises well. But are they wise in catering so little—or not at all—for musicians? This was the mistake made by all the recording companies in the early days of the gramophone, and the result was a prejudice against the instrument which has only recently been removed by a more enlightened policy. The companies have now learned that the public interested in fine music is so large as to be well worth catering for. Any new company should begin by taking advantage of that fact, and so capturing two publics instead of one.

NATIONAL GRAMOPHONIC SOCIETY

The two latest issues are of Brahms's Sextet in G (105-8) and Malipiero's 'Stornelli e Ballate,' for string quartet (103-4)—about as wide a contrast as can be imagined. The players in the Sextet are the Spencer Dyke Quartet, with James Lockyer and Edward Robinson.

Performance and recording leave little ground for complaint. The only fault is a lack of tone in some of the quiet passages—probably a fault in the recording. Clarity is notably good. The Malipiero work has a very vivid performance by the Poltronieri String Quartet. Tone is hard at times—perhaps deliberately. This is fierce music for the most part, and has little of the idiom

or texture that we associate with the medium. But it is well worth hearing for its exciting effect. Altogether, these two sets of records are well up to the N.G.S. standard, if not a bit above it.

## Music in the Foreign Press

DEBUSSY'S INFLUENCE ON MODERN MUSIC

In the June *Musik*, Kurt Westphal writes :

We are beginning to see very clearly that 'modern music' does not mean 'contemporary music' and nothing more. There is a world of difference between the music of Pfitzner or Siegfried Wagner and that of Hindemith or Stravinsky. Indeed, the word 'modern' applies to a certain definite style and epoch as surely as the words 'classical,' 'romantic,' 'academic,'* and 'new-romantic.' The incunabula of modern music may be difficult to determine ; but there can be no doubt that with Debussy's advent all uncertainty ceases. There is no single modern composer who does not start from Debussy. It is he who presented the world with the new conception embodied in the use of parallel chords—a conception which does away with the principle of tension and relaxation of previous harmony. This innovation was considered at first as an impoverishment, but the further evolution of music has shown the endless potentialities and deep significance of the new, 'functionless' chords. These began by having no value except as pigments ; but soon their expressive value asserted itself. [Examples from Hindemith, Wellesz, Kodály, and Stravinsky are adduced.] A remarkable point is that whereas with the older method rhythm had to lose its pregnancy in proportion as harmony became more complex (*e.g.*, Reger favours broad tempi), nowadays, however complex the harmony, the liveliest and most intricate rhythms remain possible.

OUR TIME AND HANDEL'S OPERAS

In the same issue, Ernst Schliepe concludes an article on Handel's operas with the following remarks :

The Handel renaissance is already on the wane. Viewing things more coolly and critically, we are able to see the weakness of the movement. Handel's operas, representing the climax of the baroque opera, retain their historical significance ; but, practically, the Handel revival is nothing more than an interesting experiment, which could have succeeded but once, owing to its having taken place in exceptionally favourable circumstances.

THE HISTORY OF THE LUTE

In the June-July *Zeitschrift für Musikwissenschaft*, Karl Geiringer deals with this subject on the basis of iconographic documents. Representations of the Indian lute prove it to be the ancestor of the European instrument. From India, the lute reached in one direction Eastern Turkestan and China, in the other, Persia, Arabia, and, finally, Europe. It was introduced into Europe by the Moors of Spain during the 10th century. But as late as the 13th century, pictures of it remain few. It is during the 15th century that the use of the instrument began to spread. The decline began in the 17th century, owing to the growing popularity of the theorbo and chitarrone, and later was hastened by that of the keyboard instruments. Thirty-five very interesting illustrations are provided.

* I can find no equivalent to the German word 'Klassizistisch'—M.-D.C.

A. P. F. BOELY (1785-1858)

In the August *Revue Musicale*, M. de Saint-Foix praises this French pianist and composer very highly.

Boely's personality is altogether exceptional. He concentrated on the past, ignoring fashion and untouched by romanticism, devoting his life to the study of Bach, Handel, and Scarlatti. He was a pupil of Ignace Ladurner (whose significance was emphasised by Saint-Foix in the *Revue Musicale*, November, 1926), and whose first Sonatas, we are told, show certain affinities with those of Beethoven). His two Sonatas for the pianoforte, Op. 1, published in 1810 or thereabouts, are remarkable for their originality, and reveal their composer as an impassioned student of Beethoven's music. Another important work is the Sonata for pianoforte duet, Op. 17. Boely's output is considerable. Over three hundred pieces from his pen were published shortly after his death. The original manuscripts are preserved in the Versailles Library. One or two books of his Suites might well be republished.

ALEXANDER WAULIN

In the July *Auftakt*, Igor Glebov writes :

As early as 1919, I became interested in Waulin's music. I liked his thoughtfulness and his eager quest for expression. By now he has matured, and three of his recent works—the second 'Autumn' String Quartet (1924), a Pastoral Trio for flute, viola, and bass-clarinet (1925), and a lengthy Pianoforte Sonata in one movement (1926)—are worthy of close attention. His music is essentially restless, always in motion. The first impression one has is that of rush. Afterwards one realises the organic growth of the intricate lines and ornaments. The impelling power is *melos*—not as 'abstract' melody, but as concrete lines of tone governed by the principle of transformation and of transit from one form to another.

AN UNPUBLISHED OPERA OF DVORAK'S

In the same issue, an editorial note gives particulars of the newly-rediscovered first version of the opera 'King and Coalman,' of which Dvorák was supposed to have destroyed the score. This was the second opera composed by Dvorák—in 1871, shortly after 'Alfred.' It was not accepted for performance, on account of its alleged complexity. Three years later, the composer wrote, on the same libretto, an entirely new score, in which not a single bar of the former version reappears. This was produced at Prague. In 1916 the manuscript score of Acts 1 and 3 of the first version were discovered among the possessions of one of the members of the Czech National Theatre at Prague. It is now announced that the whole of the score and parts have been found. The work is to be included next year in the cycle of Dvorák's stage-works to be given at Prague on the occasion of the twenty-fifth anniversary of his death.

RIMSKY-KORSAKOV RECONSIDERED

In the May *Muzyka i Revolutsia*, Igor Glebov writes :

It remains difficult to define and appraise Rimsky-Korsakov's work. Of late, criticism with regard to him has made no headway. The course of his evolution is plain enough to us, for it is remarkably straightforward and continuous ; but to discover the fundamental tendencies of his mind

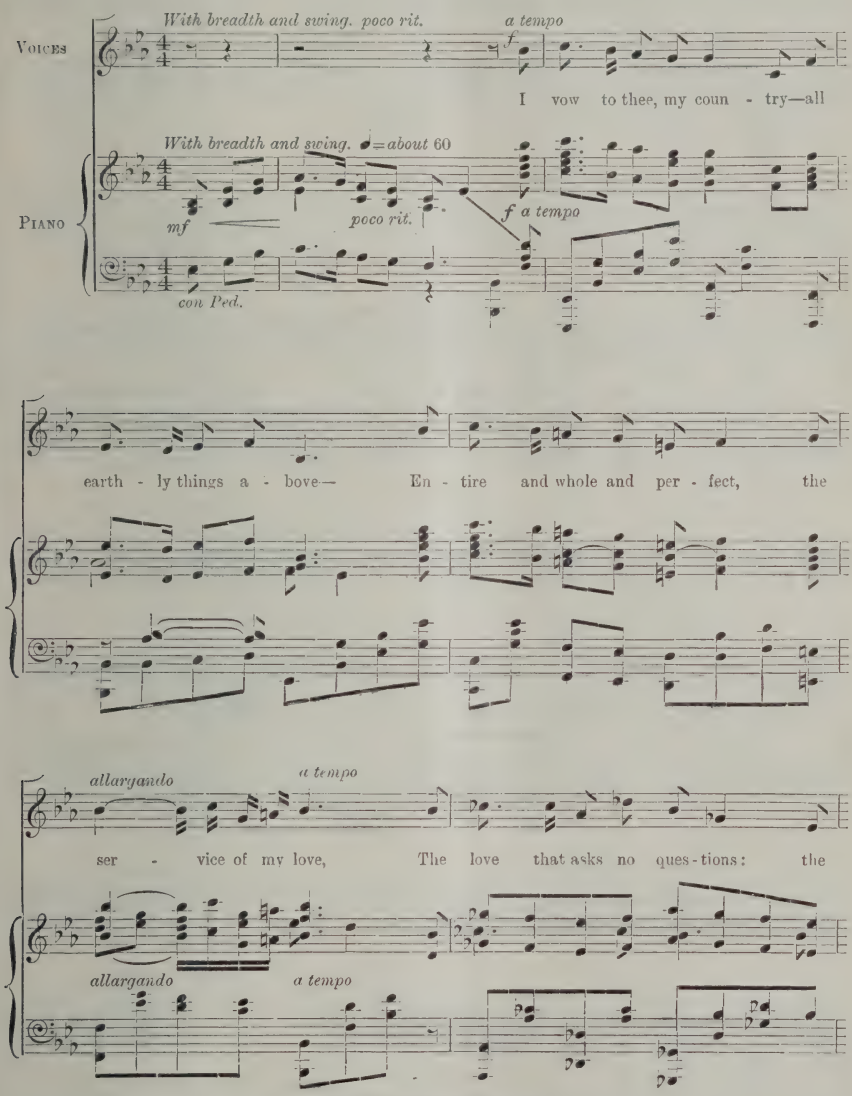
(*Continued on page 821*)

# I vow to Thee, my Country

SONG FOR UNISON MASSED VOICES

Words by Cecil Spring-Rice * Music by Geoffrey Shaw

London: Novello and Company, Limited: New York: The H. W. Gray Co., Sole Agents for the U.S.A.


Voices
With breadth and swing. poco rit.
a tempo
I vow to thee, my coun - try—all
Piano
With breadth and swing. ♩=about 60
mf
poco rit.
f a tempo
con Ped.
earth - ly things a - bove— En - tire and whole and per - fect, the
allargando
a tempo
ser - vice of my love, The love that asks no ques-tions: the
allargando
a tempo

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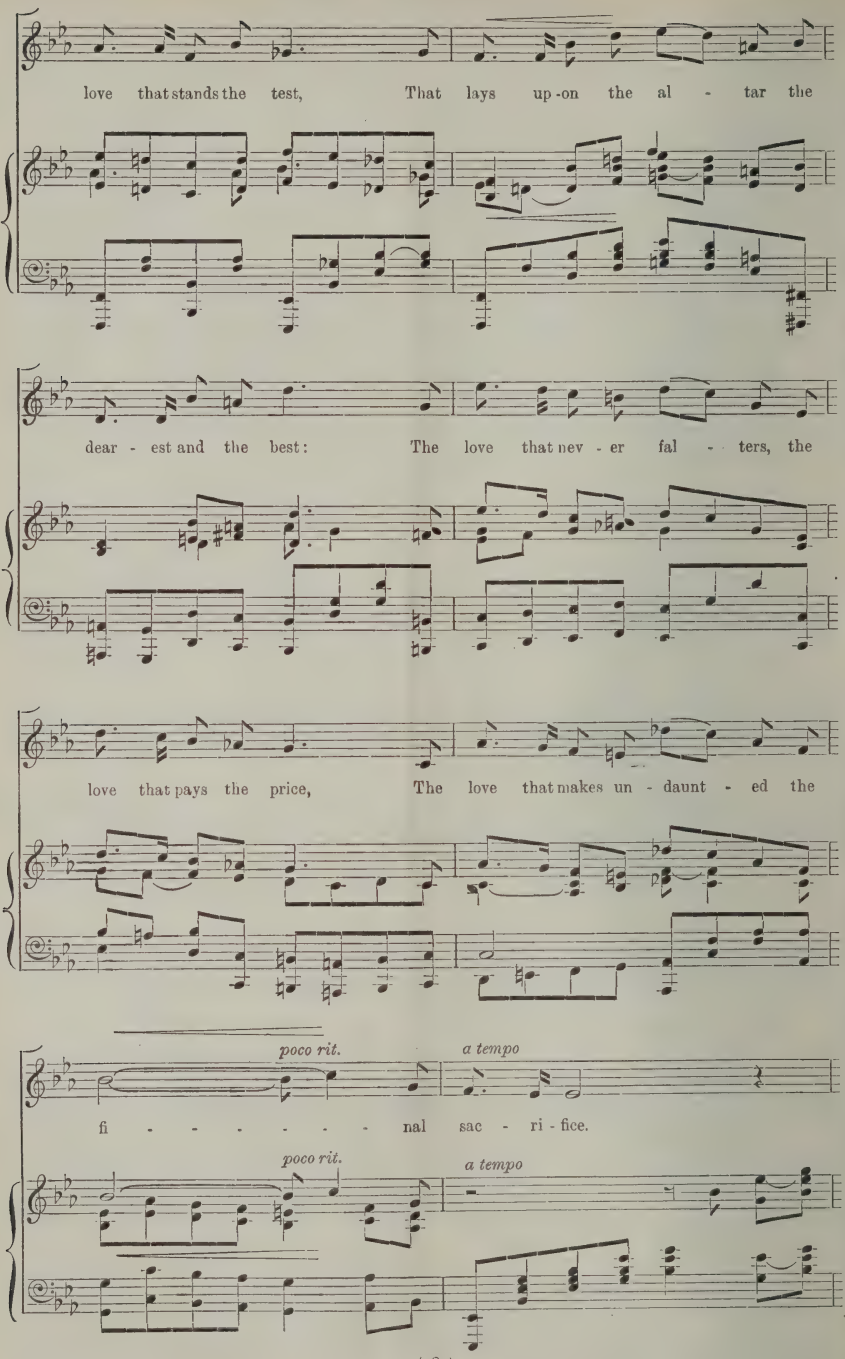
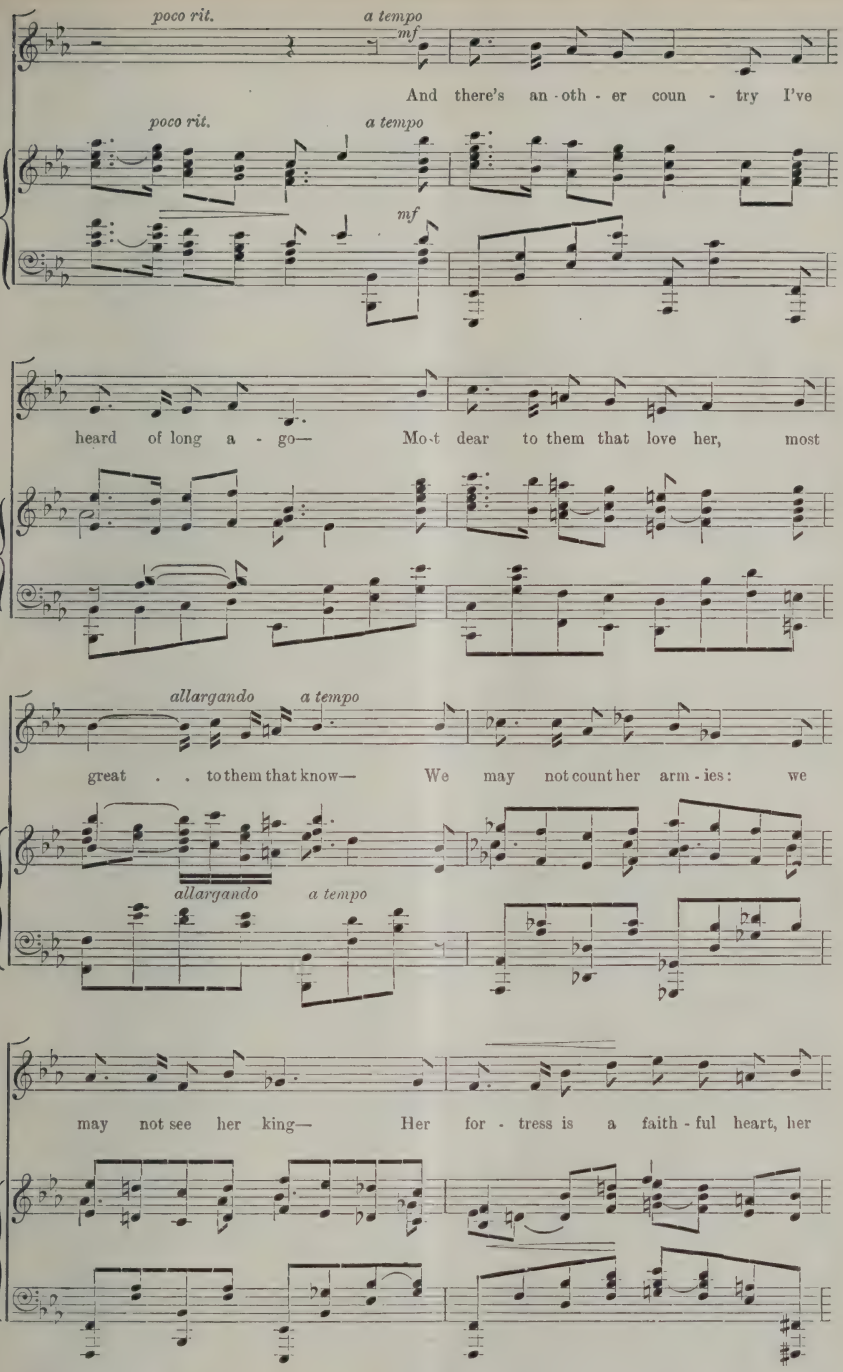
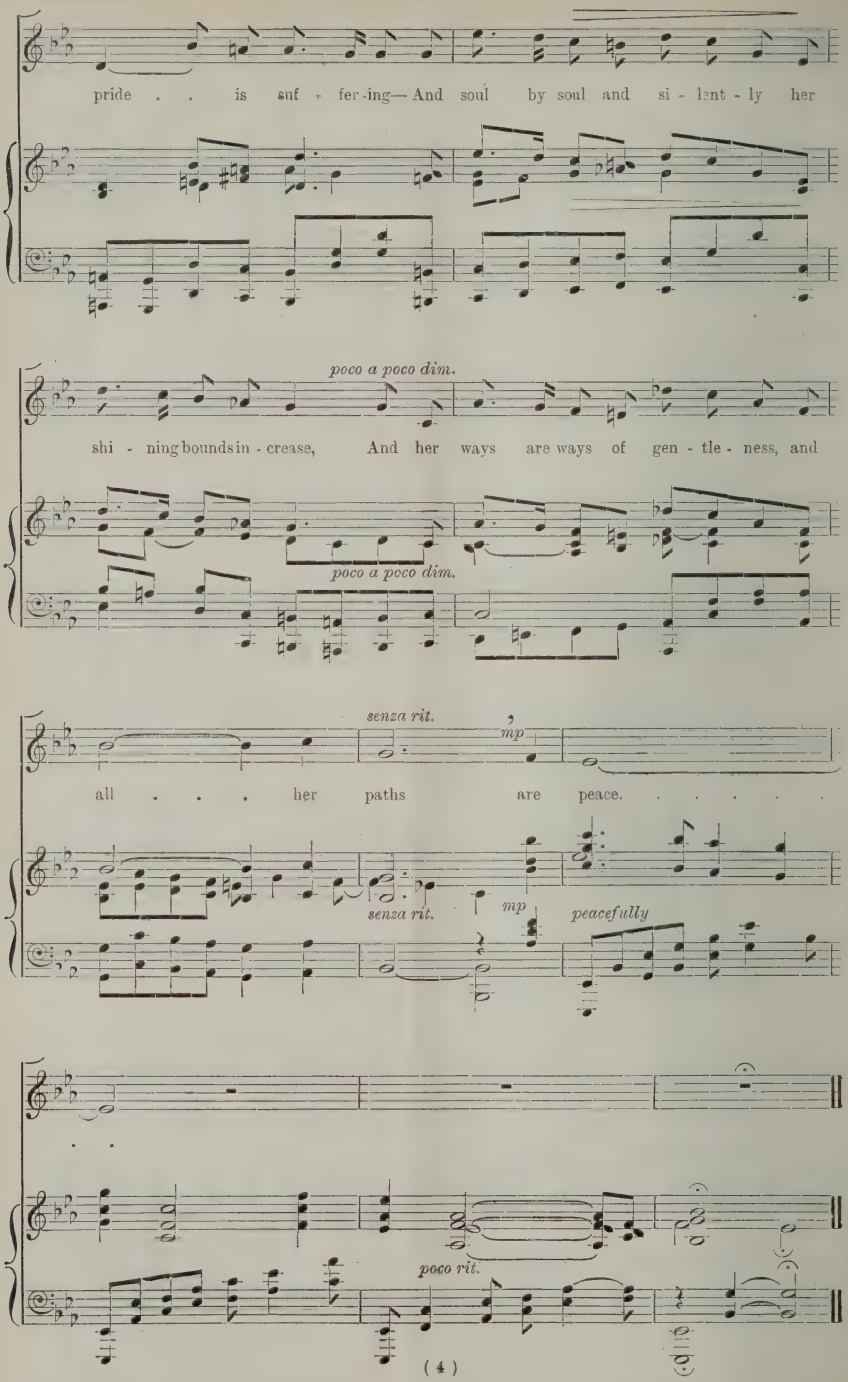
Tonic Sol-fa Edition in Novello's School Songs, No. 1517, Edition (B)

* From "A Treasury of Verse," Part 3, by permission of Messrs. Longmans, Green & Co., Ltd.


love that stands the test, That lays up-on the al - tar the
dear - est and the best: The love that nev - er fal - ters, the
love that pays the price, The love that makes un - daunt - ed the
poco rit.
a tempo
fi - - - - - - - nal sac - ri - fice.
poco rit.
a tempo


poco rit.
a tempo
mf
And there's an - oth - er coun - try I've
heard of long a - go— Mo-t dear to them that love her, most
allargando
a tempo
great . . to them that know— We may not count her arm - ies: we
may not see her king— Her for - tress is a faith - ful heart, her


pride . . is suf - fer - ing— And soul by soul and si - lent - ly her
poco a poco dim.
shi - ning bounds in - crease, And her ways are ways of gen - tle - ness, and
poco a poco dim.
senza rit.
mp
all . . . her paths are peace. . . . . .
senza rit.
mp
peacefully
poco rit.

(*Continued from page 816.*)

and sensitiveness is by no means easy. A first characteristic is dreamy melancholy, tinged by visions of a distant bliss, of legendary, far-away countries; this being essentially a passive attitude, contrasts strongly with the composer's activity in the practice of his art, and even more with his almost autocratic will-power. A second characteristic is his genre, which contains elements that strongly react against his romantic dreaminess and passive disposition. This genre is the outcome of the study of national traditions and old customs which was in great favour during the 'sixties. Thus was he led to write scenes such as the markets in 'Mlada' and 'Sadko,' or the Carnival in 'The Snow-Maiden.' His tendency, however, is to treat such scenes in a picturesque and decorative manner rather than in a dramatic spirit. A third characteristic is his sense of nature. He excels in the art of suggesting scenery and atmosphere. As regards style and technique, he was very much influenced by Berlioz and Liszt. Schumann's influence on him was different from what it was on the other Russian composers. How far he may be considered as proceeding from Glinka is a moot point. Glinka always thought his music out in terms of the voice; Rimsky-Korsakov in terms of the orchestra.

### KAROL KURPINSKI (1785-1857)

In the May *Muzyka* (Warsaw), Antoni Wieczorck writes on this Polish composer and conductor, whose output comprises twenty-four operas or musical plays, a Te Deum, and many pianoforte pieces.

### AN ITALIAN CRITIC ON BUSONI

In the June *Rassegna Musicale*, Guido Pannain concludes a very thoughtful essay on Busoni with the assertion that he was 'the first classic of modern times.'

### AN UNPUBLISHED FRAGMENT OF THE FINALE OF 'TANNHÄUSER'

In *Le Ménestrel* (June 1), Henri de Curzon describes a manuscript containing the part of Tannhäuser as first written by Wagner:

This manuscript was given to Tichatschek, the creator of the part, by Wagner himself. It afterwards passed into the hands of Ernest van Dyck, another famous interpreter of the part. It gives the vocal part, with a sketchy accompaniment and a few cues.

In this first version, Venus does not reappear. The text of the hitherto unknown part is:

Tannhäuser.—[To thee, sweet Venus, I return.] See what they have done with thine unfortunate lover. Hardly wouldst thou know him.
Wolfram.—Horrible! Am I dreaming?
T.—Let me journey night and day towards the Venusberg; listen again to the sweet calls that enchanted me and led me to the realm of joy. Didst ever hear such sounds, Wolfram?
W.—Silence! Come to thy senses! Shun temptation and turn to God.
T.—Thou mockest. I am accursed.
W.—Accursed indeed, unless thou resistest the charms of hell.
T.—Resist? No. . . . The charms are too wonderful. Wouldst know them? Come, Wolfram, I'll lead thee to the nameless delights. Hark, hark! . . . Hearest thou not jubilant tones? Breathest thou not wonderful fragrances? Look, look. . . . I'll lead thee soon, there is the berg. . . . the sweet Venusberg.
W.—Resist the spell. Come, turn towards God!
T.—Compassionate Lady Venus, see, thy lover comes! Here he comes to thee.
W.—Madness of despair! Flee, flee, seek salvation.
T.—Let me go!
W.—Salvation will come for thee.
T.—No, Wolfram, I must to her!
W.—An angel has prayed for thee on earth, and will soon bless thee from above. . . . Elisabeth . . .
T.—Elisabeth. . . .
(Then the funereal chorus.)

M.-D. CALVOCORESSI.

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## IMPERIAL LEAGUE OF OPERA

Sir Thomas Beecham asks us to give publicity to the following statement, and we do so with pleasure:

It is several months since a statement concerning the position of the Imperial League of Opera appeared in the Press.

This absence of publicity has helped to create an impression in many quarters that the League is going badly.

This is by no means the case; on the contrary, it is in a very healthy condition. It will be remembered that in the prospectus first issued last November we asked for a hundred and twenty thousand subscribers, each of whom should contribute 10*s.* a year for five years. The fundamental idea of the scheme, that of a large number of small subscribers, remains unaltered, but from the purely financial point of view no such number as originally required is now necessary. This modification is due to the fact that the League has offers as well as definite undertakings to provide considerable sums from private persons of wealth. We are therefore enabled to state fairly definitely what is needed to enable the League to close its subscription list.

From London at least a further fifteen thousand subscribers.
From Manchester a further three thousand subscribers.
From Birmingham a further fifteen hundred subscribers.
From Edinburgh and Bradford each a further thousand subscribers.
From Leeds and Liverpool each a further fifteen hundred subscribers.

It has been decided to omit Glasgow from the list of six provincial centres owing to the lack of interest in that town.

Glasgow's place has been taken by Bradford, which was not at first included in the scheme.

The present efforts to complete the scheme will be continued until, but not beyond, the end of this year. If by that time the total number, or all but the total requisite number, of subscribers has not been obtained the League will discontinue its work.

In that event each subscriber will receive back his or her subscription intact. No deduction will be made for expenses in connection with running the business side. The promoters of the League venture the opinion that the musical events of the past year in London have made it clearer than ever that the organization they are endeavouring to create is vitally essential to the artistic life of the country. They earnestly invite the co-operation of the general as well as the musical public to assist them in bringing into existence at least one permanent musical institution that shall be a credit both to Great Britain and the Empire.

Fuller particulars concerning the League are to be obtained at its head office, 161, New Bond Street, W.1.

# Teachers' Department

## POINTS FROM LECTURES

Summer-time lectures are given mostly at vacation courses and church conferences. The 'monthly meeting' type of lecture ignores the existence of summer, or, if the promoters recognise lectures, fine-weather lovers ignore them. It is at the vacation course that, in regard to points or tips, the harvest is great. Note-books, those strong-rooms of the memory, are filled—and mostly forgotten. That must be the reason why so many people attend the same course again and again. For them the passive and listening attitude must be shaken out of their too receptive storehouses. Recent courses have become more practical. The student has to do something: use the baton, sing in the chorus, join the scratch orchestra, and so on.

The time-table of the Oxford Summer Course in Music Teaching shows the tendency just named. Eight lecturers attended, each for three or four days. Dr. Adrian Boult held 'Informal Practice Classes in Conducting'; Mr. Hubert Middleton met 'Choir-training and Choral Practice Classes'; Mr. Geoffrey Shaw dealt with 'The School-Singing Class'; Major J. T. Bavin illustrated 'Class Teaching in Instrumental Music'; Miss Mabel Chamberlain (the first lady lecturer at these Oxford gatherings) laid the foundation of 'Musical Education in the Infant School.' More in the professorial line of instruction were Dr. George Dyson on 'Musical History: Its Growth and Development'; Prof. P. C. Buck on 'Four Neglected Points in Musical Education,' and Mr. F. C. Field-Hyde on 'Voice-Training.'

The set form of lecture by these experienced instructors had always a practical turn. Mr. Field-Hyde turned an 'awful example' to good account. He was a young man who had 'never sung a note in his life,' neither had he played outdoor games. Within a few minutes he gained some breath control and felt the health-giving benefit of vocal exercises, gaining applause for his vocal effort under Mr. Field-Hyde's direction. Other practical tests were demonstrated by the same lecturer, whose subject necessarily was controversial at times. He objected to cut-and-dried methods for any teacher or pupil. Voice-training was an art; the teacher needed to be a performer, and the beginner learnt to sing at first by imitation.

Mr. Frank Roscoe, who was present at Oxford in an advisory capacity on teachers' registration, was useful also in discussions. He had a cynical word for the districts where 'everyone lived by teaching each other music,' and suggested a quicker means of getting rich. If he were a less honest and more energetic person, he could start a bogus college to-morrow and be the richer in a couple of years.

An American musician who attended part of the Oxford course writes saying that the lectures of Dr. Buck, Mr. Shaw, and Dr. Dyson were specially interesting. Details, however, are not available.

Mr. Hubert Middleton gave useful suggestions on competitive festival organization, accompanists and their work. Speaking of essentials for conductors, knowledge and feeling were necessary in dealing with a choir, and care was needed particularly in looking after the shy men; 'the women always seem perfectly able to look after themselves.' He was, as he said, 'rabid' on the subject of tempo. 'Many of the greatest works were defaced through a wrong conception of time.'

The recreative plans and college life of Oxford attracted many students, of whom no initial standard of musicianship was demanded, the special aim of the course being to assist those who desired to bring more music into the life of the community. Fostering this spirit, the promoting Federations invited the towns-people to join in hymn-singing in the Sheldonian Theatre. About sixteen hundred attended. Orchestra and choir numbered two hundred. Listeners were invited to go outside for the purpose, as everybody present was put on honour to sing. As the local report says, 'Gradually the sound of the singing, urged on by Sir Hugh Allen, grew in volume until the final verse ended on a note of tremendous grandeur.'

At the Cambridge University Summer Meeting, Prof. Edward J. Dent continued his lectures on Victorian Music, and spoke chiefly of the work of Hubert Parry and Charles Stanford. Parry's best work was in his compositions for choirs, but his music was not a success abroad, because, to enter into the spirit of it, one must be steeped in the literature of the country. One of the greatest drawbacks of the Victorian era was too much reverence. Courage and not fear was wanted in English music. Stanford was a great teacher of composition, and nearly all the great English composers of the present day were either pupils of Stanford or of his pupil, Charles Wood. Because he had a wonderful power of absorbing all sorts of styles, it had been said that Stanford's music was a mere copy of other styles. If one studied Stanford's music carefully, however, one could find a sense of scholarship and dignity which could not always be found in the music he was said to have imitated.

Dr. Ernest Bullock lectured at Ryde for the Hampshire Organists' Association on 'Music and the Churches.' Attention, he said, should be paid to the place of hymns in the service. For instance, 'Weary of earth and laden with my sin' was hardly the sort of hymn to be sung directly before the sermon. The greatest argument in favour of the plainsong chant was that the words came first. Plainsong was not supposed to be beautiful music, and it was contended, and very rightly up to a point, that the words stood by themselves. Anthems should be simple and direct in their expression so that they could be understood and appreciated by the congregation.

Mr. F. Dunnill, organist of Birmingham Cathedral, when reopening a church organ at Ulverston, also went to the pianoforte and induced the congregation to sing to his favoured kind of tunes. The first thing to do, he said, if they wanted to build Church music on a sound basis of popular taste was to bring it to the test of tune, and submit the test to an unprejudiced jury. The hymn-tune was the simplest form of Church music, and until they got some standard of taste established with regard to it, they could not hope to decide the question with regard to more elaborate forms. He was afraid the tunes of some of their hymns—some old favourites—would not pass the test.

Continuing his campaign on behalf of a School of English Church Music, Dr. Sydney H. Nicholson told a large gathering at Bedford that before the beginning of the last century there was practically no Church music as it was now understood. There was a so-called choir in the West gallery, and an orchestra of sorts, but the musical state of things was deplorable. People said nowadays how nice it would be to get back to the old system of choir and orchestra, but they had no conception of the awful sounds that used to be emitted from those West galleries. The lecturer referred to the revival of Church music eighty years ago, and said that afterwards things settled down again, and it was probably true to say that the standard to-day was no better or worse than it was fifty years ago. The competition festival movement, the wireless, and the gramophone had raised the level of musical appreciation tremendously, and yet Church music stood still.

Welsh by birth, Dr. Dan Prothero, of Chicago, told an audience at Swansea that he was becoming more nationalistic, and felt himself to be a citizen of the United States. He was not less loyal to Wales. Orchestral music, in particular in America, was being encouraged, since it was harder to foster than vocal music. There were sixty symphony orchestras in America, nineteen in England and Germany, and twelve in France. These and other big musical movements were 'ghastly failures financially,' but, despite that, they were in America constantly and liberally financed by business men although, to such, profit was a religion.

J. G.

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EASY PIANOFORTE MUSIC

Pupils of Lower Division standard would find useful and interesting practice in Doreen Harvey's 'Four Short Pieces' (Augener). Their titles are: Prelude, Waltz, Barcarolle, and Mazurka, and they make a well-varied group. In the last piece a flat is required in bar 13 before the B in the bass part, and a natural in bar 31 before the last D. The pieces following all come from the Oxford University Press, and may be recommended. Ludwig Lebell's 'Shock-headed Peter' will appeal to young people of elementary grade. It contains a number of pieces of a descriptive type, each with some nonsense verse as a text, together with a number of illustrations. 'A Waltz in Dreamland,' by C. H. Kitson, is a graceful little piece which asks for expressive treatment (Elementary). The same composer's 'Two-part Invention' gives excellent practice in hand-independence, rhythm, and phrasing, and is useful preparation for the more difficult examples of this type (Lower).

Henry Coleman's 'Holiday Sketches' (Lower) are somewhat of a novelty. They are published in four books. Books 1 and 2 contain five pieces each, and these albums are complete in themselves. Books 3 and 4 contain supplementary parts or accompaniments to the pieces in Books 1 and 2—and of the same degree of difficulty—which are to be played on a separate pianoforte. The music is tuneful and well-written, and the albums should provide pleasant and useful practice in ensemble-playing.

'Summer Eves,' by Norman Peterkin, comprises four pieces—'A Song in the Dusk' (a graceful Larghetto), 'The Pageant of Summer,' 'Summer Wanes' (mainly in four-part harmony), 'The Dance in the Sun' (a lively piece in $\frac{6}{8}$ time). All four are interesting examples of modern writing (Lower-Higher). Gordon Slater's miniature Suite, 'The Bluejacket,' contains a vigorous 'Hornpipe,' an expressive little 'Sea-croon,' and 'The Blue Peter' (a lively jig). The first and last are excellent examples of two-part writing, and make exhilarating practice in part-playing (Higher).

G. G.

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Songs from the Plays of William Shakespeare, with Dances.' Written and compiled by Mrs. G. T. Kimmins.

[Novello, 2*s.* 6*d.*]

This new and cheaper edition of Mrs. Kimmins's book should be noted by school teachers. The material had the best of tests, having been sung and danced by the Bermondsey Guild of Play.

The author's aim is to make available for teachers a selection of Shakespearean songs, with dances descriptive thereof, the music being mainly based on tunes of Shakespeare's time. The settings are by J. Banister (1630-79), Johnson (1612), Arne, Morley, Hilton, Purcell, Humfrey, and, among modern composers, Schubert, Sullivan, John Ireland, &c. The dance tunes are largely by Richard Chanter, who has also arranged the pianoforte accompaniments. There are numerous photographs illustrating the dances, and the introductory chapter on 'The Boy Shakespeare' contains some excellent pictures.

The literary matter includes also the famous Carlyle passage on the poet from 'Heroes and Hero-Worship,' and a Preface by Prof. Israel Gollancz. This charming book for all kinds of youthful circles should make many new friends in its fresh form.

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The sixth and last book of 'The Hundred Best Short Classics' (Paterson) brings a useful enterprise to a successful ending. Its thirteen numbers draw on Bach (1), Brahms (3), Mendelssohn (3), Schumann (3), Schubert (1), and Chopin (2). A very safe choice, and something of a 'pointer' in the matter of present-day likings.

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Books 5 and 6 of 'Standard Graded Classics for Piano,' selected, fingered, and edited by A. M. Henderson, each contain about a dozen pieces, the choice ranging from Purcell and Bach through the classics and romantics to Glière—the only living composer represented. There are a good many excellent pieces somewhat off the beaten track, *e.g.*, a fine Minuet by Beethoven, a Rondo by C. Ph. E. Bach, a Clementi Adagio, &c. Mr. Henderson's laying-out, fingering, &c., could not be improved on (Bayley & Ferguson).

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ANSWERS TO CORRESPONDENTS

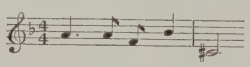
*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' Column closes on the 14th of the month. We cannot undertake to reply by post.*

E. W. P.—We cannot identify the themes you quote. They are pretty much like hundreds of other tunes turned out in the 18th century—so much so that we cannot undertake to make a search.

W. Mitchell asks for advice with respect to the phrase-marks in Chopin's Study, Op. 10, No. 10. The following will answer the questions raised. (1.) The time is four-beat, and though this is nullified in the R.H. part when a change is made to two-beat, the L.H. pursues its way in quadruple movement throughout. (2.) The small phrase-marks in bars 1 and 2 should be contrasted with those in bars 9 and 10. The nature of the former shows that the composer asks for no emphasis upon the melodic side of the theme. Those in bars 9 and 10, on the other hand, not only change the time-distribution of the R.H. part, but throw up the melodic movement into special prominence. (3.) An effect of syncopation is indicated in bar 1 and elsewhere, both by the accent on the second and fourth beats and by the held minim sound in the L.H. This effect, by the way, should not be unduly stressed. In brief, the study is an example of what is often called cross-rhythm, and its effect as music depends upon how far the two opposing movements have obtained a lodgment in the mind. E. F.

H. B. C. asks us to describe the form of Oliver King's Melody, Op. 4, No. 2, and of Chopin's Mazurka, Op. 33, No. 2. The first-named is founded upon three-part form. The three parts are as follows: (1) bars 1 to 16; (2) bars 17 to 41; (3) bars 42 to 49. This is a general analysis with which some commentators would disagree, but at least it gives a form of logic to the movement which is practically formless in the accepted sense. Chopin's Mazurka is very different in this respect. It is written in the older Rondo form, the four appearances of the main subject being at bars 1, 33, 74, and 106. The central episode lies between bars 49 and 73. Some would place this movement in the three-part class, but this would narrow the whole conception. E. F.

P. A. W. (Madras).—(1.) We have made inquiries in likely quarters as to photographs of Rheinberger, but without success. We are sending your letter on to the publishers of most of his organ works, Messrs. Forberg, of Leipsic, who will, no doubt, write to you. (2.) Write direct to Mr. Caleb Simper, Kilbirnie, Barnstaple. (3.) The organ is usually called the King of Instruments, the title of Queen being bestowed on the violin. Like you, we have heard the violin called the King, but it seems inappropriate. Berlioz, you may remember, named the organ the Emperor, conferring the title of Pope on the orchestra.

Chordia.—The fugue subject

has been used in various keys, and in slightly modified forms by many composers. Probably the 'four great composers' referred to in the examination question were Bach, Handel, Mozart, and Haydn. Bach used it in the A minor Fugue, Book 2 of the '48'; Handel in 'And with His stripes' and in a Harpsichord Fugue; Mozart in the Kyrie of the 'Requiem'; and Haydn in the F minor String Quartet, Op. 20, No. 5.

Sea Point (Cape Town).—(1.) We are at present well supplied with matter on the subject, but if you care to send an article we will consider it. But it must be more compact than your letter, which contained several more pages of closely-written manuscript than we could spare time for. (We spared it, but may jib a second time!) (2.) We doubt whether the book you suggest would easily find a publisher. There is already a whole library on the subject, and a new volume stands a poor chance unless the author is well-known.

E. L.—'The First Book of the Great Musicians,' by Percy Scholes (Oxford University Press), will give you what you want. The difficulty as regards notation you can get over by selecting examples from simple music or from simplified forms of great music. You will find the gramophone useful in your appreciative work. E. F.

'Liber' asks us to recommend 'an easy First Book for youthful students.' Really, 'Liber,' you place us in a difficulty—for what, in the first place, do you mean by 'youthful'? If you are thinking of small kiddies, refer to the article in the August number of the *School Music Review* entitled 'A Page for Pianoforte Teachers.' There you will find a notice of a book which, we believe, will meet your need. On the other hand, your word 'youthful' may suggest people in their 'teens—early or late. If so, write to us again, and we will suggest other plans to suit your need. E. F.

S. J. F.—You heard 'the delightful phrase' per wireless; we didn't. Why not write to the player and ask for the title of the piece or pieces played on such and such a date? We would gladly help you if we could, but the half-dozen notes you quote convey too little.

H. E. S.—Write to the Educational Department, London County Council, inquiring at what centres sight-singing classes are held in the evening. An inquiry of the Tonic Sol-fa College, 26, Bloomsbury Square, W.C.1, might also be useful.

A. C. L.—We are surprised to hear that your 'highbrow musical friends' pronounce 'oboe' as 'Obo.' Ours don't. In fact, we usually hear the instrument called 'Oboy'=hautboy, which seems a natural and sensible compromise.

L. W.—We can find no book giving 'the whole history of chanting.' The articles on Chant, Chanting, Psalmody, and Psalter, in the new 'Grove' contain all that the average reader will want to know about it.

J. S.—We can give no opinion as to the value of the old book you mention. Mr. Harold Reeves, Shaftesbury Avenue, W.C., will give you reliable information on the point.

H. P.—'School-Choir Training,' by Margaret Nicholls (Novello, 3*s.*). You will find much of use also in Mabel Chamberlain's 'Ear-Training' (Novello, 6*s.*).

Books about Clara Schumann.—Mr. Irvine Elliott, of Leeds, kindly writes to us concerning the inquiry of 'H. E.' on this subject. He says that Messrs. Arnold publish Florence May's 'The Girlhood of Clara Schumann,' and also the two volumes of correspondence between Clara and Brahms. He adds that the Litzmann book we referred to is published in an English translation by Grace Hadow by Macmillan (two volumes). Several other readers kindly write to similar effect.

# Church and Organ Music

## ROYAL COLLEGE OF ORGANISTS

### ANNUAL GENERAL MEETING

The sixty-fourth Annual General Meeting was held at the College, Kensington Gore, on Saturday, July 21, under the chairmanship of the President, Dr. W. G. Alcock, M.V.O. Amongst those present were: Sir Hugh Allen (Vice-President), and the following members of the Council: Dr. G. J. Bennett, Dr. P. C. Buck, Dr. E. Bullock, Mr. E. T. Cook, Mr. G. D. Cunningham, Dr. H. E. Darke, Dr. A. Gray, Dr. H. A. Harding (hon. secretary), Dr. C. H. Kitson, Dr. H. G. Ley, Dr. S. R. Marchant, Dr. H. W. Richards, Mr. E. S. Roper, Dr. F. G. Shinn (hon. treasurer), Dr. E. T. Sweeting, and Mr. G. Thalben-Ball.

There was a large number of members present, including:

Messrs. H. Adkins, S. J. Andrews, N. Askew, S. H. Baker, E. J. W. Barrington, A. T. Batts, R. H. E. Beckett, L. J. Blake, J. W. Bliss, Miss A. Bransden, Miss M. Bristow, Messrs. A. Brown, A. F. Brown, A. W. Brown, H. P. D. Brown, R. M. Brunker, S. F. Bryan, G. E. Bullen, A. W. Bunney, A. V. Butcher, J. H. Carré, E. R. Carlos, A. Carter, D. Clark, F. B. Coley, E. A. Collins, W. G. Constable, Dr. M. P. Conway, Messrs. G. N. Cove, J. G. Coxwell, J. E. H.

Creed, Miss F. E. Cross, Messrs. J. R. Crouch, W. C. Crouch, F. V. Curtis, W. Curtis, E. A. Davies, I. R. Davies, K. M. Dick, A. Dinsdale, W. H. J. Emery, G. H. Eldridge, A. H. Essam, M. A. E. Farmer, P. A. W. Fitch, A. J. W. Foster, W. H. Gabb, C. W. Gell, I. Griffiths, Miss A. M. Haggar, Messrs. B. J. Hales, H. Hall, A. G. Harland, C. H. Harris, E. A. Harris, J. L. Harris, L. W. Harris, D. L. Hawkridge, S. G. Hemery, W. W. Hewitt, H. Hodge, C. C. Hodges, W. M. Hooker, H. Hunt, J. E. Hunt, S. W. G. Ives, A. Jackson, Miss M. E. Judd, Messrs. H. W. King, J. D. Kirkpatrick, F. C. Lambert, F. A. Lark, N. J. Leaver, A. F. Linfield, J. H. Long, F. Lovell, F. W. Marriott, N. J. Maybrey, G. Metzler, Mrs. L. G. A. Milnes, Messrs. H. J. Miller, C. J. Mitchell, W. H. Mitchell, L. C. Morris, R. F. Newton, R. G. E. Oakley, O. H. Peasgood, S. Perrott, E. V. Phillips, A. F. Preston, Miss E. J. Priday, Mr. W. Ratcliffe, Miss M. T. Renton, Messrs. A. V. Reynolds, H. A. Roberts, S. W. Robinson, D. G. Rogers, G. J. S. Ryan, A. R. Saunders, Miss E. A. Sewell, L. T. Shepstone, Miss E. Smith, Mr. J. A. Sowerbutts, Miss E. G. Springall, Messrs. A. Stark, R. Surplice, R. S. Thatcher, W. J. Tubbs, A. E. Tucker, A. W. Urquhart, Dr. C. F. Waters, Messrs. A. E. Watts, H. B. Weatherdon, W. G. Webber, H. F. Wilkinson, G. Williams, M. Williams, B. Willshire, F. B. P. Wilson, M. W. Wilson, G. T. Winney, J. H. Wood, C. G. Worley, W. J. Worth, G. P. Wright, R. H. Yarrow, and C. R. Yuille-Smith.

The Minutes of the last Annual General Meeting were read and confirmed.

Dr. Harding (hon. secretary) read the annual Report, as follows:

THE SIXTY-FOURTH ANNUAL REPORT

Your Council has the honour of reporting the continued success of the work and mission of the College during the past year. The interest, confidence, and co-operation of its members have been more than ever fully manifest, and your Council is encouraged in its efforts to maintain the dignity, the broad outlook, and the usefulness of our now National Institution. Though the usual high standard of efficiency was demanded, the examinations were well attended. The number of candidates at the examinations for the past year was four hundred and forty-three; of these eighty-six were successful in passing.

Your Council desires to place on record its profoundest regret at the loss which the College has sustained by the death of Sir Herbert Brewer, who, as a member of the Council, an examiner and lecturer, has for many years rendered the College unsparing and valuable service. His co-operation and assistance were of immense value, and his loss is deeply deplored.

Your Council has also the painful duty of reporting the death of Dr. Collinson (of Edinburgh), who although unable actively to assist the College to the extent he would have desired, was a loyal and devoted member of the Council for upwards of twenty years.

A hundred and fifty-two new members have been elected during the past year.

The following lectures were given at the College: On February 11, by Sir Hugh Allen, on Schubert's Quintet in C, Op. 163 (the work set for analysis for the Fellowship examination). The Quintet was played by students of the Royal College of Music (by permission of the Director of the R.C.M.). On May 15, by Dr. Ernest Bullock, on 'Anglican Chanting,' and by Dr. W. H. Harris, on 'General Points to be observed in Choir-Training.'

Lectures were given in the provinces as follows: On February 11, at Newcastle-on-Tyne, by Dr. Thomas Keighley on 'Choir-Training with special reference to the R.C.O. Choir-Training Examination Requirements.' At Cardiff, on March 27, Dr. H. G. Ley gave an organ recital and lecture. A summary of these lectures will appear in the College Calendar.

It will be remembered that four years ago your Council revived the College Choir-Training Examinations in response to an appeal by the Archbishops' Committee appointed 'to consider upon the place of Music in the Worship of the Church,' &c., and your Council has gladly bestowed its approval on the further outcome of the Report of that Committee, viz., the formation of a new School of English Church Music for the training of Church musicians—the founder of which, Sydney H. Nicholson, upon whom the Archbishop of Canterbury has just bestowed the degree of Mus. Doc., Cantuar., is a valued member of your Council. It is hoped that the training at this School will be such as to prepare students for the R.C.O. Choir-Training examinations, as the natural sequel to their training.

The examiners appointed for 1927-28 were: Fellowship Paper-work—Dr. Bennett, Dr. Kitson, Dr. Shinn; Fellowship Organ-work—Dr. Gray, Dr. Ley, Dr. Marchant; Associate Paper-work—Dr. Davan Wetton, Dr. Sweeting, Dr. Keighley; Associate Organ-work—Mr. Stanley Roper, Mr. G. D. Cunningham, Mr. Thalben Ball; Choir-Training Examination—Dr. Charlton Palmer and Dr. Davan Wetton.

Your Council desires to acknowledge its deep sense of indebtedness to Dr. F. G. Shinn, hon. treasurer, and to Dr. H. A. Harding, hon. secretary, for their able services rendered during the past year.

It also accords hearty thanks to the hon. auditors, Mr. Glanvill Hopkins and Mr. Yarrow, also to the professional auditors, Messrs. Pannell.

Your Council wishes to express its great appreciation of the highly efficient way in which Mr. Alan Shindler carries out his duties as registrar, and of his never-failing tact and courtesy.

The staff of the College merits the Council's warmest thanks and approval for its loyal and ready assistance on all occasions.

The adoption of the annual Report was carried on the proposal of Mr. Stanley Roper, seconded by Mr. Herbert Hodge.

Dr. Shinn (hon. treasurer) presented the annual Financial Statement, which was adopted; proposed by Mr. A. Dinsdale, seconded by Mr. A. G. Harland.

Mr. Stanley Roper: I have the greatest pleasure in proposing that we re-elect our excellent hon. treasurer, Dr. F. G. Shinn. We all know his value to the Council; he keeps us up to the mark in all matters of accuracy, and his services are of the greatest importance to us.

Dr. Henry G. Ley: I have the privilege of most heartily seconding Mr. Roper's resolution.

Carried unanimously.

Dr. H. W. Richards: I would like to suggest that Dr. Harding be asked if he will kindly continue to give us his invaluable services as hon. secretary. He has served the College for many years with extraordinary efficiency, and I feel sure that we could not possibly do better than re-elect him as our Secretary for as long as he will serve the College.

Dr. Sweeting seconded the resolution, which was carried with acclamation.

Dr. Harding: I come of age to-day, this being my twenty-first year of office. I feel very much honoured to receive this proof of your confidence and good will.

Dr. Shinn: I have much pleasure in proposing the re-election of the hon. auditors, Mr. Glanvill Hopkins and Mr. Reginald Yarrow, who have already served in that capacity, and I should like to couple with it a very hearty vote of thanks to them for their efficient audit of the accounts. I would also propose the re-election of the professional auditors, Messrs. Pannell, with sincere thanks for their services.

The resolution was seconded by Dr. Harding, and carried.

The President: Four Fellows were nominated by the members of the College for the two vacancies for London. The scrutineers, Mr. Reginald Yarrow and Mr. George Ryan, have delivered their report, and the votes recorded are:

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|---|---|---|
| H. E. Darke | ... | ... 569 |
| H. L. Balfour | ... | ... 494 |
| A. R. Saunders | ... | ... 78 |
| H. Weatherley | ... | ... 75 |

I therefore declare that Dr. H. E. Darke and Mr. H. L. Balfour were elected London members of the Council.

Four Fellows were also nominated for the two country vacancies. The scrutineers report that the votes recorded are :

| | | | |
|---|---|---|---|
| H. G. Ley ... | ... | ... | 496 |
| Alan Gray ... | ... | ... | 467 |
| A. C. Tysoe | ... | ... | 152 |
| J. W. Ivimey | ... | ... | 122 |

I declare that Dr. Henry G. Ley and Dr. Alan Gray were elected country members of the Council.

This brings the Annual General Meeting to an end, and we now proceed to the distribution of Diplomas.

DIPLOMA DISTRIBUTION

The presentation of Diplomas to successful candidates took place immediately after the Annual General Meeting on Saturday, July 21, 1928. The President, Dr. W. G. Alcock, M.V.O., presided.

Dr. HARDING opened the proceedings by making the following announcements :

For the Fellowship examination there were sixty-five candidates ; of these seven passed. For the Associateship there were a hundred and seventy-seven candidates, and forty-two passed. The Fellowship Lafontaine Prize was withheld ; the Turpin Prize was awarded to Mr. H. Stubington. The Associate Lafontaine Prize was won by Mr. H. W. King, and the Sawyer Prize by Mr. D. L. Hawkridge.

Dr. HARDING proceeded to say : The percentage of passes for the Fellowship was, as usual, very low—about 10 per cent. Now I have something cheerful to tell you, viz., that in the Choir-Training examination 50 per cent. passed. There were two candidates, and one was successful !

The President then gave the following address :

THE FUTURE OF THE ORGAN AND ITS PLAYERS

The development of the tonal scheme of the organ and its means of control has been so remarkable during recent years that it may be instructive to consider to what we organists are being led or driven. Though the founder of our College undoubtedly had in mind the Church organ and music suitable to it, and though our examinations were for so long bound by those limits, the introduction of modern organ music and of the transcription as Fellowship tests shows that we are alive to the wider requirements of our profession, and endeavour in some degree to keep abreast of them. The fact that the organ was for so long used for the presentation of serious musical thought alone, may be attributable to its long association with the Church. The invention of new tone-qualities and the means of employing them with the utmost facility have produced a new situation, which I think we should examine, drawing strongly marked distinction between the instrument as designed for the Church, the concert-hall, and the cinema. It need hardly be pointed out that the conditions and requirements in each case are very different, except that the Church organ is so often used for recitals *and* services. Even then, recital music will be kept within limits, in view of the ideals and associations of the building. The design of the Church organ should be so drawn up that anything savouring of a secular atmosphere is excluded. And here I hasten to add that all music loftily conceived and suitable to this class of organ may claim its right to be heard in a consecrated building. We possess a fine heritage of organ music to which worthy additions are frequently made by living composers. In the concert-hall we are in another atmosphere, though we need never lose touch with that innate dignity of the organ to which I referred in a former address—for the concert organ has as its foundation so much of the Church instrument that the addition of secular effects can never deceive us as to what is behind, even though gongs, side-drum, and other delights be found in the specification. After all, such aids to the imagination are comparatively seldom used, and there is plenty left through which we may uplift our hearers, should that be our aim. In the organ used in the cinema we are confronted with an entirely different problem. This instrument has established itself, whether it appeals to us all or no. To bring under the control of one player the wide range of effect attainable by a large number of instrumentalists is in itself a very urgent consideration. Its tonal scheme and complexity, however, demand a technical skill to which so far few have attained, and it may well be that the cultivation of this technique may be greatly developed in the near future. On hearing one of our great cinema players we may think that he has thrown over all allegiance to the organ as we have known it, and to be revelling in an orgy of sound which may certainly be described as new. It is therefore refreshing to find one of our leading cinema players acknowledging his debt to Sir Walter Parratt for having laid his foundations of technique so securely. From this we may and do infer that there are rules common to each style of playing. Proficient cinema organists can teach us more than we may be at first inclined to admit. Precision and quick perception are of all things essential to any organist's equipment, though they are not always in evidence. A favourite axiom of Sir Walter Parratt's was, ' The organist should be such a *ready* person.' Certainly no one can hope to excel as a cinema player unless he possess this quick perception and sparkling precision. Indeed, they are features of any good organ-playing, at least 75 per cent. of which I believe to lie in accurate sound duration. The instrument we usually find in the cinema has no doubt produced a technique of its own in the matter of registration, a competent knowledge of orchestration being essential, while its tonal scheme contains effects quite foreign to the organs used in church and concert-hall. Some time ago I heard an organ in a cinema the effect of which was so unsatisfactory that I was some time in realising that it must have been imported from a church ! Its diapasons sounded quite foreign to the place and the occasion, while there were none of those effects we associate with the film, and I must confess to having been most decidedly bored by the lack of variety and contrast. It was well played, and such effects as were obtainable were employed. I then began to wonder whether, if an instrument were designed which combined the best of every kind of organ, it might, if well controlled and in faithful description of the film, lead eventually to an art-form worthy of expansion. I believe such a field may be awaiting exploration, and we should be proud to be associated with so important a development. Too often one hears music which bears little or no relation to the film. I saw ' Ben Hur ' in a provincial cinema, and at the portrayal of the ' Last Supper ' the band gave as suitable music—' The Old 100th ' ! It was played excruciatingly upon a violin, a clarinet (nearly a semitone sharp), and a violoncello. There was also a pianoforte, but the pianist only increased the general misery of the whole business. It is no doubt the feebleness of so many films, with a succession of cowboys exceeding by many miles an hour the speed limit of a horse, eloping lovers, close-ups of the forbidden kiss, and so on, which makes anything like a connected musical setting impossible. It will be said that the public likes these things, and must be so catered for. Well, we live in an age in which a series of rapid and violent contrasts makes a strong appeal to the multitude, and this is not confined to the cinema. Do we not find it in music ? Sometimes a film is shown possessing features of high artistic merit. Think of the musical possibilities of that ' Arctic ' film and imagine Holst or Vaughan Williams giving us a musical setting for organ or orchestra, or both ! I believe something has already been attempted in this direction. But the masses need more and more musical education before such a development would pay, a consideration which, alas, outweighs any artistic reason. There is an aspect of the whole subject which is becoming more acute—I mean the matter of remuneration. We hear on all sides of the truly disgraceful pay of the average

Church organist, while the conditions of work are not always attractive. For instance, the other day I read this advertisement: 'Organist wanted, who would do occasional housework in vicarage, some gardening, and drive small Singer car, for country parish not far from London. Good organ. Anglicans.' That is from the *Church Times*, and, though no salary is mentioned, I will not give the name and address in case of an unseemly rush from this room to secure so desirable a post. We church organists are perhaps a little inclined to 'drive our small singers,' and if we do such work thoroughly, even in a country parish not far from London, there would be little time left for dusting the vicar's study or mowing his lawn. It is not every incumbent who shows much enthusiasm in the choice of suitable music, and there is a real danger of Church music falling on evil days. The common hymn and its tune seem to blind so many to the value of our really worthy music, and it is astounding that educated people can tolerate the drivel of some of the words and the utter worthlessness of many tunes. That, however, is a thorny path, and I will not pursue it further than to say that to the cultivated organist there is often enough to drive him *and* his small singers (and big ones, too) out of the Church. Can we wonder at organists transferring their skill to the cinema? The work there is even more clearly defined than in the attractive advertisement I have read to you. And I suppose the cinema player is sometimes, at least, allowed to choose his music. This does not always obtain in a Church appointment. I know of a case in which a musically ignorant vicar holds that his choice must be better than that of the organist because he (the vicar) is older! I have, of course, given quite exceptional cases (and much might be said on the other side), but the fact that they do exist is to be regretted. We have glanced at the conditions and remuneration of church and cinema appointments. So long as the church organist does not enjoy the security of tenure granted to the sexton, we must not wonder at his seeking secular posts. The signing of an agreement in such cases gives some security, and the hours of attendance are specified, while the remuneration is often a decided inducement. It is easier to endure discomfort if one is adequately paid. Cinema playing is highly specialised work, but however widely it may be developed (and I believe we are on the eve of much development), let us see to it that the various forms of organ-playing do not become involved. As I said just now, some affinity exists between church and concert organ, but the cinema variety is distinctly another affair. When we learn that an organ recital is to be relaid from a cinema, we must simply be prepared for something differing entirely from what we have hitherto understood the term 'organ recital' to mean. The conditions in each case are so sharply defined that you have only to imagine serious organ music played, however well, on a cinema organ, and (as I quoted just now) the usual cinema music played upon an organ designed for church use to realise this. Think of the atmosphere of a cinema (I refer to the artistic variety!), with its rapidly changing scene and medley of ideas, and compare it with the quiet listening of a recital audience, influenced by music of real artistic appeal. There is a consideration of high importance to which I have just alluded. I mean the necessity of keeping the various forms of organ-playing entirely separate. Each has its own sphere, and I cannot believe that there need be any interference. Our College was founded for one style, but that is no reason why its influence may not become widened, and if it happen that the ideals for which we have for so long fought be embraced by modern tendencies we shall, as an educational body, continue to flourish.

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The presentation of Diplomas then took place. The complete list of passes appeared in the August number, with the Reports of the examiners. After this, Mr. H. L. Balfour played upon the organ the following pieces from the January, 1928, syllabus:

FELLOWSHIP

Prelude and Fugue, C minor ... ... ... ... *J. S. Bach*
(Novello, Bk. 7, p. 64; Augener, p. 168; Peters, Vol. 2, No. 6)
Larghetto from Quintet, Op. 108 ... ... ... *Mozart*
Chorale Prelude, 'St. Mary' ... ... ... *Charles Wood*

ASSOCIATESHIP

Andante con moto, Sonata No. 5 ... ... ... *Mendelssohn*
First Movement, Sonata in C minor, No. 3, Op. 56 ... *Guilmant*

The PRESIDENT: We are honoured to-day by the presence of Sir Hugh Allen. His coming to the meeting is a great encouragement to us. I ask him to be kind enough to voice our thanks to Mr. Balfour for his excellent recital.

Sir HUGH ALLEN: I have been wondering what a judge would say if he were asked to describe to the criminal in the dock how he, the judge, would behave in the circumstances which had brought the criminal into his unfortunate position! I think he would probably find himself in extreme doubt. I can conceive of no more terrible ordeal than that which falls upon the various members of the Royal College of Organists who are asked to sit down at the organ and show the candidates, and other members of the College, how the playing should be done. It requires two qualities—one is courage and the other is skill. I know that Mr. Balfour has courage. I have known him quell disorder in the Albert Hall by using all the stops in that huge organ. It is not necessary for me to say that he has skill. You who have heard him know that for yourselves, and I am sure you wish to give your warmest thanks to Mr. Balfour for his splendid performance.

Dr. SWEETING: I am a very old friend of Mr. Balfour's. I met him first in this building as long ago as 1876, when we were both scholars in the same school of music. I do not envy Mr. Balfour his performance this afternoon, but I do envy him the skill with which he did it, and I should like to add my own and everybody's thanks to those which have been so admirably expressed by Sir Hugh Allen.

The vote of thanks was warmly accorded to Mr. Balfour, who in reply said:

I cannot let this occasion pass without expressing very sincere thanks to you for the generous applause you have given me, and to Sir Hugh Allen for his remarks, backed up by those of my old fellow-pupil. It has been a pleasure to play in this building again, and to be reminded of what took place in 1876. I have done my best, but with a fearfully trembling courage!

Dr. RICHARDS: I am sorry to have to dwell upon a little sad note after all our joyfulness this afternoon, but this is the last meeting at which Dr. Alcock will act as our President. It was a very happy choice of the Council to select Dr. Alcock as President of the Royal College of Organists. He has a wide knowledge of, and a long experience in, various spheres. It is, therefore, a delight to hear one of those instructive addresses from our President who knows what he is talking about, and who has a great knowledge of the instrument and of the organist's craft. He has acted as Chairman of these proceedings and of the Council, and by his tact and charming manner, by his management of difficult questions that sometimes arise, we have been able to do our work in the best possible way. The happiness and good working of the Council during the last two years (although Dr. Harding is always at the helm) have been due to the delightful manner of our President. I will ask you to show your appreciation by giving very hearty applause to Dr. Alcock for all his goodness of thought and action for the Royal College of Organists.

Dr. ALCOCK: I can only tell you that the sad note mentioned by Dr. Richards is echoed in my heart. I am very sorry that my term of office is coming to an end. I have always felt, from the time I was elected President, that it was the greatest honour ever conferred upon me, but I had no idea that I had been so successful, and your kind appreciation will add greatly to my happy memories of the presidency of the College. I thank Dr. Richards for his kind words and you for

the exceedingly warm manner in which you have accepted and re-echoed what he has said. I have one little pleasing piece of news to communicate to you—that I am to be succeeded by Dr. Bairstow, of York Minster.

THE CONVERSAZIONE

The success of this re-union as a social function was fully maintained. Many old friendships were renewed and fresh ones made. From so goodly a concourse of musicians could only come the 'voice of harmony' and the discourse of 'most eloquent music.'

A CHOIR-BOY'S RECORD

We have often given particulars of notable records of service achieved by veteran members of church choirs. Here is one of a different sort: Mr. Geoffrey Chandler, now eighteen years old, joined the Faversham Parish Church Choir ten years ago, during which period he has not missed a service, either week-day or Sunday. For several years he has been an excellent solo boy, so his attendance was not a mere casual turning-up. He has been presented with a gold watch as a mark of appreciation by clergy, choir, and congregation. He has now been transferred to the men's stalls, where we hope he will continue his record-breaking regularity.

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It is a pity that disputants in the plainsong *versus* Anglican chant should so often spoil their case by over-statement. In the *Church Times* of August 17 a clerical supporter of plainsong speaks contemptuously of 'stupid, unmusical, Anglican chants.' Surely the charge of being 'unmusical' is the last that can fairly be brought. In fact, the Anglican chant suffers from being *too* musical. Its pronounced melodic and rhythmic character and its attractive harmony are the very factors that make it less suitable than the simple and more elastic plainsong tones for the recitation of prose. It ought to be possible to prefer plainsong for chanting purposes, and at the same time to admit the charm of the best type of Anglican chant—'a box where sweets compacted lie,' if ever there was one. This *Church Times* correspondent ends his letter by saying that those who want Anglican chants should be honest, and use Tate and Brady with them. We suggest that he and other extremists should be honest and admit that it is possible to hear good Anglican chanting and bad plainsong chanting. But perhaps he hasn't heard either; we've heard both. We add that our own preference is for plainsong, very strongly. But that preference does not blind us to the merits of the Anglican chant *per se*, or to the admirable results that may be obtained from its intelligent use.

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The choirs of Chichester, Salisbury, and Winchester Cathedrals joined in a Festival service at Winchester Cathedral on July 27, about eighty singers taking part. There were four anthems—Vecchi's 'Alleluia,' Bach's 'Blessing, glory, and wisdom,' S. S. Wesley's 'Cast me not away,' and Balfour Gardiner's 'Thee, Lord, before the close of day.' The Magnificat and Nunc Dimittis were sung to a setting by Walford Davies. Dr. Prendergast conducted, his assistant, Miss Hilda Bird, accompanying; and voluntaries were played by Dr. W. G. Alcock, Dr. M. P. Conway, and the assistants of the three Cathedrals. The service was beautifully sung, and there was a large congregation.

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Mr. Charles Stott, the well-known Bradford organ recitalist, has been granted seven weeks' leave of absence from his Church post, during which he will open and give daily recitals on the new organ in the chapel of Viscountess Cowdray's residence at Aberdeen. He will also give occasional recitals on the new organ at Cowdray Memorial Hall, Aberdeen. Both instruments, by the way, are by Messrs. Binns. Mr. Stott will make a special feature of organ music by modern English writers.

Nearly a thousand singers took part in the first Diocesan Choral Festival at Leicester Cathedral on July 18. The anthems were Ley's arrangement of a 16th-century tune to the hymn 'Lo, round the Throne' and Parry's 'Jerusalem.' Descant and fauxbourdon were freely used in connection with the hymns, and with fine effect. Dr. Gordon Slater conducted. Mr. W. J. Bunney accompanied, and Mr. Percy Saunders played the voluntaries. Sir Hugh Allen gave an address.

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Under the auspices of the Suffolk Diocesan Church Music Committee eighteen choirs, numbering over three hundred singers, joined in a Festival Service at Southwold Parish Church on July 28. The Canticles were sung to Goss in A, and the Anthem was Ouseley's 'From the rising of the sun.' A large congregation was present, and the service was finely sung. The Rev. A. H. Stevens conducted, and Mr. Percy Hallam was at the organ.

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The choir of Shillingstone (Dorset) Parish Church gave a concert at Milton Abbey on August 9, with an excellent programme that included excerpts from Silas's Mass in C and Mendelssohn's 'Hymn of Praise,' Noble's Magnificat and Nunc Dimittis in B minor, and a Tchaikovsky Motet. Miss Elsie Suddaby sang songs by Bach, Corner, and Bairstow. Mr. Alexander Popham conducted, and also played organ solos.

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Mr. Ronald Dussek has been appointed to succeed Dr. Heathcote Statham at St. Mary's Parish Church, Southampton. Mr. Dussek—who is, we believe, a descendant of the composer—was a choir-boy at St. Peter's, Eaton Square, under the late Dr. Huntley, and has been organist at Epsom Parish Church since 1923.

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Messrs. Rushworth & Dreaper have rebuilt the organ in St. Mark's Church, Tunbridge Wells. The instrument is now a three-manual of thirty stops and twenty-three pistons. Dr. W. H. Harris gave the opening recital.

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Mr. H. L. Balfour will give an organ recital at St. Luke's, West Holloway, on September 27, at 7.45.

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RECITALS

Mr. G. W. Harris Sellick, Middleton Parish Church—Grand Chœur in D, *Guilmant;* Introduction and Fugato, *Herbert Brewer;* Concerto No. 5, *Handel;* Choral No. 3, *Franck;* Bridal March and Finale, *Parry.*

Dr. J. C. Bradshaw, Christchurch Cathedral, N.Z.—Sonata No. 6, *Mendelssohn;* Solemn Prelude, 'Sursum Corda,' *Elgar;* Rêverie on 'University,' *Harvey Grace;* 'O Filii et Filiæ,' with Variations, *John E. West.*

Mr. P. P. Dickinson, Wesleyan Methodist Church, Frizinghall—Chorale Preludes, *Bach* and *Brahms;* Scherzo and Passacaglia, *Rheinberger;* Scherzo *Claussmann;* Toccata, Adagio, and Fugue in C, *Bach.*

Mr. George Dawes, Fletching Parish Church—Chorale Prelude on 'Eventide,' *Parry;* 'St. Anne' Fugue, *Bach;* 'Chant Pastoral,' *Dubois.*

Dr. Charles F. Waters, St. Mary-le-Bow—First movement (Trio-Sonata in E flat), *Bach;* First and Second movements (Sonata No. 8), *Rheinberger;* Rhapsody in C, *Heathcote D. Statham;* Two Preludes on 'Westminster,' *C. F. Waters.*

Dr. Chastey Hector, Brighton Parish Church—Prelude and Fugue in A minor, *Bach;* Selection from 'Parsifal'; Intermezzo and Scherzoso (Sonata No. 8), *Rheinberger.*

Mr. J. Spencer, St. Mark's, Leeds—A *Bach* programme: Prelude and Fugue in G; Passacaglia and Fugue; Four Chorale Preludes.

Mr. Gatty Sellars, United Methodist Church, Barnsley —Sonata in F, *Mendelssohn*; Fountain Reverie, *Fletcher*; Toccata and Fugue in D minor, *Bach*.

Mr. John Tomlinson, Middleton Parish Church—A *Bach* programme: Sonata in E flat; Toccata and Fugue in D minor; Fugue in B minor; Prelude on 'Nun freut euch lieben Christen g'mein.'

Mr. Allan Fortune, Ingrow Parish Church—Prelude (Sonata No. 1), *Mendelssohn*; Prelude and Fugue in D, *Bach*; Prelude on a Theme by Tallis, *Darke*; Concert Variations in E minor, *Bonnet*.

Mr. F. Vernon Curtis, St. Matthew's, Denmark Hill—Toccata 'Dorico,' *Bash*; Pilgrims' March (Symphony No. 4), *Mendelssohn*; Prelude and Fugue in C minor, *Healey Willan*.

APPOINTMENTS

Dr. William A. Hall, choirmaster and organist, Parish Church, Newark-on-Trent.

Mr. J. E. Pearson, organist, Upperton Congregational Church, Eastbourne.

Mr. George F. Austen, choirmaster and organist, The Pro-Cathedral, Calgary, Alberta, Canada.

# Letters to the Editor

## THE SOCIETY OF AUTHORS

SIR,—The Society of Authors have addressed an extraordinary circular letter to the leading music-publishing houses of London, which, while it is ostensibly an effort on their part to have full justice done to composers, is in effect one more endeavour to teach music publishers their business and to create discord between them and their composers.

Within the last few weeks the Society of Authors addressed a letter to *The Times* complaining that the British Government had taken no steps whatever to have British authors properly represented at the recent International Copyright Convention at Rome. We supported their protest in *The Times* because it seemed to us ridiculous that the guardians of copyright, literary or musical, should be in opposite camps and should not be helping one another. The time has come, however, when it is better to be perfectly frank with the Society of Authors. To begin with, their protest was a very belated one, taking place some weeks after the conclusion of the Rome Conference. It has been common talk during the last two or three years in the various leading European capitals that Great Britain has been conspicuously absent from the many International Conferences that have been held for the better protection and preservation of artistic copyright. At the Preliminary Meeting held at Rome in the spring not a single representative attended from the Society of Authors. The Society of Authors have only themselves to thank for the recent Government neglect. With the powerful literary names they command, they could compel Government attention. Their members write in many cases for the press, and occupy, consequently, much the same position as those bodies who possess votes sufficient to determine elections. Composers have no such advantage, consequently governments totally ignore the claims of musical copyright.

It is perfectly true that during the most important week of the Rome Convention the Government called our leading delegate up to Geneva for other business. Also, Mr. Williams, answering recent questions in the House of Commons, stated that he had had no complaints as to anybody being dissatisfied with our representative at Rome. Evidently Mr. Williams does not read *The Times*.

What we are leading up to, however, is the following. If the Society of Authors claim to be the indispensable guardians of the rights of composers, why are they taking no steps to remedy the abuse of his copyright which the composer labours under? It is hardly an exaggeration to say that the compulsory license system coupled with the compulsory scale of royalties governing the mechanical reproduction of music, have gone as near as possible to destroy copyright in music altogether. So far from making any protest on behalf of composers, the Society of Authors have completely ignored this wholesale confiscation of artistic property.

At the recent Board of Trade Inquiry held to inquire as to the justice of increasing the rate of royalty payable on mechanical records, the Society of Authors actually entered the lists against the composers and music publishers. Fortunately, some of their more enlightened members intervened at the last moment, and the Counsel who was briefed by the Society of Authors apologised for his appearance and retired from the Inquiry.

The increased royalties awarded by the Board of Trade to composers are a positive travesty of justice. What the Board of Trade have quite lost sight of is that the original conditions laid down by the shockingly drafted Copyright Act of 1911 are an absolute confiscation of the composer's right to a free market in the exploitation of his invention.

It sounds very plausible to state that in some cases the Board of Trade have increased the royalties to be paid by mechanical instrument manufacturers as much as 50 per cent., and in other cases as much as 25 per cent. These figures, however, ignore the essential question as to how far the original royalties stipulated to be paid by the Act can pretend to any semblance of fairness.

For instance, a popular melody in printed form published at two shillings provides the composer with a royalty of not less than 15 per cent. on the marked price. The same composition on one side of a three-shilling gramophone disc provides the composer, the author, and the publisher with one penny between them. The additional remuneration of 25 per cent. graciously awarded by the Board of Trade still leaves the royalty remuneration per work at a fraction over one penny to be shared between three owners.

Another perfectly monstrous thing is that the composer and the music publisher are permitted no control as to the price at which records of their works shall be issued to the public. The result is that sixpenny discs are springing up in every direction, and the farcical amount of royalty payable on them effectually stops the slightly bigger royalty that they would obtain on the more expensive discs. We wonder what Mr. Bernard Shaw or other distinguished authors would say if a Copyright Act took from them the power of deciding at what price they would publish their new works, and, under certain circumstances, compelled them to publish sixpenny editions. Have the Society of Authors ever given any attention to this problem?

When, previously to the Copyright Act of 1911, valuable musical copyrights were pirated and sold on the streets for one penny a copy, it cost music publishers months of work and thousands of pounds before the House of Commons could be made to understand that composers were the victims of sheer robbery. What steps did the Society of Authors take to help us in our struggle? It was only when an extra daring pirate issued a penny edition of Lord Balfour's famous 'Shilling Treatise on Fair Trade' that a few big publishers woke up, and inquired from us on the telephone how they could deal with the matter. We were unable to enlighten them, neither apparently could the Society of Authors.

By the efforts of the music publishers, a Sociêty has been created in this country for the collection of what are known as *petits droits*, small sums payable whenever a composer's work is publicly performed. Similar societies exist all through Europe. During the last three years our Performing Right Society have distributed considerably over £50,000 to authors and composers in connection with these fees. It would be interesting to know what similar fees, if any, have been obtained for composers by the Society of Authors. The sale of sheet music is being gradually annihilated by the enormous increase in popularity of mechanical music, and each succeeding invention in this direction takes a further toll of the reward due to the composer

for the creation of his brains. We again ask, have the Society of Authors, who pose as the sole guardians of artistic property, taken any steps to inquire into this system of legalised robbery, or is the whole of their energy devoted to sending out foolish circular letters to music publishers, who, so far, are the only body who have put up a fight for the protection of musical copyright?—Yours, &c., CHAPPELL & CO., LTD.

## THE ETHICS OF BORROWING

SIR,—On further consideration of the matter, I have arranged, with the concurrence of my publishers, that no further copies of my book, 'Music: Classical, Romantic, and Modern,' will be available. With regard to any statements of mine, in earlier correspondence, of which Mr. Scholes complains, I am quite willing to withdraw them; and express regret for having given him quite unintentional offence. I still feel, however, that his original censures of myself exceeded what was justified.—Yours, &c., A. EAGLEFIELD HULL.

*August* 25, 1928.

[We think Dr. Hull's letter will satisfy even his most severe critics. The withdrawal of his book, and his unreserved apology to Mr. Scholes, enable us to close the discussion with the hope that the unhappy affair will soon be forgotten.—EDITOR.]

## FRIESLAND'S FOLK-DANCE

SIR,—It is often said that the people of the Dutch province of Friesland, even more than their cousins in the German province of East Friesland, are related in manner, customs, and language to the English. In one respect they certainly suggest the people of that Merry England which our folk-lorists are working to revive; they are very fond of song and dance. Their songs and dances, however, do not rest on any long tradition, and the seeker for old folk-songs would be hard put to it with nowhere to work on but this province. Their folk-song is that of the people of to-day, and it is most of it borrowed from their neighbours, while they have one dance, and one dance only, that is peculiar to the province. The most popular song in Friesland to-day is 'Home, sweet home,' in a version in their own language (they deny that it is a dialect, and assert that it is one of the oldest and purest languages in existence), written by the politician-poet Piet Jelles Troelstra. After it comes the 'Frisian National Song,' a jolly good tune that sounds as if it dated from the middle of last century, with 'Summer Morn' and the dance tune 'Skotse Trije,' or 'Scottish Three.'

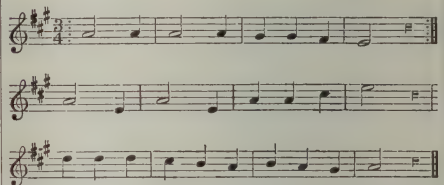
Whether this dance actually came from Scotland is a matter for experts to debate. It exists in two versions, neither of which shows any particularly Scottish characteristics. And to-day it is rarely or never danced or sung alone, but always combined with one or two other dances or songs. In the revival which placed it on a firm and apparently permanent basis, the prime mover was a local alderman of literary and dramatic tastes, Mr. G. L. van der Zwaag, who nearly twenty years ago wrote a local play for an *al fresco* festival. It was one of the first of many of such plays in which the old custom of the small trade guilds combining for dances is put into practice. Van der Zwaag revived the ancient local dress which had almost disappeared, and introduced into his operetta the only trade dance which could be verified as an actual traditional one. This was the Shoemakers' Dance, which is almost invariably combined, as an intermezzo, with the 'Skotse Trije.' Mr. Y. C. Schuitmaker, who is the leading authority on the subject to-day, tells me that this method of combining the two dances is a very ancient one, and that in all probability these two dances were combined when the tradition first came into being. At any rate, as he and his party dance them the result is in perfect rhythm. To the Shoemaker's Dance a verse is sung:

'Sa stek ik de pluk (*or* els) der yn, sjuch!
Sa helge ik de piktread er troch.
Sa slaan ik de saal der op fest.
Sa docht de skûnmakker tige (*or* altyd) zyn best!'

which may be interpreted:

'So I push the awl right through, see!
So I pull the thread right through.
So I hammer the sole on fast.
So does the shoemaker always his best
(*or* his very best).'

Simple as the words are, they are complex compared with the melody:



Some attempts are being made by Mr. Schuitmaker and others to find the originals of dances connected with other trades, and, in default of these, dances for milkmaids and farmers, for mowers by hand and machine, for watermen and harvesters, &c., are being invented to old tunes from other parts of Holland or even from abroad.

The Frisian people are intensely patriotic, being equally proud of their race and of their Netherlands nationality. At the close of the 'Skotse Trije,' therefore, it is customary to sing the Dutch Royal Anthem, the 'Wilhelmuslied,' and if the dance is to be repeated this will on the first occasion be replaced by 'Friesland,' their local National Anthem. This to some extent takes the place of the Dutch 'Wien Nêerlandsch bloed,' but anything of a political character in the feeling of either is entirely excluded. Autonomism, such as one finds in some of the outer provinces of other countries, is, I am told, entirely unknown among the Frisians, each district being thoroughly loyal to the country to which it is attached—that is to Holland or to Germany.—Yours, &c., HERBERT ANTCLIFFE.

Van Merlenstraat 73,
The Hague.

## THE LARYNX AGAIN

SIR,—The letter of your correspondent, Mrs. E. Aubrey, and the general controversy as the result, urges me to subscribe to the many replies, as I feel wholly at variance with Mrs. Aubrey's ideas.

Singing, as we know, has been subject to more experiment than any other branch of music. There have always been the faddists; those who see nothing but things physical, and, almost as dangerous, those who aim at the purely psychological, instead of both seeking a rational balance. Whether the larynx rises or falls during the singing action matters little here; suffice it to say that its natural balance is governed by the laws of pitch and co-ordination, and it is a very dangerous subject to go astray on in the pages of such an important vehicle as the *Musical Times*.

The position of the larynx during singing is a result, not a cause; it is the result of conditions demanded by Nature. It is involuntary in its action, and is dependent upon the singer's obedience to natural law.

We sing to create images of beauty, and beauty is spirit, emotion, love. The mind gives it form in

expression, and is made communicable to the listener by aid of the voice. Without the spiritual and mental attributes, therefore, voice would be nothing but soulless sound.

If we have perfect alignment of the body, or, in other words, physical balance, we can have natural and automatic breath action. If we have perfect freedom of all parts above the larynx, mostly of the jaw, there will be no throat interference. If we can add to the foregoing perfect diction, there will be no necessity for direct manipulation of any of our unsuspecting anatomy.

With the above perfect balance, the body will become a perfect channel for the manifestation of beauty and intelligence.

The teacher should know position and action in singing, and be thoroughly conversant with the anatomy of the vocal organs, but to localise on any of the parts, most of all the larynx, is to court disaster. The tongue, larynx, palate, lips, diaphragm, &c., are a singer's stock-in-trade, and require no direct manipulation. All physical faults have a mental origin. Localised tone-production will always be hollow and mechanical.

The worst fault of the singer is to be self-conscious. Why make him more so ?—Yours, &c.,

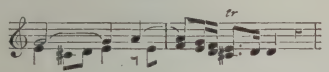
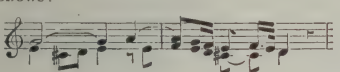
Winnipeg. STANLEY HOBAN.

## 'TOO MUCH DOMINANT SEVENTH'

SIR, — On p. 698 of your August issue, your contributor 'Feste' mentions the lamentable tendency of organists to interpolate unauthorised sevenths.

A notable instance where this occurs with painful frequency is in the fifth chord of Barnby's well-known single chant in E flat, now so intimately associated with the Nunc Dimittis, an interpolation which entirely alters the character of the chant.

But it is not parish church organists *only* who are guilty of the crime. In the Cathedral town in which I live, a funeral service was held in the Cathedral a year or two ago for a local notability, when the Cathedral organist himself added this seventh in every verse of that Canticle, and also in the Gloria.

But I can tell of something even worse. In the same Cathedral a memorial service was held, the same musician playing Handel's Dead March in 'Saul,' the second part of which is, as we all know, a phrase of four bars commencing in the key of G and ending in the key of D minor, as follows :

Will it be believed that this same organist played it as follows :

When this astounding alteration first came, I thought it must be an accidental slip ; but no !—the four bars are repeated further on, and again this phrase (in itself so eminently Handelian) was transmogrified into mawkish sentiment by the same alteration.

If Cathedral organists do such things, what can we expect elsewhere ?

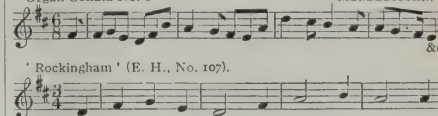
I dislike writing anonymously, but as in this case to do otherwise would mean a personal allusion I ask to be allowed to sign myself,—Yours, &c.,

'NEMO.'

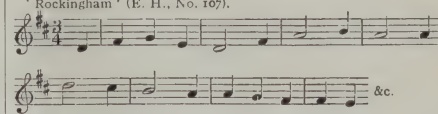
## MENDELSSOHN AND THE HYMN-TUNE

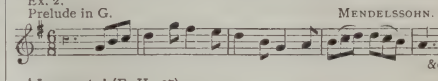
SIR,—In the *Musical Times* for May, 1923, you published an article showing 'quotations' of hymn-tunes—German chorales, I think—in Handel's 'Hallelujah.' But I don't remember ever having seen the extraordinary parallels between two English hymn-tunes and two themes from the organ works of Mendelssohn quoted anywhere. One is fully aware, of course, of the fascination the Chorale had for Mendelssohn, remembering the C minor Trio, the E minor Pianoforte Fugue, and all the Organ Sonatas except No. 4. But these two examples :

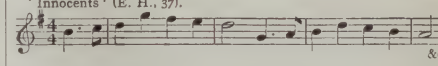
Ex. 1.
Organ Sonata No. 6 MENDELSSOHN.




'Rockingham' (E. H., No. 107).




Ex. 2.
Prelude in G. MENDELSSOHN.

'Innocents' (E. H., 37).




seem to indicate memories of his English visits cropping out unconsciously.—Yours, &c.,

St. John's College, Brisbane, Queensland, Australia. ROY HEAD.

## HANDEL AND HIS 'BORROWINGS'

SIR,—I gather from your review of Cecil Gray's 'History of Music' that he, in common with other eminent writers on music (such as Eaglefield Hull in 'Music : Classical, Romantic, and Modern') takes for granted the truths of the accusation against Handel that he 'borrowed' freely from other composers' music. Yet in 1908 Mr. P. Robinson, in his 'Handel and his Orbit,' conclusively (to my mind) disproved these accusations. The only writer that I have discovered to take any serious notice of Mr. Robinson's book is Dr. Ernest Walker in the second edition of his 'History of Music in England,' who refers to 'P. Robinson's very scholarly and also entertaining "Handel and his Orbit" (1908), where is adduced a large mass of evidence, some of it very weighty, that tends to prove that the supposed works of Erba, Stradella, and Urio, are really compositions of Handel's own, dating from his Italian period. The matter cannot be said to be settled ; but these researches have made it impossible, I think, to uphold any longer with confidence the traditional view which I formerly accepted.' Yet these statements continue to be made just as if Mr. Robinson's book had never been written. Even supposing that his arguments and facts are not held to be quite conclusive, yet it seems to be overlooked that there is far less difficulty involved in accepting them than is implied by the acceptance of the traditional view. In the latter case, has any satisfactory answer ever been found to the following questions : Why should Handel have 'borrowed' thus ? Did he ever show a lack of invention (though of course he often used material of his own over again, just as Bach and others have done) ? What is there in what we know of his life which could justify us in ascribing to him such an unscrupulous action ? How could he expect to escape, and how did he escape, detection during his lifetime ? Has anybody ever discovered any difference of style between these 'borrowed' portions and his own genuine compositions ? In the new 'Grove,' in the article on Handel, the usual accusations are made, and on the other side it is stated that Mr. Robinson's main contention 'can only receive bare mention here.'

I submit that writers on music have no justification for continuing to make these accusations against

Handel, just as if Mr. Robinson's book had never been written. If they consider that the arguments of the latter are not conclusive, I submit that they are morally bound to give their reasons for taking this view.—Yours, &c.,

E. J. P. Wyatt.

Rustington,
Littlehampton.

## LONDON COLLEGE OF MUSIC

Sir,—I have read with interest and some anxiety your articles and correspondence dealing with 'bogus' colleges and diplomas, and especially your article on the 'Reconstitution of the I.S.M.' and its probable action with regard to these colleges, and Mr. Eames's letter. From these it would appear that anyone who holds a diploma from any of these colleges is incapable of being recognised as a musician, because the college has no public responsibility. Yet, surely, even if it should be regarded merely as a business proposition, it has as much public responsibility as any other good business house, *i.e.*, the responsibility of supplying reliable goods. Should this, however, be questioned, there is still the matter of the demand of the public, and the public usually demands its money's worth in a business transaction. It would not *continue* to pay higher fees than the tuition given was worth.

I would like to put before you my own case, and the cause of my anxiety. There are doubtless others in the same position. I have been a pupil at the London College of Music for five and a half years. During the whole of that time I have had no reason to complain of inattention or lack of progress through any fault of my master. He is an F.R.C.O. and a music-lover, and he will not accept anything in the way of slackness, or work which does not make *real* music. I feel that I owe the College a debt of gratitude, and I have sought to express this feeling by sitting for its A.Mus.L.C.M. diploma. If I have been successful in the examination, am I to suffer musical ostracism because I am entitled to use those letters, even though I *may* compose some quite worthy music later on? (That is the end for which I am working.)

Moreover, is it really a good thing to 'knock nails into the coffin of these bogus colleges'? In my own case, the London College was the only college by means of which I could ever hope to get a foot on the musical ladder. I began to learn to play the pianoforte when I was five. I had had scarcely nine months' tuition when my parents moved to another town and my music lessons were not resumed. I continued to teach myself until I was twenty-one. I was very eager to learn and to compose. No opportunity presented itself, however, until I saw, simultaneously, advertisements of Trinity College and the London College. I wrote to both for prospectuses. The fees at Trinity College were £3 3*s.* for twelve lessons. I was earning 25*s.* per week, 20*s.* of which I paid away for food and lodging, so naturally I could not afford to take even *one* subject there. The London College was willing to teach the Rudiments at 12*s.* 6*d.* for twelve lessons, and Harmony at 15*s.* for twelve lessons, so I started with the Harmony course. Do you not think the College is doing good by making it possible for people like myself to have an opportunity of studying music and expressing themselves in it, the medium which they love and have chosen? Until I wrote to Trinity College (when I was twenty-one) I had no knowledge of the existence of music scholarships for older students. When I did learn of them, I felt my knowledge was insufficient to enable me to sit for any of them, and when I had learned more, I was too old, so the London College has been the only way. During the time I have been learning, I have been working as a shorthand-typist, though I have longed to make music my profession, and have worked hard to be able to do so, and now it seems that, whatever music I write in future will be condemned unheard because I am connected with this 'bogus' College—the only one which was able to give me the opportunity I sought. It would be distinctly ungrateful if I denied my connection with the College, would it not?

I may say that it is only my *musical* education which was neglected. I went to a secondary school and was successful in the Cambridge Senior Local Examination, so that the other conditions laid down by the I.S.M. would appear to be fulfilled.

I should be very much obliged if you would let me have your views on such a case as mine, and perhaps Mr. Eames might be kind enough to comment on it.—Yours, &c.,

G. E. C.

[We have never commented unfavourably on the *teaching* at the L.C.M. On the contrary, we have expressed the view that the College is doing good work by catering for the needs of students such as G. E. C. The case against the diploma side of the L.C.M.'s activities has been stated so often that we cannot repeat it.—Editor.]

## THE COMPLETION OF THE 'UNFINISHED' SYMPHONY

Sir,—It is commonly assumed that Schubert abandoned the B minor Symphony because he could not, at the moment, 'get on' with the Scherzo; and that any attempt to do what Schubert apparently left undone must wrestle, in the first place, with the problem of finishing the Scherzo on the lines clearly indicated in the composer's abruptly terminating manuscript. A re-examination of the embryo Scherzo, however, leads me to a very different conclusion, and as Schubert's complete text is now generally available, in the 'Philharmonica' edition, my conclusion may possibly be of more than academic interest.

Before we look at the Scherzo at all, I would emphasise the extraordinary capacity which Schubert had acquired, by 1822, of brilliant improvisation with the orchestra. The first two movements of the Symphony illustrate this point so plainly that I need not quote particular instances. If, then, we find Schubert omitting to carry an initial impulse to its logical, or, rather (in his case), to its poetical, conclusion, our first thought will be, not that he was unable but that he was unwilling to do so; unwilling because his unerring sense of what we may call right context told him in time that the Scherzo, conceived as we know it, was doomed from the very start to be an unfit companion for the first two movements—an odd number, shall we not say, incapable of the larger synthesis which a symphony requires.

And a critical glance at Schubert's unfinished sketch appears to me to confirm this point of view. The Scherzo proper is unworthy of the mysterious and romantic glow which pervades the first movement. The thematic treatment, for example, is mechanical, lacking the inspired unexpectedness of Schubert's true invention. Further, the tune of the Trio is extremely commonplace. Schubert's childlike simplicity sometimes fails to distinguish between the common and the universal, and it failed here for the moment. But—and this is my main point—only for the moment. He had only to write the tune out and look at it, to see that it simply wouldn't do. Then, perhaps, one critical turn suggested another. He decided that the whole Scherzo was a misfit, and resolved to wait until a new and more felicitous conception came to his mind; failing which, he must abandon the Symphony to its two-movement fate.

On general and on particular grounds, then, it may be argued that Schubert discarded the Scherzo, of which alone we possess, literally, any inkling. But I am tempted to speculate further.

May not Schubert, on discovering the difficulty of composing any adequate sequel to the two movements already written, have concluded that they were best left to themselves? Beethoven's last Pianoforte

Sonata (dated January 13 of the same year) had struck a similar balance, of a quick paired with a slow movement. - Also, the world in general, which has apparently no hesitation in placing this Symphony in the first rank, if not absolutely first, does not seem to be much troubled by the canonical incompleteness of the work. And the world is usually right in such matters, in the long run. At any rate, let us not forget the inverted commas in speaking (or writing) of the 'Unfinished' Symphony.—Yours, &c.,

A. E. F. DICKINSON.

## CECIL GRAY'S 'HISTORY OF MUSIC'

SIR,—Permit me to reply briefly to one or two statements made in the course of the review of my 'History of Music' which appeared in your pages last month. Your reviewer refers to what he calls a slip on my part in calling the E to E scale (on the white keys of the pianoforte) the Dorian mode. In reality there is no slip at all, for I am referring to the Greek Dorian, which most writers on Greek music identify with the E to E mode, as I should have thought was made sufficiently clear by the context. On the other hand a real slip has certainly been made by the reviewer himself when he quotes me as saying that I find the musical counterpart of Schubert in Bellini, and that Schubert was consumptive. I do not pretend to be an authority on the life of Schubert, but I should be surprised to learn that he was consumptive; I certainly cannot remember ever having seen it said in any life of Schubert with which I am acquainted. Your reviewer must surely be thinking of his abnormal consumption of beer! However that may be, the point is that nowhere in my book do I say anything of the kind; neither do I anywhere make what seems to me to be a singularly idiotic comparison between Schubert and Bellini.

As for the inconsistency, 'so vital as to undermine the whole principle on which Mr. Gray claims to work,' your reviewer has evidently not read carefully enough the passages on which his accusation is ostensibly based. It is, of course, always easy to find inconsistency in two statements which are forcibly wrenched from their contexts and placed side by side. But even so, when I condemn the habit 'of regarding a whole school or period as leading up to one or two outstanding figures, in whom all the virtues and qualities of their predecessors are presumed to be contained,' and then write two hundred pages later that 'Wagner *seems* to suck the strength and vitality from the art of all his predecessors like a vampire,' &c., there is no inconsistency, for the simple reason that this momentary 'pre-occupation with questions of formal and idiomatic evolution' on my part does not have the dire result of leading me to regard the whole of the music of the 19th century as leading up to Wagner. The word 'seems' is all-important. If anything, indeed, I am inclined to think that I have perhaps unduly minimised Wagner, but I have certainly not exalted him into a figure 'in whom all the virtues and qualities of his predecessors are contained.' In fact, your reviewer has completely misunderstood me here, and seems to think that I say exactly the opposite of what I actually say when the whole context is taken into consideration. Thanking you, in conclusion, for an otherwise very fair, and on the whole favourable criticism of my book,—Yours, &c.,

3, Hillsleigh Road,
Campden Hill, W.8.

CECIL GRAY.

[We plead guilty to error in regard to Mr. Gray's first two points. We ought to have remembered that the Greek nomenclature of the modes was different from that commonly used to-day. The mistake concerning Schubert and Bellini looks complicated, but is easily explained. We intended to write: 'The musical counterpart of *Keats* [not Schubert] he finds rather in Bellini.' The alteration of that one name removes the implication that Mr. Gray includes Schubert among the consumptives, and also does away with the absurd parallel between Schubert and Bellini.

Mr. Gray's third point concerns opinion rather than fact, and we see no reason to withdraw our charge of inconsistency. The passage we quoted was only one of several that struck us as being departures from his own principle. Here are two:

> 'Finally, all these various tendencies and artistic manifestations which we have been considering in this chapter and in the last—in other words, the whole of the music of the 17th century—are carried to their logical conclusion and highest point of perfection by two great German masters, Johann Sebastian Bach and George Frederick Handel' (p. 152).

And concerning Josquin des Près:

> 'In his work we find united all the finest qualities that are to be found separately in the work of his predecessors: the intellectual power of Okeghem, the sonority and expressiveness of Obrecht, the austerity of Agricola, the mystical grandeur of Isaac, together with an added mastery which raises his work to a height of perfection never before and seldom since attained' (p. 65).

If these passages (others might be added) do not conform to the habit, condemned by Mr. Gray, of 'regarding a whole school or period as leading up to one or two important figures in whom all the virtues and qualities of their predecessors are presumed to be contained,' we do not understand plain English.

After all, however, we do not blame Mr. Gray for apparent inconsistency. It is clear that the reaction against the historical method of the writers of a generation ago has gone too far. They were right, on the whole, in 'regarding a whole school or period, &c.'; but they were wrong in letting the principle blind them to the importance of the lesser men as individuals, rather than as mere predecessors or satellites.—EDITOR.]

## 'TURKOMAN MUSIC'

SIR,—My friend Mr. S. W. Pring, whose translations from the Russian are well known, has called my attention to a letter *re* the above in your last issue.

The work on 'Turkoman Music' is in Russian, as your correspondent has stated, and it is also true that few Britishers are conversant with that language. Indeed, had it not been for an appreciative inscription which headed a presentation copy sent me by Prof. Belaiev, I would myself have been quite ignorant of the compliment referred to. However, Mr. Pring tells me that he has now translated this work into English, and only awaits a publisher.

As for my work 'The Organ of the Ancients from Eastern Sources: Hebrew, Syriac, and Arabic,' I fully realise that an explanation is due. This work was accepted for publication early in 1926, but at the eleventh hour, for purely personal reasons, I withdrew it. I have now decided, however, to place it in the publishers' hands at an early date. In the meantime I beg to offer my sincere regrets to 'Orientalist' and any others who may have been inconvenienced by my action, as well as my apology to Canon Galpin, who knew the nature of the work in question, and made so kindly a reference to it in 'Grove.'—Yours, &c.,

2, Blythswood Drive,
Glasgow, C.4.

HENRY GEORGE FARMER.

## THE TORONTO MUS. BAC.

SIR,—I see that Dr. C. W. Pearce, in his list of organists who have held their positions for long periods (July *Musical Times*), places the Toronto Mus. Bac. after one or two names! May I ask how long this has been a *recognised* distinction? Surely a committee was formed about thirty-five years ago (in the words of the late Sir John Stainer) to 'protest against, and to call the attention of the Government to,

the action of the University of Trinity College, Toronto, in giving degrees in Music *in absentiâ* through an agency set up in this country'; and the Union of Graduates in Music was formed in 1893 (again in Dr. Stainer's words) 'that . . . British musical graduates . . . might combine together in order to make a firm stand against the constantly increasing endeavours to undermine the value of . . . degrees by bringing into circulation others not of the mint or coinage of our realm.'

Dr. Pearce was the first hon. treasurer of that Union of Graduates in Music; and now, thirty-five years later, he includes the Toronto Mus. Bac. in this list, side by side, as it were, with degrees from Oxford, Cambridge, &c., as if it were *quite equal* to the latter degrees! Considering the work and expense entailed in gaining a *genuine* British degree in music, it is not fair in *any way* to recognise colonial or American degrees, obtained 'through the post'!—Yours, &c.,

St. Andrew's Parish Church, Buckland, Dover. T. H. Hill.

## A PROGRAMME WANTED

Sir,—Here is the programme of Mr. Lemare's recital on February 17, 1910, on the tiny four-manual organ in Trinity College, at which I was present.

Even now I entertain the most pleasant recollections of this recital, and of the masterly way in which this small 'four-decker' was handled by Mr. Lemare.—Yours, &c.,

Hickey's Chapel, Richmond. E. J. White.

Toccata and Fugue, D minor, Bach: Idyll, Bambridge; Rondo Capriccio, E H. Lemare; Sonata No. 6, Mendelssohn; Canzona della Sera, D'Evry; *a*. Soutenir (Study on one note); *b*. Scherzo from Organ Symphony in D minor, Op. 5, E H. Lemare; Improvisation on a theme selected by one of the audience; Fantasia, F minor, Mozart.

## MEMORISING CHORAL WORKS

Sir,—Anyone who has ever conducted a choral society will, I imagine, agree with your correspondent's plea for the memorisation of music. Every such conductor, if he has only for a few bars succeeded in getting the full attention of his choir, knows the difference in 'grip' and vitality that memorisation would make.

(I must confess I had never realised before that the time spent in rehearsal, in proportion to that spent in performance, was so great, but I do not doubt for a moment that Mr. Scovell's statistics are correct.)

My experience has been that in a choir of mixed voices it is not very hard to get the ladies to memorise their music, but is is almost impossible to persuade the men to do so. Is this because men are less capable than women? Assuredly not! (You and I, Sir, would be traitors if we admitted such a thing.)

The real reason in a great number of cases is, I think, this: In most choral societies a very large number of the men are recruited from church choirs—many of them were, perhaps, trebles in church choirs. They have grown up, musically, without having a conductor to watch, and have gradually formed the habit of looking down at their music, even when they know it well, always relying on the organ to set the tempo and give the leads.

When they join a choral society they still read the music as it goes along. They do not look ahead or up; and if after much persuasion they give one eye to the conductor, that is all they can do.

Is there any remedy? In some cases it is impossible to break through the habit of years; but on the whole it is possible to teach a choir to memorise if the conductor, *from the very first rehearsal*, will teach his singers—(*a*) to read a bar or so; (*b*) to look up at the beat and sing by heart the bar they have just read; and (*c*) just before they come to the end of what they first read to look down again and read the next bar or so, then look up—and so on.

Gradually the passages sung by heart without looking down can be extended. In the end it is surprising how quickly a whole work can be memorised.—Yours, &c.,

Abingdon, Berks. G. M. Bruxner.

## A WORD FOR FRANCK

Sir,—In the long and interesting review of Cecil Gray's 'History of Music' occur some remarks on Franck in which his music is accused of being—(*a*) too Franckian, (*b*) too limited in vision, (*c*) far too chromatic. Taking (*a*)—why not say plainly, 'I don't like Franck,' instead of attempting to elevate a personal opinion into the realm of criticism by blaming a composer for being himself. (*b*) I have found that Franck's music, though often appealing immediately, yields up its real beauties slowly, and wears well, which music of limited vision does not. In some of his slow movements particularly there is such a breadth and a sense of the infinite as to compare even with the later Beethoven. Such music sums up a whole philosophy. (*c*) Here the complaint is more justified, but surely to say 'far too chromatic' is rather sweeping. Franck is generally master of his chromatic idiom, and manages to give a much more significant message to the world by its means than many of our modern experimenters in Hucbaldisms, &c.

Yet Franck was not blind to the value of good diatonic progression, which he often introduces at moments of climax, and which he places in juxtaposition to more chromatic passages, in order to achieve contrast and avoid that monotony which is always produced by unrelieved chromaticism.—Yours, &c.,

9, Kingston Road, Taunton, Somerset. H. Howell Reed.

## CUTTING OUT THE MIDDLEMAN

Sir,—The cry of many clever artists is 'Short of work.' Why? One reason is because they or their agents refuse to accept moderate fees. Concert-givers too often have very slender financial resources, and if expenses outrun receipts the societies peter out, and thus there are fewer engagements. Would it be possible to bring artists and concert-givers into closer personal relationship and do away with the middle man? Secretaries would often write direct to artists if they knew their addresses, but these are sometimes difficult to get at.

It might be worth while to have some recognised organ which, for a small annual fee, would publish in each of its monthly or weekly issues the names and addresses (not press notices) of vocalists and instrumentalists, *e.g.*:

Miss A. B., Soprano, 10, Hyde Park, W.300;
Mr. C. D., Accompanist, 300, Hyde Park, W.10;
Miss E. F., Violinist, Hyde Park, Manchester;
Mr. G. H., Baritone, Hyde Park, Glasgow;

allotting two lines for each advertisement, one for name, the other for address.

Personally, I have always avoided making engagements through agents, thus saving money, but not at the artists' cost.

If a society has £100 to spend on artists and the agent gets £10, only £90 is left for the artists, and this extra £10 may make all the difference between financial success and failure. Besides, £10 more is available for the artists!—Yours, &c.,

12, Oak Avenue, Bradford. S. Midgley.

## BRITISH FEDERATION OF MUSICAL COMPETITION FESTIVALS

The Annual General Meeting and Conference of the British Federation of Musical Competition Festivals will take place at Buxton on September 28 - October 1. Judging from the prospectus, the proceedings will be on the usual enjoyable lines; and with so delightful a venue as a further attraction, there should be a large attendance. Early application should be made by those who require accommodation at the Palace Hotel, which will be the Conference headquarters. For full particulars write to the Federation Secretary, 22, Surrey Street, W.C.2.

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Lady pianist, L.R.A.M., wishes to meet violinist or 'cellist of about equal standard for mutual practice, at Chiswick or near.—K. C., c/o *Musical Times.*

Pianist wishes to meet violinist, and also vocalist, for mutual practice. Classics generally. Kensington or Harrow districts.—COOK, 40, Parkfield Avenue, Harrow.

The Society of Women Musicians (Chamber Music Section) offers opportunities for the serious study of chamber music at weekly practices. Vacancies for good 'cellists, viola players, and leaders only. Full particulars of membership from the Organizing Secretary, S.W.M., 74, Grosvenor Street, W.1.

Violinist wishes to meet pianist for accompanying, &c. One evening weekly, for mutual practice.—A. E., c/o *Musical Times.*

Pianist wishes to form small amateur orchestra. Classics only.—ALAN P. DENHARD, 246, Barking Road, East Ham, E.6.

Capable violinist and also viola player wanted for string quartet. Harrow district.—S. H. G., c/o *Musical Times.*

Amateur players invited to join small string orchestra. No jazz. Reading.—W. H. R., c/o *Musical Times.*

Violinist and pianist wish to meet players of any instruments for the formation of a circle of friends who would play and study Bach and other 17th- and early 18th-century composers.—F. M. K., c/o *Musical Times.*

Baritone wishes to meet other voice, or voices, for sight-singing practice. Duets, glees, madrigals, &c. Evenings.—D., 27, Fallow Court Avenue, N.12.

Accompanist (lady), working for L.R.A.M., wishes to meet vocalist or violinist for practice. London, W. or S.W. Saturday afternoons.—H. D., c/o *Musical Times.*

Lady pianist wishes to meet vocalist or instrumentalist for mutual practice. London or districts near Ilford.—A. M., c/o *Musical Times.*

Lady vocalist, L.R.A.M., wishes to meet pianist for mutual practice. Must be good sight-reader.—N. ROBINSON, 14, Belsize Crescent, N.W.3.

Amateur string quartet offers itself for church or chapel services. Sunday afternoons or evenings. London, S.W. district, preferred.—PHILOMEL, c/o *Musical Times.*

Amateur study orchestra has vacancies for a few good strings, violin and viola. Now rehearsing G minor Symphony (Mozart) and other good orchestral works. Apply at rehearsals, Thursday mornings, 11 a.m. to 1 p.m., The Mission House, 3, Gray Street, W.1.

### SYDNEY (N.S.W.) PHILHARMONIC SOCIETY

We are officially informed that Mr. Gerald P. Peachell has been appointed conductor of the Sydney Philharmonic Society. Mr. Peachell was born at High Wycombe in 1888, and comes of a musical stock, being a nephew of Sir Frederick and Prof. Joseph C. Bridge. He studied at the Guildhall School of Music, and has done much and varied musical work as organist, music master, conductor, &c. His all-round qualifications include ability to play violin and viola, as well as pianoforte and organ. He took his Mus. Bac. degree at Durham in 1926. During the past six years Mr. Peachell has been assistant music master at Winchester College. He sails for Australia during the present month.

## Sixty Years Ago

From the *Musical Times* of September, 1868:

OUR DEAR OLD CHURCH OF ENGLAND. New National Song. Dedicated, by express permission, to the Right Honourable Benjamin Disraeli. Words by J. E. CARPENTER. Music by J. L. HATTON. London: Robert Cocks & Co., New Burlington Street.

Respecting Signor Mario, as first tenor of the establishment, no good cause can be served by withholding the truth. We fully agree with all that is said about his knowledge of the stage, his gentlemanly bearing, and the irresistible manner in which he makes love; but he fails in that important quality of a vocalist, the power of singing the part he undertakes in an opera. The 'sensational' effect produced by witnessing the feats of Blondin on the high rope, or of a daring trapeze performance, is precisely what we experience on hearing Mario sing: we sit in breathless suspense until he has caught at the highest note, and then applaud in hearty thankfulness that no fearful accident has happened. Seriously, this is no part of the duty of an audience at a first-class lyrical establishment; and it is the province of a critic who speaks the truth not to pass lightly over a fact which is evident to all who dare to think. That Mario could sing well once is no proof that he can sing well now; and we need only instance his Romeo this season, in proof of the justice of our assertion that whatever good qualities he may possess, he is now utterly incompetent for the post to which he aspires.—(Henry C. Lunn, in a review of the London musical season.)

## Sharps and Flats

A real conductor is always the thing he conducts—he is Beethoven when he leads that master, and he is Tasso when he directs Liszt's work of that name.—*Pietro Mascagni.*

Rank nonsense, caro Pietro! According to you, there must have been hundreds of Beethovens and Tassos. Anyway, imagine Toscanini as the Barber of Seville, Damrosch as Queen Mab, Hertz as Till Eulenspiegel, and Bodanzky as Debussy's Faun!—*Leonard Liebling.*

German music, aiming at greatness, achieved only obesity.—*Vincent d'Indy.*

On the other hand, there is d'Indy's own music, which did not aim at greatness and achieved its purpose. It surely is lean.—*Musical Courier.*

An address was given by Sir Hugh Martin, President of the Church Music Society.—*Local Paper.*

Don't forget that beating time with a baton is only about two hundred years old. Haydn died from it! He used to beat time with a big pole, which he one day brought down heavily on his foot. This led to blood-poisoning.—*Albert Coates.*

I could make popular music if I wanted to. . . . I may be a cerebralist, a synthetist, an *intimista*, as I have been called, but I obey an inner force which I can neither abolish nor modify.—*Ildebrando Pizzetti.*

Girls, if you feel the divine spark of music with you, let nothing deter you from fanning it into flame! Study for opera.—*Emma Calvé.*

Girls, our advice to you is this: Unless the flame is a devastating conflagration, rush to a fire-house the moment you feel the beginnings of a feeble sputter and have the hose turn enough $H_2O$ on you to drown out every vestige of the false and unprofitable flicker. Then get married.—*Musical Courier.*

Consider the famous Arnold Schönberg, What is he? A little bourgeois German of mediocre romantic spirit.—*Ildebrando Pizzetti.*

Apparently the singers' triumphs do not end with their departure from this life. I will not say they join the choir invisible, for no singer with a proper sense of his own value would consent to sing in any choir. But that their talents are recognised in other than mere earthly circles is proved by the touching little song that was so popular in America a few years ago:

> 'They wanted a singer in heaven,
> So God took Caruso away.'

I hope Enrico behaved himself properly in his new environment, though I have a disturbing vision of him feeling it was his duty to oblige the company, and bursting into 'On with the motley' as they fitted him with his halo and his first pair of wings.—*Ernest Newman.*

## MUSIC IN PUBLIC SCHOOLS

Bruton (King's School).—On June 7, Purcell's 'Dido and Æneas' was performed, conducted by Mr. N. W. Newell. Part of the programme of the summer concert was devoted to Schubert, and contained songs, choruses, and movements from the Pianoforte Trio in B flat and from the 'Unfinished.' The remainder consisted of excerpts from 'The Mikado' (with orchestral accompaniment) and German's 'Henry VIII.' Dances.

Canford.—A community singing concert was given on May 17, and was broadcast. Mr. S. B. Leonard conducted.

Carlisle Grammar School.—The orchestra has now been augmented by the addition of wind instruments. At concerts during the term Haydn's 'Clock' Symphony and Mozart's Serenade in G were played under the head master (Mr. C. F. C. Padel), the choral society and orchestra combining, under Mr. C. F. Eastwood, in selections from Purcell's 'King Arthur.'

Chesterfield Grammar School.—At the School Musical Society concert on July 18, the chief work was George Fox's setting of 'The Jackdaw of Rheims,' for chorus and orchestra. The choir, about two hundred strong, was heard also in operatic choruses from Balfe, Wagner, Gounod, Schubert, Verdi, and Auber. Mr. G. H. Sadler conducted.

Cranleigh.—The choral and orchestral music for the School Pageant was written or arranged by Mr. S. M. Allen, who conducted, and Mr. R. W. Bowyer. Plainsong, folk-songs, and folk-dances were freely drawn upon; some of the music had been written for the pageant at Eccleshall in 1927, and various numbers were composed for the present occasion.

Dover College.—At an organ recital given by Mr. R. B. Hurry, Mackenzie's 'Benedictus' was played by Miss S. Spain-Dunk, accompanied by violins, trumpet, trombone, organ, and drums.

Eastbourne College.—A Musical Society, for discussion and performance, was founded in the Lent term, when several informal meetings were successfully held. The first formal programme was given in July, and was devoted in the main to Bach. It included Preludes and Fugues (some for organ, some for pianoforte), the Chromatic Fantasia, played by Mr. Belk, and part of the 'Italian' Concerto, together with various movements for violin and organ, played by Mr. Read.

Eton.—The Musical Society's concert contained organ and pianoforte solos, two of Stanford's 'Songs of the Fleet' (for solo and chorus), part-songs, the first movement of the Schumann Pianoforte Quintet, and a Haydn Minuet arranged for three violins. Dr. H. G. Ley has given four organ recitals. At one of these, songs were sung by Mr. Haworth; at others, anthems by the College choir.

Fettes.—The term's music has included a concert by the Falconer String Quartet, which played the Quartets of Mozart in D and of Dohnányi in D flat; and two organ recitals (on the new organ), given respectively by Mr. Havergal and Mr. W. Greenhouse Allt (St. Giles's Cathedral). The Founder's Day concert included the 'Peasant' Cantata of Bach and three orchestral movements from Schubert's 'Rosamunde.'

Oundle.—The Chelsea Singers have given a concert of glees, madrigals, folk-songs, and catches. At the midsummer concert the orchestra played the first movement of Beethoven's eighth Symphony, and among the choral items were Coleridge-Taylor's 'Drake's Drum,' and the Huntsmen's Chorus from 'Der Freischütz.' Movements were also played from the following: Bach, Sonata for flute in C, Trio for flute, violin, and pianoforte, in G; Mozart, Clarinet Quintet; Brahms, second Sonata for clarinet and pianoforte; and Dvorák, 'Bagatellen.'

Oxford (St. Edward's).—The programme of the summer concert contained Holst's 'King Estmere,' Walford Davies's 'Nursery Rhymes,' and part-songs by Stanford, Holst, and Balfour Gardiner. Mr. L. H. Ovenden conducted.

Rugby.—The House competitions, judged by Dr. George Dyson, were notable for the fact that seven of the nine Houses entered two programmes each. Among the items played were movements from the following: Bach, 'Brandenburg' Concerto No. 2, Concertos for two, three, and four pianofortes, and the Chaconne; Mozart, Horn Concerto in E flat, Quintet for pianoforte and wind, Trio for clarinet, viola, and pianoforte; Handel, 'Water Music,' Quartet for flute, clarinet, 'cello, and pianoforte; Beethoven, Quintet for pianoforte and wind; Mendelssohn, Pianoforte Trio in D minor; Brahms, Viola Sonata in F minor.

Wellington.—At a choral and orchestral concert on June 15, three movements of Vaughan Williams's 'Sea Symphony' were given, the orchestral part of the programme including a Haydn Symphony in E flat, the 'Fingal's Cave' and 'Magic Flute' Overtures, two movements of Beethoven's seventh Symphony, and Grainger's 'Mock Morris.' The last-named item was conducted by Mr. R. H. Timberley, the remainder of the programme by Mr. W. K. Stanton. At the end-of-term concert Stanford's 'Battle of the Baltic' was sung; and in Holst's Fugal Concerto, Max Bruch's 'Kol Nidrei,' and Mozart's Horn Concerto in E flat the soloists were boys in the school. On May 27 Mr. D. G. A. Fox (Director of Music, Bradfield College) gave a recital of works written or arranged for the left hand.

Westminster.—The Madrigal and Orchestral Societies have given two concerts during the term. At the first the orchestral works played were the 'Figaro' Overture, the 'Unfinished' (first movement), and the Ballet Music from 'Rosamunde.' The first movement of the Bach Concerto in C for two pianofortes was also played, and Percy Fletcher's selection from 'Tannhäuser,' and madrigals or part-songs by Dowland, Parry, Purcell, Vaughan Williams, and Holst were sung. At the second, the 'Magic Flute' Overture, part of Mozart's Symphony in G minor, and two Hungarian Dances of Brahms were played. Other instrumental items included Schubert's 'Marche Militaire' (combined House Orchestras), Haydn's 'Great and glorious' (brass quartet), and solos for pianoforte, clarinet, and flute. Combined House choirs sang 'Ward the Pirate,' and 'Hiawatha's Wedding-Feast' ended the concert. Mr. C. Thornton Lofthouse conducted. The competitions, judged by Mr. Arnold Goldsbrough, contained classes for House quartets, unison choirs, House orchestras, and chamber music.

F. H. S.

## UNION OF GRADUATES IN MUSIC INCORPORATED

The summer meeting of the Union of Graduates in Music took place at the University of Dublin from July 31 to August 3. The attendance was large and representative, several members being accompanied by their wives. The gentlemen were in residence at Trinity College and the ladies at Trinity Hall. The proceedings opened on Wednesday morning with a reception at University College (National University of Ireland), where Dr. D. J. Coffey (the President) and Dr. J. F. Larchet (Professor of Music) welcomed the guests and conducted them through the laboratories, lecture theatres, and class-rooms of the College buildings. This was followed by a visit to St. Patrick's Cathedral, when Dr. G. H. P. Hewson, the organist, gave a recital, his programme including the C minor Fantasia and Fugue (Bach), a Psalm-Prelude (Herbert Howells), and the Choral Prelude, 'Nun danket' (Karg-Elert), and then to Christ Church Cathedral. The interesting features, including the tomb and memorial of Dean Swift, of the former were pointed out by Col. Murray, and of the latter by Dr. Kitson, who for several years was formerly the Director of Music there. In the afternoon of the same day all joined in a motor-coach drive to the Lake of Glendalough, an hour and a half from Dublin, situated amidst enchanting scenery in the Wicklow mountains, the return being made through the picturesque hill-side village of Enniskerry. The following morning was occupied in a most enjoyable ramble around Howth Head, reached in about forty minutes by tram-car. This introduced the visitors to delightful views of sea and landscape from the dizzy heights of the narrow pathway encircling the promontory along the edge of a rugged and precipitous coast.

After luncheon some went to Dublin Museum, where Mr. W. Buckley, the curator, described the exhibits, and others to the Irish Military School of Music. Following these visits all assembled at a garden party in the Fellows' Garden of Trinity College, upon the invitation of Dr. Walter Starkie (Registrar of the School of Music in the University) and Dr. C. H. Kitson (Professor of Music in the University and President of the Union of Graduates in Music). Among those invited to meet the members of the Union on this occasion were Lady McGarth, Col. and Mrs. Brase, Prof. Gilbert Waterhouse, Prof. Robert O'Dwyer, Dr. Brian Crichton, the Rev. J. P. Shortt, Signor and Signora Viani, Mr. and Mrs. G. H. Brett, Mr. L. L. Dix, Mrs. and Miss Starkie, the Misses O'Hea, Miss Patricia Read, Mr. T. W. Weaving, Mrs. C. H. Moody, Mrs. J. C. Long, Mrs. C. F. Bowes, Miss Cunningham (Warden of Trinity Hall), Mrs. J. W. Jackson, Mrs. Bridger, Mrs. Clark, Mrs. Boxwell, Mr. and Mrs. J. Turner Haggard, Mr. Hubert Rooney, the Misses Alton, Mr. and Mrs. R. H. Smyllie, Mr. Lennox Robinson, Mr. and Mrs. Clandillon, Mr. and Mrs. A. W. Garbutt, and very many others. Immediately after the garden party visits were paid to the Library, Chapel, and Examination Hall of Trinity College.

Each day all partook of breakfast and dinner at either Trinity College or Trinity Hall, and the whole party assembled for luncheon at Jury's Hotel, College Green.

Throughout the meeting the weather was perfect—glorious sunshine always; this added considerably to the pleasure of all, and a general wish was expressed that these summer meetings should be of longer duration. It was quite the most successful and happy gathering of members the Union has ever held. More will come next year!

Among the members who attended, apart from those already mentioned, were Dr. G. F. Brockless, Dr. Emilie B. Guard, Dr. Norman Hay, Dr. C. Hazlehurst, Dr. J. W. Jackson, Dr. B. Lofthouse, Dr. C. H. Moody, Capt. C. J. Brennan, Lieut. H. E. Adkins, Mr. C. F. Bowes, Mr. J. H. Bridger, Prof. E. A. Collins, Mr. R. Cooper, Mr. H. Goss Custard, Mr. R. T. Langdon, Mr. A. Forbes Milne, Mr. L. D. Paul, Mr. A. P. Porter, Mr. F. O. Sheard, Mr. H. Wharton-Wells, Mr. R. H. Whall, Mrs. M. Bolger, Miss Rhoda Coghill, Miss Margaret Jones, Miss Caroline Perceval, Miss M. S. Scott, and the hon. secretary, Mr. Charles Long.

## SCHOOL OF ENGLISH CHURCH MUSIC

The scheme for the establishment of a School of English Church Music is making satisfactory progress. Though the capital sum aimed at is still far from attainment, the provisional Council feels justified in making a definite start. The exact nature of its plans will be announced as soon as the necessary arrangements have been made; all that can be said at present is that they will enable various practical activities to be commenced, on a small scale at first, but on lines that will permit of expansion as circumstances permit. One definite activity will be the appointment of at least one 'Commissioner' to visit different districts and give practical help in the music of parish churches where invited.

Many choirs, large and small, and from all parts of the country, have become affiliated to the School; the conditions of affiliation are simple, and may be had on application to the office at the address given below.

It is obvious that the activities of the School must in the main be directed towards giving help to those that are willing to co-operate, so that all choirs that wish to receive benefit or to help the cause should become affiliated as soon as possible.

Dr. Sydney Nicholson has personally visited most of the dioceses in England, and hopes to complete his task of getting some definite organization established in each diocese before the end of the year, so that practical work may be started with as little delay as possible. Meanwhile further donations or subscriptions are very necessary, especially at this time when a heavy financial responsibility must be shouldered if the scheme is to take practical form. All communications should be addressed to the Secretary, S.E.C.M., at the temporary office, 105, Gower Street, London, W.C.1.

## ORGANISTS' LONG SERVICE ROLL OF HONOUR

By Charles W. Pearce

Dr. Samuel Weekes, of Plymouth, informs me that he no longer holds an organ appointment there, as stated in last month's list, and that he resigned before he had completed forty years' service; Mr. Ambrose Porter, of Lichfield Cathedral, tells me that his predecessor, Mr. J. B. Lott, occupied his post for forty-three years, 1881-1924; Mr. William Lee has, at present, completed fifty-two years of service at Mount Pleasant Presbyterian Church, Liverpool; Deneli (not Denei) is the Christian name of Mr. Skelding, late of Emmanuel Church, Clifton, Bristol; Mr. T. Manson's appointment is at Lerwick, Shetland (not Lanark). These are the only corrections I have to make in Lists I. and II.

To be appointed organist of the big Parish Church of Saffron Walden at the early age of *eight* looks like a *ne plus ultra* record of juvenile organ tenure. It recalls the child-ministrations of Samuel in the sanctuary at Jerusalem, and of Ion, who is immortalized in the Greek play of that name by Euripides. Well does J. T. Frye, the Essex boy-organist, deserve commemoration in the stained-glass window which has been erected to his memory in the church he served so well for sixty-four years.

Again, permit me to thank your readers for past favours, and to solicit their further help in the future. Letters or post-cards with *legibly written* particulars should reach me at 'The Paddocks,' Ferndown, Dorset, not later than September 10.

## ORGANISTS' LONG SERVICE ROLL OF HONOUR

### LIST III.—CATHEDRAL, COLLEGIATE, PAROCHIAL, AND OTHER ORGANISTS

(FOR NOT LESS THAN FORTY YEARS, CONTINUOUSLY, IN THE SAME APPOINTMENT)

| No. | Name | Appointment | Years of Tenure |
|---|---|---|---|
| 199 | Abbott, William ... ... ... ... ... | Parish Church of St. Mary Magdalene, Richmond, Surrey, 1854-1902 ... ... ... ... ... | 48 |
| 200 | Baber, E. H. ... ... ... ... ... | Christ Church (City), Bristol, 1881 (at present) | 47 |
| 201 | Bentley, Frederick ... ... ... ... | Holy Trinity Church, Hull (Yorks), 1881 (at present) | 47 |
| 202 | Betts, Edward ... ... ... ... ... | Collegiate Church (now the Cathedral), Manchester, 1714-67 ... ... ... ... ... ... | 53 |
| 203 | Bishop, Albert E. ... ... ... ... ... | St. Mary Abchurch, London, E.C., 1871-1911 ... | 40 |
| 204 | Bishop, E. A. (retired) ... ... ... ... | Quebec Cathedral, Canada, 1874-1924 ... ... | 50 |
| 205 | Booth, Josiah (retired) ... ... ... ... | Park Chapel, Crouch End, London, N., 1876-1917 | 41 |
| 206 | Box, Alfred Anderson ... ... ... ... | St. Thomas's Church, Bath Row, Birmingham, 1888-1928 ... ... ... ... ... ... | 40 |
| 207 | Burnell, Albert, A.R.C.O. ... ... ... | Parish Church, Weybridge, Surrey, 1885 (at present) | 43 |
| 208 | Cash, — ... ... ... ... ... ... ... | St. Katherine Cree, Leadenhall Street, London, 1812-65 ... ... ... ... ... ... | 53 |
| 209 | Coates, George Marsden (father of D. M. C., organist of St. Mary Magdalene, Paddington) | Parish Church, Wath-on-Dearne, Rotherham (Yorks), 1880 ... ... ... (at present) | 48 |
| 210 | Crate, F. A. (Churchwarden conjointly since 1886) | St. Thomas's Church, Winchester (Hants), 1885 (at present) | 43 |
| 211 | Crouch, William (grandfather of F. N. C., composer of 'Kathleen Mavourneen') ... ... | (1) St. Luke's, Old Street, London } conjointly, (2) Parish Church, Clapham } 1774-1826 | 52 |
| 212 | Dickenson, Frederick ... ... ... ... | Wesleyan Church, Horwich (Lancs), 1882 (at present) | 46 |
| 213 | Dobson, W. Silkstone ... ... ... ... | Christ Church, Southport (Lancs), 1888 (at present) | 40 |
| 214 | Essam, A. H. ... ... ... ... ... | St. Andrew's Church, Kettering (Northants), 1880 (at present) | 48 |
| 215 | Frye, John Thomas (appointed at the age of eight; died, October 23, 1887) ... ... | Parish Church, Saffron Walden (Essex), 1820-84... | 64 |
| 216 | Gater, William Henry, B.A., Mus. D., Trinity College, Dublin (sometime Divinity student; blind; died, June 21, 1928) ... ... ... | St. Stephen's Church, Dublin, 1876-1928... ... | 52 |
| 217 | Groombridge, John ... ... ... ... | (1) St. Stephen's, Coleman Street, London, 1775-1827 ... ... } conjointly (2) Parish Church of St. John, Hackney, 1781-1827 ... ... } | 52 / 46 |
| 218 | Halsall, Thomas, A.R.C.O. ... ... ... | Parish Church of St. James, Birkdale, Southport (Lancs), 1885 ... ... (at present) | 43 |
| 219 | Harris, Frank Lester ... ... ... ... | Parish Church, Paignton (Devon), 1884-1927 ... | 43 |
| 220 | Holland, Edwin (assistant-organist and organist) | St. Andrew's Church, Eccles, Manchester, 1885 (at present) | 43 |
| 221 | Ingham, Lawrence (blind) ... ... ... | Holy Trinity Church, Liverpool, 1839-79 ... | 40 |
| 222 | Jacob, John ... ... ... ... ... | Lady Huntingdon Church, Ebley, near Stroud (Glos), 1873 ... ... ... (at present) | 55 |
| 223 | Janes, Sydenham J. ... ... ... ... | All Saints' Parish Church, Okehampton (Devon), 1883 ... ... ... ... (at present) | 45 |
| 224 | Large, Henry ... ... ... ... ... | Parish Church, Mildenhall (Suffolk), 1868-1921 ... | 53 |
| 225 | Light, William ... ... ... ... ... | St. Margaret's, Lothbury, London, E.C., 1806-47 | 41 |
| 226 | Lusty, Don Joseph (died, June, 1928) ... ... | The Tabernacle, Dursley (Glos), 1878-1928 ... | 50 |
| 227 | Maltby, D. H. (Alderman) ... ... ... | Methodist Chapel, Mansfield (Notts), 1875 (at present) | 53 |
| 228 | Miller, William (first organist of the Sacred Harmonic Society, London) ... ... ... | St. Giles, Cripplegate, London, E.C., 1832-75 ... | 43 |
| 229 | Monk, William Henry, Mus. D., Dunelm. (Musical Editor, 'Hymns Ancient and Modern') ... | King's College, Strand, London, 1847-89 (conjointly with St. Matthias, Stoke Newington, 1852-89 (37 years)) ... ... ... ... ... | 42 |
| 230 | Moon, W. E. ... ... ... ... ... | St. Mary's Parish Church, Cowes, Isle of Wight, 1872-1924 ... ... ... ... ... | 52 |
| 231 | Moreton, George Harry, Mus. B., Dunelm. ... | St. Andrew's Parish Church, Plymouth, Devon, 1885 ... ... ... ... (at present) | 43 |
| | | Conjointly with Guildhall (Borough Organist), 1886 ... ... ... ... (at present) | 42 |
| 232 | Netherwood, John ... ... ... ... | Parish Church, Woodhouse, Huddersfield (Yorks), 1877-1919 ... ... ... ... ... | 42 |
| 233 | Pate, Thomas ... ... ... ... ... | Holy Trinity Church, Chester, 1887 (at present) | 41 |
| 234 | Petty, Joseph ... ... ... ... ... | Baptist Church, Sutton-in-Craven, Keighley (Yorks), 1879-1927 ... ... ... ... | 48 |
| 235 | Porter, Walter ... ... ... ... ... | St. Mary's, Lowgate, Hull (Yorks), 1875-1925 ... | 50 |
| 236 | Ranson, John (assistant-organist and organist)... | St. George's Church, Preston (Lancs), 1877-1927 | 50 |

| No. | Name | Appointment | Years of Tenure |
|---|---|---|---|
| 237 | Ray, Emily Stembridge ... ... ... ... | Parish Church, Ballhowton, Glasgow (Scotland) 1873-1921 ... ... ... ... ... ... | 48 |
| 238 | Rhodes, Miss ... ... ... ... ... | All Hallows, Lombard Street, London, E.C., 1812-65 ... ... ... ... ... ... | 53 |
| 239 | Rickard, Mrs. Alice Cambridge ... ... ... | Holy Trinity Church, Catford, London, S.E.6, 1886 ... ... ... ... (at present) | 42 |
| 240 | Robinson, John (organist of Westminster Abbey, 1727-62) ... ... ... ... ... ... | (1) St. Lawrence Jewry (London), 1710-62 ... ... ... conjointly | 52 |
| | | (2) St. Magnus, London Bridge, 1712-62 ... ... ... conjointly | 50 |
| 241 | Savage, E. W. ... ... ... ... ... | St. Thomas's Church, Winchester (Hants), 1883 (at present) | 45 |
| 242 | Severn, Charles (contrabassist and 'cellist, Philharmonic Society) ... ... ... ... | St. Mary's Parish Church, Upper Street, Islington, London, 1839-85 ... ... ... ... | 46 |
| 243 | Shaw, J. Patterson, F.R.C.O. ... ... ... | St. Helen's Church, Northwich (Witton), Cheshire, 1881 ... ... ... ... (at present) | 47 |
| 244 | Smothergill, William ... ... ... ... | All Hallows by the Tower of London, 1770-1823... | 53 |
| 245 | Spackman, Lewin ... ... ... ... ... | Parish Church, Corsham (Wilts), 1882 (at present) | 46 |
| 246 | Stear, Charles Wesley ... ... ... ... | Grammar School, Tyndall's Park, Bristol, 1885 (conjointly with St. Mary's Church, Tyndall's Park, for many years, and which he still holds) (at present) | 43 |
| 247 | Stone, William ... ... ... ... ... | St. John's Church, Weymouth (Dorset), 1881 (at present) | 47 |
| 248 | Taylor, James ... ... ... ... ... | St. Werburgh's Church, Dublin (the Vice-Regal Church before the erection of the present Chapel Royal), 1866 ... ... ... (at present) | 62 |
| 249 | Thorne, George (died, March 31, 1926) ... ... | Holy Trinity Church, Weymouth (Dorset), 1876-1925 ... ... ... ... ... ... | 49 |
| 250 | Tomlinson, James ... ... ... ... ... | Corporation Organist, Town Hall, Preston (Lancs), 1882-1927 ... ... ... ... ... | 45 |
| 251 | Walsh, George Richmond ... ... ... | St. Peter's Church and St. Mary's Church, Barton-on-Humber (Yorks), conjointly, 1870 (at present) | 58 |
| 252 | White, H. G. ... ... ... ... ... | Parish Church, Tintagel (Cornwall), 1879 (at present) | 49 |
| 253 | Wilde, Algernon Sidney ... ... ... ... | Abbey Church, Wymondham (Norfolk), 1882 (at present) | 46 |
| 254 | Winter, Leonard G. ... ... ... ... | Angel Street Congregational Church, Worcester, 1888 ... ... ... ... (at present) | 40 |
| 255 | Young, Henry ... ... ... ... ... | Parish Church, Buckingham (Bucks), 1871 (at present) | 57 |

[Dr. Henry J. Edwards writes pointing out that his period of service at the Parish Church, Barnstaple, is *sixty-two* years, not forty-two as given in last month's list.—Editor.]

## SOME OF THE LESS-KNOWN SONGS OF SCHUBERT

Mr. Fox-Strangways has given special attention to the songs of Schubert, and his recent lecture on the above subject at the Musical Association proved to be of particular interest and value, as it was really a critical dissertation on the composer's methods. He said that Schubert had been reproached for choosing words that were less than great, but it had to be remembered that until the 18th century German poetry was largely dependent on French models. Lessing was the first to throw off the yoke, but, unfortunately, he did not write lyrics. For his early songs, Schubert could find only the scholarly Mattison and the solemn Klopstock. In Goethe he found the real thing, and he seldom failed with any lyric of his.

One of the feeblest of his poets was Schubart, who was content with versifying pretty ideas, but Schubert had got two fine songs out of him, and one famous one, 'Die Forelle.' 'An mein Clavier' provided lovely music, and 'An den Tod' suggested to Schubert a powerful use of modulation. In von Platen's 'Die liebst mich nicht' and 'Die Liebe hat gelogen' Schubert attained a wonderful poignancy, in the latter by means of a high *tessitura*, which a singer who can manage it can make most telling. Schiller was the most disappointing. Unfortunately, Schubert came to him early in life, before he had acquired his real technique. Schiller was really an historian, and it was the mental horizon of the historian that stood in the way of the unified conception demanded by a lyric. He says too much. The true reconciliation of the universal and the particular is found in Goethe, and, later, in Heine. Each line vibrates with many meanings beyond its own, and will therefore bear the emotion that music is there to add.

Everyone who looked through Schubert's songs in chronological order must see how long it took him to acquire his technique. Amongst his early defects in various songs were such things as too many full closes; the accompaniment sticky, leaving the voice to do all the work; a lack of connection between the phrases; too many keys which were too mechanically introduced. It was because these were just the things he triumphed over afterwards that they were worth mention.

One aspect from which we might view his songs was that of a general incorporation of recitative in lyrical forms. The whole spirit of 'Die Doppelgänger' was that of an impassioned declamation; yet the stanzas were treated metrically and separated by *ritornels*. In a broad sense, too, the unity of Schubert's cycles depended on this fusion, and on their general likeness to his ballads, which Beethoven spoke of as ten songs rolled into one. Thus, 'Die Schöne Müllerin'

might be taken as one long ballad, having its lyrical as well as its declamatory moments.

Objection had been taken to Schubert's fondness for the chord of the diminished seventh. He was the first to exploit its modulatory powers; he never seemed to tire of it, or of its congener, the German sixth. It is a characterless chord, and is therefore useful in supplying a neutral tint. The other characteristic harmony in Schubert was the alternation of major and minor, not only for direct contrast, but to effect modulation such as in the slow movement of the 'Unfinished' Symphony, where he moves through the tonic minor to the minor mediant, and in the slow movement of the B flat Trio, where he moves to the submediant. This landing in a key a major third away was typical of Schubert. It is a very good place to go to, but his way of going there became a mannerism.

Did the words decide the form of a song? Yes and no. Yes, in material matters, such as whether the strains were to be A B A B or A B B A, whether the time was iambic, or trochaic, and the like. No, in the broader sense. A composer set what he found in a poem, which has many meanings (if not, it would be prose), and every composer did not find the same thing. Schubert took the simple, obvious mood, and set that; he was a pioneer, and was not looking too closely into details. He was reclaiming land from the sea and building the dyke; others entered into possession and farmed the land.

A lyric was an attempt to say one thing and to say it well. It must of all things have unity. A composer came to it armed with all sorts of devices that he had learned in quartet-writing and elsewhere, and selected from his armoury the device that would best bind the song into one utterance. Sometimes it was a recurrent figure, but with Schubert it was often the bass. The lecturer enumerated seven different kinds of basses to be found in the songs, quoting examples, and pointed out that they were typical because they were a clear example of what Schubert was so good at —two-part counterpoint. He seldom tried for more than two parts, and when he wrote these they always sounded as if they were made for each other, as well as being severally melodious. They gave distinction to harmony that was, if anything, too neat and tidy, even conventional.

Schubert was a singer, and in his songs never forgets how a singer would feel. He does not break off to comment or refine, as Wolf perhaps would. Nor does he work an idea to death, as Schumann did latterly, nor give all the fun to the pianist, as Brahms occasionally does. A singer will revel, too, in his frequent use of recitative, because it gives a sort of fulcrum for the lyric to work on, and makes him feel that he has a real message to deliver.

Something must be said about Schubert's melody, difficult as it was to make words say anything explicit of so intangible an experience. If we might compare the part played by harmony in music to the part played by geology in Nature, and if counterpoint was like the natural forces that acted upon and modified and, to some extent, made that geology, then we might say, perhaps, that melody was the scenery which resulted from the two. For a melody was not a mere series of equally important notes, but a chain binding together points of vantage; and these points of vantage were posited by the harmony and emphasised and set in relief by the counterpoint. In short, a melody was not the top line only, but every note, with all its implications from first to last.

A melody might have 'sweep,' which was principally got by minute climaxes. Another point was 'articulation' or metrical variety. In 'Who is Sylvia?' there were nine varieties of metre in its twenty bars. Thirdly, we wanted a melody to *say* something, not to describe, of course, but to characterise; not to tone-paint, but to define the mood. Schubert's melodies seemed so life-like. It was not that they told the story —only the words could do that; but they followed each turn of it with, at their best, absolute fidelity. Such a song as 'Eifersucht' never faltered; it went on picking up point after point, just as if it were the echoes back from the woods behind the stream. Perhaps Schubert got this skill from his immense practice in the writing of declamatory passages, from schooling himself to find the musical *mot juste* in every conceivable set of circumstances. Lastly, there was the *melos*, the general shape, as regards pitch and interval, that the melody took.

In the course of the paper, Miss Margaret Harrison and Mr. Owen Bryngwyn sang a number of Schubert's songs as illustrations.

# London Concerts

## THE PROMENADE CONCERTS

Thanks to the B.B.C., the 'Proms' are still in being. The thirty-fourth season began on August 11, with all the usual enthusiasm. The programmes mainly follow customary lines. A good move is the increased prominence given to Brahms (Wednesdays).

Fourteen new works are announced, the composers being Tansman, Kodály, Godfrey Sampson, Strauss, Sowerby, Sibelius, Arthur Benjamin, Edgar Bainton, Rubin Goldmark, Casella, Bach-Schönberg, Eric Fogg, Gordon Jacob, and Dorothy Howell.

Only one first performance has occurred in time for these notes—a Pianoforte Concerto by Tansman (August 16). It failed to make much impression, despite the deft playing of the soloist, Mr. Hely-Hutchinson. Perhaps soloist is hardly the word, for Tansman treats the pianoforte rather as a mere constituent of the orchestra. The music is of the sort of which too much is now being turned out. Scraps of tune are reiterated apparently on the principle that if a theme is repeated often enough it acquires significance. This is true—in fact it is a principle of which composers have made much. But Tansman doesn't. He scores piquantly, but a prolonged and maddening dose of triangle obliterated most of the pleasing impressions.

It is good to note that audiences have been large, and that Sir Henry Wood and his players have settled down quickly to a capital level of performance.

## MARIANI'S ITALIAN MARIONETTES

There is not a great deal of first-rate interest to musicians in the performances now being given at the New Scala Theatre. This side will, no doubt, develop. (Our visit was on the second night.) But there is abundance of humour, much of which will appeal specially to musicians—*e.g.*, the airs and graces of the puppets during the delivery of a top note, and, above all, the richly comic pianist in the concert-party item. The dancing and acrobatic performances were admirable. The illusion is positively uncanny at times. The party of singers who provided the vocal part of the potted 'Geisha,' and other numbers, were disappointing on the night of our visit. Some of their singing was frankly bad. Nor were the musical interludes by Julia Chatterton and Herbert Bedford up to the mark. There is an alert little orchestra, and when the intervals are shorter, and the singing improved, the show will be first-rate all round, instead of only on the marionette side as at present. Anyway, these astonishing and delightful puppets should not be missed.

A course of twenty-four University extension lectures on 'Some 19th-century Composers' will be given at Morley College (61, Westminster Bridge Road, S.E.1) by Miss Elsa West on Fridays at 7.30, commencing on October 5. The lectures will be fully illustrated with chamber music, pianoforte, and vocal examples. For full particulars apply to the hon. secretary, Miss Ethel Weeden, at the College.

## THE WELSH NATIONAL EISTEDDFOD

After Holyhead in 1927, with its broad views of sea and coastline, the sombre and congested 'Rhondda valley was this year the scene of the Royal National Eisteddfod of Wales.

Treorchy is not the most forbidding-looking of the industrious townships which are strung along the course of the Taff above Pontypridd; but if we think of what the place might have been if only a little foresight had been exercised and a little care for the amenities of life, instead of the Victorian ferocity in getting rich quick, when the Rhondda collieries were first developed, the scene is depressing enough. The hills are still noble, but they are denuded of trees and disfigured by innumerable slag-heaps.

The Treorchy Eisteddfod was one of the least comfortable—one of the most restless and fiercely crowded—in a series of celebrations that are never noted for comfort; but it has to be recorded as a particularly interesting and successful one. The test-pieces were above the average Welsh standard. The principal competitions were fought out by numerous contestants; and the evening concerts had, in spite of certain hostile circumstances, quite brilliant qualities.

A number of rather feeble compositions were, as usual, heard in the tests, owing to the importance attached to the representation of Welsh composers at all costs. But there was after all small cause for grumbling at a festival which included Parry's 'Blest Pair of Sirens' (chief choral) and 'There is an old belief' (second choral), Schubert's 'Song of the Spirits over the Waters' (chief male-voice), Byrd's Lullaby, and the Rhine-maidens' Trio from 'The Twilight of the Gods' (women's choirs), the first movement of the 'Eroica' and Holst's 'St. Paul's Suite' (orchestras), and Purcell's 'Mad Bess,' Schubert's 'Doppelgänger,' and arias from Bach, Tchaikovsky, Moussorgsky for the solo singers.

Something both charming and new in the way of Welsh music was Dr. David de Lloyd's 'Chain of Folk-Songs,' in the women's choirs competition. Otherwise Welsh music did not show up with much distinction. On the other hand the choral singing both in the competitions and at the concerts was often magnificent—a compensation for the trials of a sojourn in the Rhondda. The classes for solo singers brought out a number of interesting voices; and South Wales may be proud of the six amateur orchestras which turned up to play the 'Eroica.'

The principal works at the evening concerts were the 'St. Matthew' Passion, 'Elijah,' and 'The Dream of Gerontius.' There was also a symphony concert by the London Symphony Orchestra. Sir Thomas Beecham was to have conducted this concert, as well as adjudicating in the chief competitions, but at the last moment his health failed, much to the disappointment of all the Eisteddfodwyr. Mr. W. H. Reed took his place. The L.S.O. also accompanied 'Blest Pair of Sirens'—in a competition that lasted from noon till 6.30.

The evening concerts at the Eisteddfod suffer from the drawback that the day's time-table invariably becomes dislocated, and the evening programme always starts late. Many of the participants are already weary after twelve hours of excitements and solemnities. And since a good part of the vast assemblies leave for distant parts by train, there is a steady exodus after about 9 o'clock. On the night of the 'Passion' performance it would have seemed extraordinary to an uninformed stranger to see, in music-loving Wales, the departing stream of 'early Britons' throughout the second part of the work, a stream which became a surging torrent during the last few numbers. As a matter of fact, time could have been saved that night by dispensing with applause and encores. The purist might have protested against performing the 'Passion' at all in circumstances that rather suggested a railway terminus on a Bank Holiday. But the value of it lay in bringing Bach home to a good many thousands (for after all there were still some thousands left at the end), and especially in the choir's saturation in the music.

The Festival choir was a remarkable organization. The six hundred singers had been rehearsing four times a week for twelve months. The conductor was Mr. John Hughes, the organist of a local chapel. Treorchy has every reason to be proud of this young man. To have trained the choir to such a pitch of excellence and to conduct the three great works with a strange orchestra which the singers had never heard until the week of the Festival, proved a real talent.

The circumstances were all against serenity and fine shades. Choir and conductor took the bull by the horns and triumphed by force of urgency and brilliance. They seemed quite unperturbed by the incessant comings and goings and by the fierce disturbances from the nearby railway junction—disturbances that pointed to Honegger rather than Bach and Elgar as the appropriate composer for a Treorchy Festival. Mr. Hughes might have added to the dignity of the 'Passion' performance by restraining his singers from applauding themselves and also by standing out against the performance, by way of conclusion, of Welsh hymns, which are noble and inspiring in their place, but which seemed out of it after an evening of Bach, as also after 'Gerontius.'

In the 'Passion' the narrative was sung rather drily and tightly by Mr. John Adams, but a fine performance of the bass music was given by Mr. Harold Williams. The women soloists were Miss Bessie Jones and Miss Dilys Jones.

'Elijah' was thrilling to hear. It was as though not a soul among the performers had heard that the work was hackneyed and threadbare. All believed in it, and made us, too, believe in it again. The smashing weight of the choral tone was something to wonder at. Mr. Horace Stevens much impressed the audience by his well-known and stately performance of the title-part.

'Gerontius' was a more daring undertaking for the Rhondda singers. The intonation rocked in the big chorus in the first part, and there was a misfortune in 'Lord, Thou hast been our refuge'—but as many of the singers had had no orchestral rehearsal at all, this was nothing to make much of when the rest of the choral singing was so stimulating. One has rarely seen an Eisteddfod audience so engrossed and hushed as at this performance. If it were not for the difficulties of the orchestral music, Elgar's oratorios would assuredly have a great vogue in Wales. The romanticism of his religious feeling is obviously the very thing for this emotional people. It is not too much to say that, whatever the imperfections, it was a great performance. The choir had learnt the demons' music to a T. 'Praise to the Holiest' stirred one's blood.

The soloists were good. Mr. Steuart Wilson has not been heard to better advantage. He sings with more breadth and more warmth than of old. He still clouds his voice unnecessarily by giving his 'i' a suspicion of 'oy' sound. Miss Margaret Balfour sang with the fruity richness for which she is famous. One could well dispense with some of the fruitiness in exchange for truer words. The vowel 'eh' is Miss Balfour's worst trap. It leads her into over-pressing, distortion, and false intonation. The bass, Mr. Watcyn Watcyns, was not quite in his element. He had a fine voice, but it was too veiled, and he sang stolidly from note to note without ever managing to carry off a phrase as it stood.

Mr. Reed conducted Beethoven's second Symphony and other works at the orchestral concert. He can seldom have known such a day, used though he is to hard work. He was judging violinists all the morning; he led the orchestra in the 'Blest Pair of Sirens' competition all the afternoon, and can have had barely time for a meal before the exacting evening concert began. Mr. Tudor Davies sang, and Miss Maude Gold played the violin in this programme.

The ' chief choral ' was one of the best competitions ever known at an Eisteddfod—thanks largely to Parry's noble work. The second test was ' Cwyn y Gwynt ' (' The Plaint of the Wind '), by John Hughes, an unaccompanied part-song of meagre content, which outstayed its welcome. All the thirteen entrants turned up. The conducting was the general weakness of the afternoon. The singing was often of splendid quality, and that meant that the would-be conductors were good choir-trainers. Curious, then, that they should have taken so little trouble in acquiring the art of conducting. They nearly all fussed with their choirs as though at a rehearsal. ' But, good people ' (one was inclined to say), ' practising is over now—it is the day—forget technics, and think only of the music, of the poetry, of Milton, of all things great and uplifting.' But nothing of the sort occurred to anyone; and consequently we had little that resembled a true performance of ' Blest Pair.' Some people (Fishguard, for example) were terribly insensitive, and took the piece as a march. Hereford was more feeling, but Ystalyfera was the first to utter ' O may we soon again renew ' as though it had an intense meaning. If this sounds disparaging, it must be said that the vocal material was magnificent all the afternoon, and a good conductor could, after an hour, have given a superb performance with any one of the choirs. The marks were :

| | | | |
|---|---|---|---|
| Ystalyfera ... | 198 | Port Talbot Choral | 177 |
| Ammanford ... | 190 | Risca ... | 168 |
| Rhymney ... | 187 | Llanelly ... | 165 |
| Port Talbot District ... | 184 | Tabernacle (Cardiff) | 154 |
| Mid-Rhondda... | 182 | London Cambria ... | 153 |
| Hereford Harmonic ... | 181 | North Gwent ... | 152 |
| Fishguard ... | 180 | | |

The tests in the ' second choral ' were a movement from ' Jesu, Priceless Treasure,' Parry's ' There is an old belief,' and a part-song by J. Morgan Lloyd. Six choirs sang. The marks were :

| | | | |
|---|---|---|---|
| Porth ... | 264 | Ynyshir and Wattstown | 243 |
| Pontygwaith ... | 256 | New Tredegar ... | 240 |
| Bettws Choristers | 245 | Hirwaun ... | 235 |

I could not hear the chief male-voice competition, which resulted in a win for Swansea (192), with Dowlais and Morriston equal seconds (185). The second male-voice contest was a disappointing affair, simply through the fault of the characterless music (part-songs by Protheroe and Dan Jones). An American choir of Welsh miners from Scranton, Pennsylvania, won the first place amid wild scenes of congratulations. Cwmbach was placed second, and Haverford West third. The Welsh Guards choir appeared in this competition and made a brave show—but did not sing well. There was, in fact, nothing to boast about by anyone. The Americans sang with excessive contrasts and explosive effects. They had apparently not a thought for what they were singing about.

The women's choirs, on the other hand, made a very pretty competition. Five choirs survived the eliminatory test. The marks in the final were :

| | | | |
|---|---|---|---|
| Dowlais ... | 290 | Porth ... | 267 |
| Clydach ... | 281 | Kenfig Hill | 262 |
| Ilford, London | 277 | | |

The orchestral competition, in which the ' Eroica ' was the test, was possibly the best of its sort ever known at a competitive festival. The marks allotted by Mr. Reed were :

| | | | |
|---|---|---|---|
| ' Beethoven ' Orchestra (Cardiff) ... | 90 | Mond Orchestra ... | 84 |
| | | Porth ... | 83 |
| Mid-Rhondda ... | 88 | Afan ... | 80 |
| Merthyr ... | 86 | | |

Great numbers took part in the solo competitions. It is a peculiarity of the Eisteddfod (as compared with English competitive festivals) that professionals and quasi-professionals do not despise the prizes and the fame of a success at the festival; and, consequently, the true amateur is hardly in the running. Welshmen should ask themselves whether this is a desirable state of things. We certainly heard some distinguished performances in the finals, particularly by the men. Mr. D. J. Harries and Mr. Ben Jones both sang ' Der Doppelgänger ' really well in the baritone class. There was a strikingly fine bass, Mr. John Pennar Williams, who excited much interest with a performance of the Monologue from Act 2 of ' Boris Godounov.' The leading tenor, Mr. Emlyn Burns, was rather ' tight ' in production, but he might, one fancied, have the making of a first-class singer. Both he and the bass were giants.

There was a novel and interesting competition for pianist-composers. The award went to Mr. Mansel Thomas. A prize offered for a children's operetta was won by Mr. Haydn Morris, and Mr. H. Hughes won a prize for an orchestral fantasy.

The principal adjudicators were : Sir Henry Coward, Dr. David de Lloyd, Dr. Dan Protheroe, Dr. Hopkin Evans, Dr. David Evans, and Mr. W. H. Reed.

C.

## ROME COPYRIGHT CONFERENCE: INADEQUATE BRITISH DELEGATION

A letter appeared in *The Times* of July 10 complaining that Britain's representation at the Rome Copyright Conference was totally inadequate compared with that of other countries. The signatories to the letter were Sir J. M. Barrie, President of the Incorporated Society of Authors, Playwrights, and Composers; Lord Gorell, Chairman of the Committee of Management of the Society; Arnold Bennett, John Galsworthy, John Masefield, G. Bernard Shaw, Messrs. Constable, Messrs. Longmans, Green, Messrs. Macmillan, Sir John Murray, Messrs. Thomas Nelson, and Humphrey S. Milford, Oxford University Press.

The British delegation, complained the signatories, in spite of requests addressed to the Board of Trade both by the Society of Authors and by the Publishers' Association, was composed merely of three Government officials who, however able in their own spheres, could not be considered in any sense to be representative of the persons most vitally interested in the results of the deliberations. Moreover, the chief delegate even of these was called away from Rome by our Government for an important portion of the sitting of the Convention. ' It is surely time,' they urged, ' that the British Government grasped the fact that literary property is a subject worthy of serious attention, and that its protection is essential to the country's welfare.'

Messrs. Chappell, in a letter to *The Times* of July 12, said that while no reflection was cast on the able and courteous gentlemen who represented Great Britain at the Conference, the fact remained that neither literature nor music had their claims presented in any sort of representative sense by the British Government.

According to Sir John Murray, Italy had twelve delegates and France and Germany ten each, compared with the three from Great Britain.

The *Observer* of Sunday, July 15, in a trenchant comment declared, ' By dispatching three officials to the Rome Conference on Copyright, the Government has maintained our national reputation for Philistinism. Other countries were represented by men of letters, or by authorities on the questions at issue, but our own Board of Trade disregarded the representations of the Society of Authors and the Publishers' Association. In France such conduct would have endangered a Government; but it does not appear to have disturbed our own House of Commons.'

There are a few vacancies (all voices) in the St. Martin-in-the-Fields Choral Society. Rehearsals on Wednesdays, 6.15 to 7.30. Apply to the hon. secretary, 6, St. Martin's Place, Trafalgar Square, W.C.2.

## Music in Wales

ABERYSTWYTH.—A Musical and Dramatic Festival in connection with the Cardiganshire Federation of Women's Institutes took place at the College during the last week in July, in which parties from the institutes of neighbouring towns and villages assisted. Welsh folk-songs and part-songs were sung, and Welsh and English dramas were performed. In the absence of the Countess of Lisburne, Mrs. Stapleton presided, and said that they endeavoured to stimulate a greater love for music and drama throughout the Women's Institutes of the country, and were organizing competitions next year.

BARRY.—On July 19, as part of Barry's carnival week celebrations, a massed concert was given by the National Orchestra of Wales, conducted by Mr. Warwick Braithwaite, and a thousand Barry children, conducted by Mr. W. M. Williams. Orchestral items included the Overture to 'Tannhäuser,' selections from German's 'Merrie England,' and Tchaikovsky's 'Nut-Cracker' Suite. The school-children sang national airs and gave an exhibition of country dances, accompanied by the united orchestras of the Barry schools. Dancing on the green followed the concert.

BRIDGEND.—The annual meeting of the South Wales branch of the National Union of Organists' Associations took place at Nolton Church Institute, followed by an adjournment to St. Mary's Church, Nolton, where an organ recital was given by Miss Marjorie Fuller, assisted by Mr. Brinley Llewelyn (baritone) and Miss Eluned Leyshon (violin).

NEWTOWN (MONT.).—A Children's Festival took place in the County Pavilion on July 26, when songs and part-songs were sung by a massed choir composed of the children belonging to the elementary schools of the town and surrounding villages. An orchestra, representing a number of violin classes attached to the schools, played a number of special arrangements, including a Gavotte by Bach, Handel melodies, and Corelli's Sonata in F, besides accompanying the choristers in some of their songs and dances. Choral numbers included Mendelssohn's 'O for the wings of a dove,' Elgar's 'The Snow,' Sullivan's 'The long day closes,' and Walford Davies's 'Blow, wind, blow,' and instrumental solos were given by some of the young players. The conductors were Sir Walford Davies, Mr. Bumford Griffiths, and Miss Dilys Lodwick, the last-named having been chiefly responsible for the instrumental training.

## Musical Notes from Abroad

### THE BADEN-BADEN FESTIVAL

It must be admitted that the second Baden-Baden Festival, held on July 13-15, did not come up to the expectations of its many visitors. The ideals from which the Festival took birth are still in vigour, but actualities have borne too heavily upon them. Little comes of trying to force the pace of musical production, the tendency being rather to increase the output of poor work by musical amateurs. The three musicians who are responsible for the present Baden-Baden Festival—Paul Hindemith, Josef Haas, and Heinrich Burkhard—resolved to impose certain problems upon young composers who wished to compete for the honours of the Festival; so they ordered organ works and cantatas, with the object of reviving musical ways and means that had gone out of fashion. This put the composers in a difficult situation, for both organ works and cantatas live from a religious spirit which is not that of our epoch. What they could attain at the utmost was an artistic achievement based on new methods. Even that, however, was attained only by Philip Jarnach, who, fully conscious of what had been done in the past and of what had to be done in the future, has written a 'Romanzero' for organ both of masterly architecture and of a certain novelty in part-writing: a work that may be called romantic without sentimentality. All the other composers who devoted their efforts to organ works remained faithful to the Reger model, or could not even arrive at that. They obviously had composed, not spontaneously, but by effort.

In the case of the cantata, the difficulty appears even greater than in that of organ music. Cantata form is capable of so many interpretations that there would be an embarrassment of choice for a composer really penetrated with the religious spirit that gave birth to that form of composition. These composers, however, gave up creating in a churchly spirit. Taking a more general and worldly view of cantata form—even treating it as occasion for parody—they produced works in which many interesting details were to be found. The only one who followed his own inspiration was that Josef Matthias Hauer, who, at the Frankfort Festival, had won hearty applause by one of his symphonic pieces. This time he went back to some poems by Hölderlin, that unhappy German romantic poet who was so intimately connected with music. He calls his composition a chamber oratorio for stage or concert performance. A chamber orchestra, choir, and soloists are acting together or also against each other, for it is the pantheistic idea expressed by the poem that has to be translated into the language of music. Hauer, who, as a theorist, has never been taken very seriously, is certainly much better than his theory. Finding out by intuition the deepest sense of the poet's words, he renders it in a style interesting both from the melodic and the harmonic point of view. He brings about emotion in the audience. Hermann Scherchen conducted the work with that fervour of his own that proves so favourable to all that he performs. He is more than reproductive; he re-creates. Hauer is indebted to him for part of his great success.

Among the other works produced under the title of cantatas, Milhaud's 'The Return of the Lost Son,' to words by André Gide, was not free from monotony, partly owing to the character of the poem itself. But it was very interesting in its elements of style, the words having found their melodic counterpart as well as their instrumental interpretation. How far from Milhaud, who is known to be gay and witty, does Hugo Herrmann stand! Herrmann uses solemnity as a point of parody, availing himself of the old forms such as chaconne and fugue, for a treatment of verses by Christian Morgenstern, a German poet who gives a metaphysical sense to nonsense.

It is particularly in the field of opera that parody plays its best card. Woe to the operatic composer who dares to take sentiment seriously! Krenek, who timidly ventures into the romantic territory, is in risk of exclusion from the company of modern composers who count. They begin to abhor him, while imitating him. The short operas which were performed on the third evening, offered, indeed, some specimens of the daring spirit of sundry young composers. They are even daring enough to fall into amateurishness. Among them, however, we meet a certain Walter Gronostay, a Schönberg pupil who is on the way to give up his master's teaching and is gifted enough to find a way for himself, provided he cares to try. For the present, he holds a critical standpoint to all that embodies musical feeling, but in this more external attitude he knows how to express himself. He has written a one-Act opera called, 'In Ten Minutes,' but it takes him nearly forty minutes to carry out his ideas. His sense of the theatre brings him near to Ernst Krenek, whom he resembles in being his own poet. Of course, this composer of twenty-two is in the first stage of his artistic evolution. Being master of an idiom all too common in present-day music, he has to shake off the different influences that have formed his style.

That the one-Act opera can take on a serious character is proved by 'Saul.' Its composer, Hermann Reutter, seeking inspiration from a drama by A. Lernet-Holenia, succeeds in giving us a moving musical sketch. He catches the biblical king in the very moment of his visiting the Witch of Endor, whose prophecies fully deprive him of all hope of saving throne and life. Reutter has not in vain heard Alban Berg's 'Wozzeck.' But in one point he differs widely from Berg, for he is so sparing in his own contribution that he may be said to have written incidental music, though of greater value than the word implies in the emphasis that it gives to the great moments in the drama. It goes without saying that the artists who took part in these different operas had to be actors rather than singers.

The association of music with the film which had made its appearance last year, provided some interesting experiments. No doubt the Americanism that rules in the realm of moving pictures likewise makes itself felt in the music accompanying them. It must, however, be added, that some composers in this genre try to achieve an art work in miniature. Darius Milhaud, who has the expression of actuality at his finger-tips, gives the signal to other musicians who devote themselves to this task. Among them we find again Hugo Herrmann, playing out his formal mastership in machine-like movement; Ernst Toch, who proves very witty; and some others who are not able to run as fast as the film. The actuality of the latter seems to deride all the efforts of greater musicians.

ADOLF WEISSMANN.

## HOLLAND

Eugène Goossens, who appeared in the dual capacity of conductor and composer at the eleventh concert of the 'International Cyclus' given by the Amsterdam Concertgebouw Orchestra, won a decided success, the public evidently enjoying itself, and the critics admitting his cleverness, though making the (to them) inevitable comparisons. 'A through and through romantic Pultvirtuoso,' was the description of one critic, 'who recalls many attitudes and gestures of Mahler's as represented in Böhler's silhouettes. But Goossens works more for effect than did his illustrious example.' The clash of temperament which appeared in the simple interpretation of the solo part of a Mozart Concerto by Elly Ney and Goossens's more 'worked' accompaniment caused adverse criticism, while his own 'Sinfonietta' was found to be moderately modern, not in any way romantic, 'extremely clever, but not very attractive in spite of its personal character.'

A bigger success both with public and critics was achieved by Rae Robertson and Ethel Bartlett, who played at the Scheveningen Kurhaus under Prof. Georg Schnéevoigt (with the Residentie Orchestra) Bach's Concerto in C minor, No. 2, for two pianofortes, and gave as an extra a short work by Couperin. Of novelties there have been only two items which fall strictly into this category, both by residents at The Hague. Alex Voormolen's 'Een Zomerlied, 1928,' dedicated to Schnéevoigt, is probably the best work, taking it all round, that he has yet written, certainly it is the most effective and original of his orchestral works. It owes less than any of its predecessors to the French influences to which the composer laid himself open in his later student days, and therefore is a more serious contribution to the growing corpus of Dutch national music.

Cæsar Hinderdael, a member of the orchestra, provided the second novelty in the form of a very pleasant Suite of 'Country Sketches in the Summer,' for oboe and orchestra, which he himself conducted, and the solo part of which was beautifully played by Jaap Stotijn. Stotijn also played magnificently in Haydn's Concerto in C major, which was admirably conducted by Ignaz Neumark. A couple of works for four 'cellos, by Jules de Swert and W. Fitzhagen, were an unusual but quite welcome item in one of the soloist concerts, and were played with perfect balance and a sense of style by four members of the orchestra—Messrs. C. van Isterdael, F. Zurhaar, W. Wegerif, and J. Bakker.

It is now definitely stated that Prof. Schnéevoigt will retire at the end of the present season, and will probably settle in America. Before he goes a special concert will be arranged with the usual social farewells. Another change in the musical life at The Hague will be brought about by the retirement of Prof. Richard Stronck from the directorship of the choral society 'Excelsior,' which will take place at the end of December. For the annual performance of the 'St. Matthew' Passion his place will be taken by Antoon Tierie, who, it is stated, will probably accept the permanent post which will be offered to him. The Italian Opera Company is busy making arrangements for the new season, which will open with a performance, the first in Holland, of Puccini's 'Turandot.'

HERBERT ANTCLIFFE.

## VIENNA

### THE 'SAENGERFEST'

For three or four days Vienna has been the scene for the assembly of more singers than have probably ever met anywhere at the same time. Approximately 150,000 of them gathered from Austria, Germany, Czecho-Slovakia, from the United States and the various overseas colonies—in short, from all countries where societies still exist for the cultivation of what the Germans call 'Männergesang.' The value of such gathering and singing is on the whole problematic from the musical point of view; it is a social affair rather than a serious musical function. Unfortunately, many people—especially foreigners—mistook these amiable social gatherings for a solemn Schubert Festival and for a matter seriously related to Vienna's musical life. Apart from such mental reservations, it was surely a thrilling, if not an artistically inspiring, spectacle, to see forty thousand singers assembled for a concert attended by as many hearers.

The one artistic event of the Festival was the first performance anywhere of Richard Strauss's latest choral composition, entitled 'Die Tageszeiten.' Strauss composed it for, and dedicated it to, 'the Schubert Bund, of Vienna, and its conductor, Victor Keldorfer,' who gave the first performance. It is a cycle of four songs for male choir, with orchestra, and is built on four poems by Josef von Eichendorff, the German poet who inspired so much of Hugo Wolf's finest lyric utterances. Strauss has created here four contrasting pieces of appealing simplicity of feeling—complex enough to rank them far above the usual Männerchor literature and close to a kind of symphony for human voices; yet sufficiently popular in vein and structure to make them useful to the amateur vocalist, and enjoyable to the lay listener. Beside the intricacies of 'Wanderer's Sturmlied,' Strauss's earlier effort in this realm, this music ranks as 'Ariadne auf Naxos' would rank beside 'Elektra': simpler, more transparent in construction and harmony, more serene in mood, the product of one who having coped with and solved many a self-posed problem, rests on the summit to look back upon a life replete with strife, and gather the sweet fruits of long experience. Not a 'new' Strauss, nor the Strauss of old; but the present one in his happiest mood.

### BRITISH ARTISTS: THURSFIELD, COHEN, AND DAVIDSON

Amid the general and rightly bewailed deterioration of the *Lieder* style as it is to-day practised (not cultivated) in the German-speaking countries, it was a surprise and pleasure to hear a British singer undertake and carry through nobly the mission which her German fellow-artists neglect. I am speaking of Anne Thursfield, not a stranger at Vienna, but this

time fully recognised at her real worth as a *Lieder* singer. She sings the complex and subtle mood-pictures of the great German song-writers with a perfection of style, a wealth of atmosphere, finesse of interpretation, and plasticity of diction which recall Lula Mysz Gmeiner and Julia Culp in their best days. Excellent, too, was the impression created by Malcolm Davidson, a British baritone who is at once a singer and a musician. Seriousness, intellect, taste, and artistry were the virtues which he disclosed at his debut, in addition to a fine, if not fully finished, voice. His musical and linguistic versatility were worthy of high praise, and a number of songs of his own workmanship were appealing and effective, though perhaps too uniform in mood. A third British artist who impressed us is Miss Harriet Cohen, a pianist of excellent technical equipment and, what is more important and rare, of emotional gifts and stylistic maturity.

### THE SALZBURG FESTIVAL OPENS

The 1928 Salzburg Festival, or what has been seen of it at the time of writing, unrolls under less favourable circumstances than its predecessors. The introductory difficulties were those of former years: financial resources incommensurate with the high ambitions of the promoters, disinclination on the part of the Austrian State to subsidise the Festival scheme, and uncertainty, up to a short time before the scheduled date, as to its realisation. Ultimately again a Mæcenas was found to defray the cost for the furtherance of what is on solemn occasions referred to as the 'Festival Idea,' and less solemnly recognised as a means to attract international tourists.

Such is, of course, almost everywhere the motive of music and theatrical festivals in our time. But Salzburg, with its historical traditions and loftily expounded ideal dogma, should be particularly exacting as to its annual festival programmes. What we have sorely missed in former years is again, and more clearly, absent—a fundamental artistic plan and constructive ideas. It is easy, of course, to reproduce year after year the current Mozart performances of the Vienna Staatsoper and Max Reinhardt's current Viennese successes, trimming them with occasional new offerings—as, this year, Schiller's 'The Robbers'—and with the ever-present production of 'Everyman,' which has long lost its hold even on the Reinhardt enthusiasts, who have seen it for eight successive summers, with better casts and with costumes betraying less the wear and tear of time and use. In view of such offerings, one is inclined to doubt the wisdom of the celebrated men composing the 'advisory committee' (Richard Strauss, Franz Schalk, Hugo Hofmannsthal, and others), and understands their absence from at least the first half of a Festival which benefits from their illustrious names. Public attendance, too, has not been very large, and though many will, no doubt, come for Reinhardt's productions and the guest season of the Vienna Opera under Schalk and Bruno Walter later in the month, it will benefit 'tourism' rather than prove the artistic value of the much-proclaimed 'Festival Idea.'

A bow to history, inevitable in this country and quite appropriate, opened the musical portion of the Festival: Orazio Benevoli's Inauguration Mass, written for and first produced at the completion and dedication of Salzburg Cathedral. Gigantic in proportions, rich in polyphony, the work yet remains to our generation little more than a historical document not devoid of monotony and dryness. Conductor Messner acted wisely in interpolating two *a cappella* Motets by Buonamici and Bernardi, beautiful and far more durable music which made a welcome contrast.

### RUSSIAN OPERA

The most interesting event at Salzburg this year has so far been the season of Russian opera given by Russian singers from Leningrad. Though somewhat haphazardly introduced into the Festival scheme, it was welcome as an innovation; and harassing as it proved for certain political circles, was promising from an artistic viewpoint. The Operatic Studio of the Leningrad Conservatory of Music had been described to us as the essence of the new Russian school of operatic interpretation.

Four works were produced: Mozart's 'Bastien and Bastienne,' as a compliment to the historical *genius loci*; Bernhard Paumgartner's comic opera, 'The Cave of Salamanca,' as a sop to contemporary Salzburg, where the composer-librettist of the piece acts as director of the Mozarteum Conservatory; and two Russian operas, 'The Guest of Stone,' by Alexander Sergeivitch Dargomijsky, and (in concert form) Rimsky-Korsakov's fairy-tale opera, 'Kachtchei the Immortal.' Paumgartner's opera had been performed previously in Germany. Its music is inspired by the two operatic idols of our generation, Richard Strauss and Giacomo Puccini. It is interesting for its form, that of a suite: Overture, Intermezzo, two Scherzos, a Finale, and an Epilogue follow each other—'absolute music,' as it were, applied to stage purposes. In keeping with its aim of being an *opera buffa*, it contains some pieces in archaic forms—Minuet, Sarabande, and Sicilienne.

The Russians play this work as a modernized, Russian-localised *commedia dell' arte*, with a witty, simple, modest scenery which cleverly makes a virtue of economic necessities. The actors are what we have come to expect of modern Russians: singers, actors, dancers, acrobats, and comedians all in one. They insist, however, on exhibiting their many talents at every moment; they skip, jump, dance, and are acrobatic with a determined hilarity which their efforts do not always impart to the audience. This makes for a certain strained humour, a laboured buoyancy. The 'collective' dogma excludes 'stardom'; this troupe goes further still—they are comrades in a common cause, taking in turn big, small, even mute rôles, and not shunning that of the stage 'super.' They shift a creaking wall, and a garden is changed into a room—at least we are presumed to see it that way. For awhile one enjoys such witty application of the Primitive Principle. After thirty minutes of determined amusement, one begins to reflect that opera, by history and necessity, is a thing of illusion, splendour, and display. One feels that above all here at Salzburg, with its baroque landscape, traditions, and historical associations.

Strangest of all, the mimic style of these avowed innovators goes straight back to Wagner. There is hardly a phrase or figure in the orchestra that is not immediately and painstakingly transformed into a motion, or step, by the actors. It does not, somehow, match with the 'abstraction' that these Russians preach. There is a logical break somewhere.

'Bastien and Bastienne' was awaited with fear and misgivings. There were rumours of expected demonstrations, but Emanuel Kaplan, the stage director, avoided them with a conciliatory prologue and an apologetic epilogue which gracefully credited Mozart with the merits, and incidentally burdened him with the responsibility for the shortcomings, of the production. Kaplan promised '20th-century Mozart,' and attempted it with strange means. He showed us Mozart, and at the same time a parody on him and the operatic species. The stage director walked on and off the stage, giving cues and carrying on 'props'; diligent promptors were constantly in evidence; and six young ladies, quaintly dressed as the prima donna's suitors, climbed on to the stage from the audience to accompany her arias with visible signs of delight and admiration. Meanwhile stage hands, with stately miens portentously marched about the stage to adjust the setting, and the protagonists retired at leisure moments to their dressing-tables (visibly placed near the wings) to improve their make-up. There was continual life and bustle; it was all excruciatingly funny and determinedly original, but the spirit of Mozart's rococo little opera was completely destroyed. The basic idea was, of course, 'anti-romanticism' on one side, and, on the other, to obliterate the boundaries

of time and locality, to achieve what heretofore had been the privilege of the cinema alone—simultaneous realisation of parallel actions. The experiment is interesting, and may bear fruit, but it remains doubtful whether a big international Festival should be the scene for experiments as yet untried and not perfectly realised. Above all, is Mozart a suitable object for such attempts?

Classic Russian opera was represented by Dargomijsky's 'The Guest of Stone,' a literal setting of Pushkin's drama, and the first attempt to clothe the Don Juan theme in Spanish colours. The piece, written throughout in an idiom approaching the Wagnerian 'Sprechgesang,' is beautiful in portions, but conventional throughout. Compared with 'Boris Godounov,' its junior by only five years, this sixty-year-old opera wears badly. Dargomijsky left it a fragment—the fate of so many Russian operas of that period; César Cui completed it, and Rimsky-Korsakov, that experienced doctor of unfinished operas, orchestrated it. Here, on classic grounds, the Russian singers turned into classically-trained artists, free from laboured modernism and violent innovations; and they became excellent concert singers for the concert performance of Rimsky's 'Kachtchei,' based on Russian folk-stories and appropriately set to music in a corresponding idiom. Among the singers there were many beautiful voices, though they were not all perfectly trained.

Paul Bechert.

## Obituary

We regret to record the following deaths:

William Henry Grattan Flood, at Enniscorthy, on August 6. He was born at Lismore in 1859. Musical talent showed itself early, and while still in his 'teens, he was appointed organist of St. Peter's Pro-Cathedral, Belfast. Subsequently he became professor at various Colleges, and organist at Monaghan Cathedral and Thurles Cathedral. For a time he was conductor of the d'Oyly Carte Opera Company, and he was also bandmaster of the 104th Regiment, being the last civilian Army bandmaster in Ireland. In 1895 he became organist of Enniscorthy Cathedral, a post he retained until his death. It is, however, as a writer on musical subjects that he was most widely known. Many books came from his ever-ready pen: 'The History of Irish Music,' 'The Story of the Harp,' 'The Story of the Bagpipe,' 'John Field,' 'Early Tudor Composers,' &c. He wrote many articles for such works as 'Grove,' the 'Dictionary of National Biography,' the 'Catholic Encyclopædia,' &c. The list of the British and foreign periodicals to which he contributed is too long to be given—if, indeed, it could be compiled. Inevitably, musical journals attracted him, and to the *Musical Times* especially he was a constant and highly-esteemed contributor. For many years he acted as Irish correspondent, and maintained a steady stream of informative articles, Letters to the Editor, and notes on a great variety of subjects, especially those of an antiquarian type. Many honours came to him. In 1907 the National University of Ireland conferred on him the honorary degree of Doctor of Music. In 1917 he received from the Pope the Cross *Pro Ecclesia et Pontifice*. The title of Chevalier was given to him in 1922; and he had previously been created a Knight of St. Gregory. His compositions were numerous, and were mainly for Church use. By his death, which occurred after only a few days' illness, the musical world has lost an indefatigable and versatile worker, and a man of great personal charm. To his widow and family we tender our sincere sympathy—an expression in which we are sure many of our readers will join.

Leos Janacek, the well-known Czech composer, during August, at Prague. He was born in July, 1854, at Hukvaldy, in Northern Moravia, where his father was the village schoolmaster. His first teacher was the monk-composer Krizkovsky, but the greater part of his musical education was received at the Organists' School, Prague. On his return to Moravia, he was appointed professor at the Normal School for Teachers at Brno, which post he retained for the greater part of his life. In 1881 he founded at Brno a School of Organists, which in 1918 became the State Conservatory of Music. A prolific composer, Janacek drew most of his material from folk-song. Of his operas the most successful is 'Jenufa,' which has been widely performed in Europe, and also at New York.

H. Godfrey Turner, suddenly, at Whitefield, N.H., on July 27, aged sixty-eight. Born in London (he was son of the late Godfrey Turner, of the *Daily Telegraph*), he began his career as a theatrical manager, his first important enterprise in connection with music being his management of the first British tour of Sousa's Band. Maud Powell, his first wife, was soloist to the band, and Turner became her manager, continuing to act in that capacity till his death. He had lived in America for many years.

## Miscellaneous

The senior prize at the London Violoncello School has been awarded to Joan Mulholland, of the Royal Academy of Music; and the junior prize to Doris Rickelman, of London. A three-years' scholarship, open to children under fifteen years of age, will be competed for in September. Particulars from the Secretary, 10, Nottingham Place, W.1.

The Marlborough (Wilts) Choral Society's Summer Concert consisted of madrigals by Edwards, de Lassus, Morley, Ellis, and Orlando Gibbons, &c.; and part-songs by Lawes, Cooke, Ivimey, and Hatton, conducted by Mr. Francis J. Hill. The Marlborough Country Dancing Association were guests, and contributed English folk-dances.

Mr. Charles Winterbottom had the honour of being received by His Majesty The King on July 25, and was presented with the Royal Victorian Medal.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| **FRANZ ABT** | |
| Maria (O Lord most Holy). E (S or T) ... ... (1/6) | E—G♯ |
| **THOMAS ADAMS** | |
| Nearer my God to Thee. E flat (C or B); F (S or T) ... | B♭—E♭ |
| Radiant Morn, The. D (M-S, C, or Bar) ... ... ... | C♯—E |
| Rock of Ages. E (C or Bar); G (S or T) ... ... ... | B—E |
| **IVOR ATKINS** | |
| Virgin's Lullaby, The. G minor (M-S) ... ... (1/6) | D—F |
| **EDGAR L. BAINTON** | |
| Song of the Virgin Mother, A. D (M-S) ... ... ... | D—F |
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| Elizabeth's Song. G minor (C or M-S) ... ... ... | D—E |
| Soft southern breeze. B flat (Bar); D flat (T) ... ... | D♭—F |
| When I view the Mother holding (Christmastide). D (C or M-S) ... ... ... ... ... ... (1/6) | D—D |
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| O thou afflicted. D flat (C) ... ... ... ... (1/6) | A♭—D♭ |
| **W. STERNDALE BENNETT** | |
| His salvation is nigh them that fear Him. G (Bar); B (T) ... ... ... ... ... ... ... (1/6) | D—E |
| O Lord, Thou hast searched me out. F (C) ... ... (1/6) | C—D |
| Whosoever drinketh of this water. E (B) ... ... (1/6) | B—E |
| **A. HERBERT BREWER** | |
| Virgin's Cradle Song, The. F (M-S) ... ... ... ... | D—F |
| **GERARD F. COBB** | |
| It came upon the midnight clear (Christmastide). D (M-S or Bar) ... ... ... ... ... ... ... | D—E |
| **WILLIAM COENEN** | |
| Beyond. D flat (M-S or Bar) ... ... ... ... ... | D♭—F |
| Come unto Me. D (C or B); F (M-S or Bar); G (S or T) | C—D |
| Father, forgive them (Lent). F minor (S or T) ... ... | E—F |
| I shall see Thee again. F (M-S or Bar) ... ... ... | E—F |
| Thou wilt remember us. C (C or B); D flat (Bar or M-S); E flat (S or T) ... ... ... ... ... ... ... | B—E |
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| Inflammatus et Accensus (Latin words only). D minor (C) | A—E |
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| Angel's Song, The. C (M-S) ... ... ... ... (1/6) | D♯—E |
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| **PERCY E. FLETCHER** | |
| Hark! hark! my soul! C (C or B); E flat (S or T) ... | A—D |
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| O for a closer walk with God. C (M-S or Bar); D (S or T) | C—E |
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| Eye hath not seen. G (C); B flat (M-S) ... ... (1/6) | B—D |
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| Power and Love. A (M-S or Bar) ... ... ... ... | E—F♯ |
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| Come, Holy Ghost (Whitsun). D (S) ... ... ... | D—G |
| Lo, now the shades of night. A flat (C) ... ... ... | A♭—E♭ |
| Declining now the sun's bright wheel. E flat minor (Bar) | B♭—E♭ |
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| Ballad of Meshullemeth, The. E flat (C) ... ... ... | B♭—F |
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| Lady! thou Queen of Israel. E flat (S) ... ... ... | D—A♭ |
| Lord is long-suffering, The. (C or M-S) ... ... ... | D—E |
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| Lead, Kindly Light. E flat (C or Bar); F (M-S); G (S or T) | C—E♭ |
| Return unto thy rest. E flat (C or Bar) ... ... ... | B♭—E♭ |
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| Now that the sun (Evening Hymn). E flat (C); G (S) ... | B♭—E♭ |
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| Twilight is gently falling, The (Ave Maria). E flat (S or T) | E♭—A♭ |
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| Litany for All Souls' Day. E flat (C or Bar) ... (1/6) | C—E♭ |
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| My Maker and my King. D (S) ... ... ... (1/6) | C♯—F♯ |
| **ALESSANDRO STRADELLA** | |
| O God, have mercy (Pietà Signore). D minor (S or T) ... | D—G |
| **ERIC H. THIMAN** | |
| Birds, The. C (M-S or Bar); D (S or T) ... ... ... | D—F |
| God of Love my Shepherd is, The. F (C or Bar); A flat (M-S) | A—D |
| In the bleak mid-winter. D (C or Bar); F (S or T) ... | A—E |
| Jesus the very thought of Thee. B flat (C or Bar); D (M-S) | B♭—D |
| My Master hath a garden. F (M-S or Bar); G (S or T) (1/6) | C—F |
| **HERBERT W. WAREING** | |
| Jesu, Lover of my soul. E flat (M-S or Bar) ... ... | B♭—F |
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Air — THOU, WHOSE PRAISES NEVER END ("Bide with us").
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Air — 'TIS HE, WHO ALL ALONE ("God goeth up").
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Air — OPEN WIDE, MY HEART ("Come, Redeemer").
Air — FATHER, WHAT I PROFFER ("Give the hungry man thy bread").
Air — COME, VISIT, YE GLOWING ("How brightly shines").
Air — I HAVE WAITED FOR THE LORD ("If thou but sufferest").

### TENOR

Recit. — THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
Air — COME, JESU, COME ("Come, Redeemer").
Air — WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").
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Air — THOU ART MY GOD ("Lord, rebuke me not").

### ALTO

Air — GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").
Air — JESUS SLEEPS ("Jesus sleeps, what hope remaineth").
Recit. — INCLINE THINE EAR ("Lord, rebuke me not").
Air — THE LORD HATH HEARD ("Lord, rebuke me not").
Air — ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

### BASS

Air — THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").
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### TENOR

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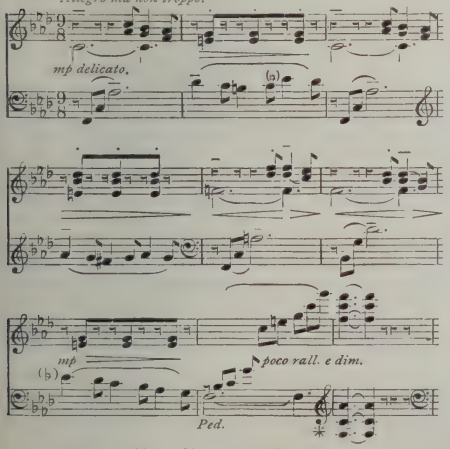


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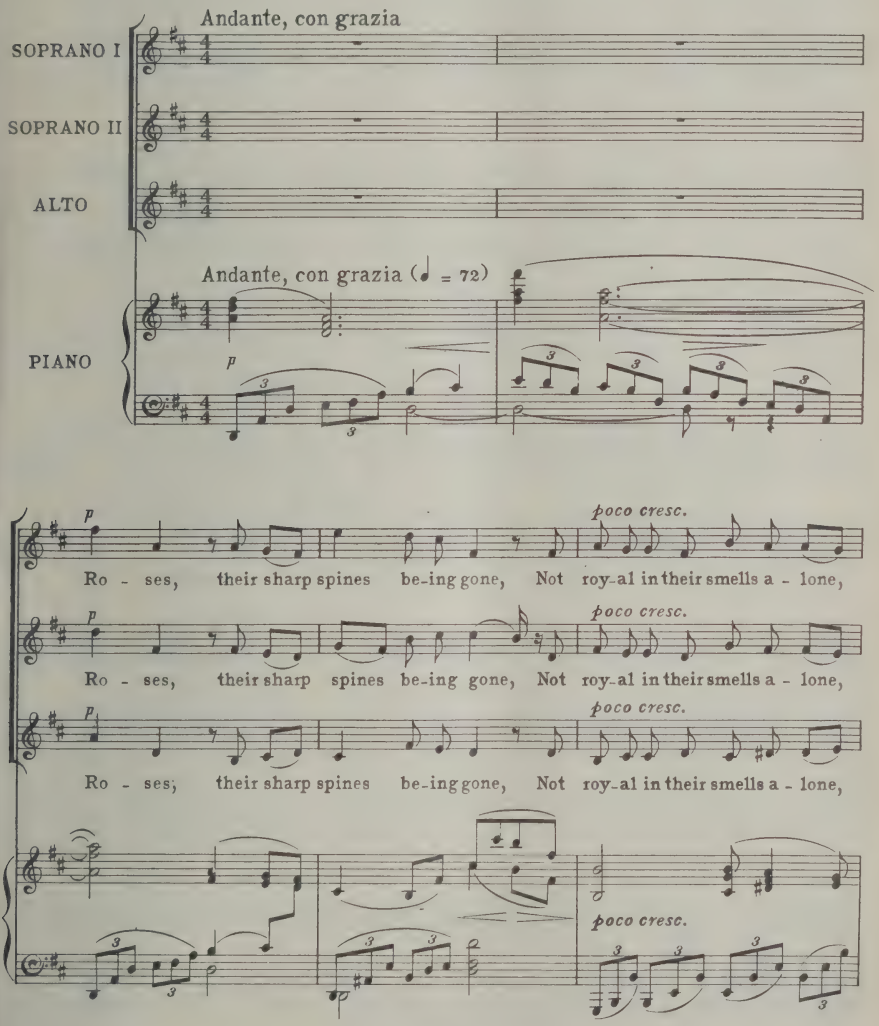
Andante, con grazia
SOPRANO I
SOPRANO II
ALTO
Andante, con grazia (♩ = 72)
PIANO
p
poco cresc.
Ro - ses, their sharp spines be-ing gone, Not roy-al in their smells a - lone,
Ro - ses, their sharp spines be-ing gone, Not roy-al in their smells a - lone,
Ro - ses, their sharp spines be-ing gone, Not roy-al in their smells a - lone,



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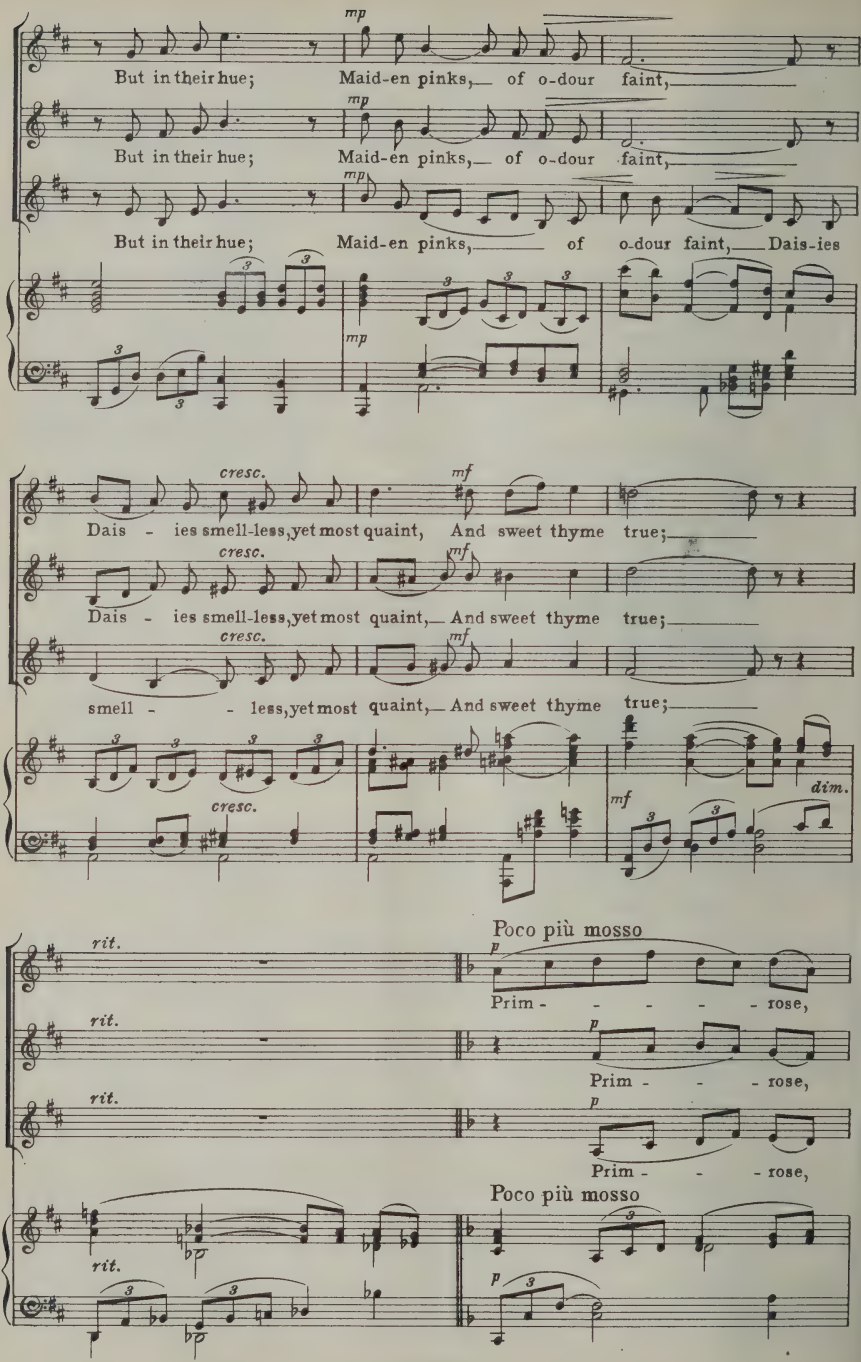
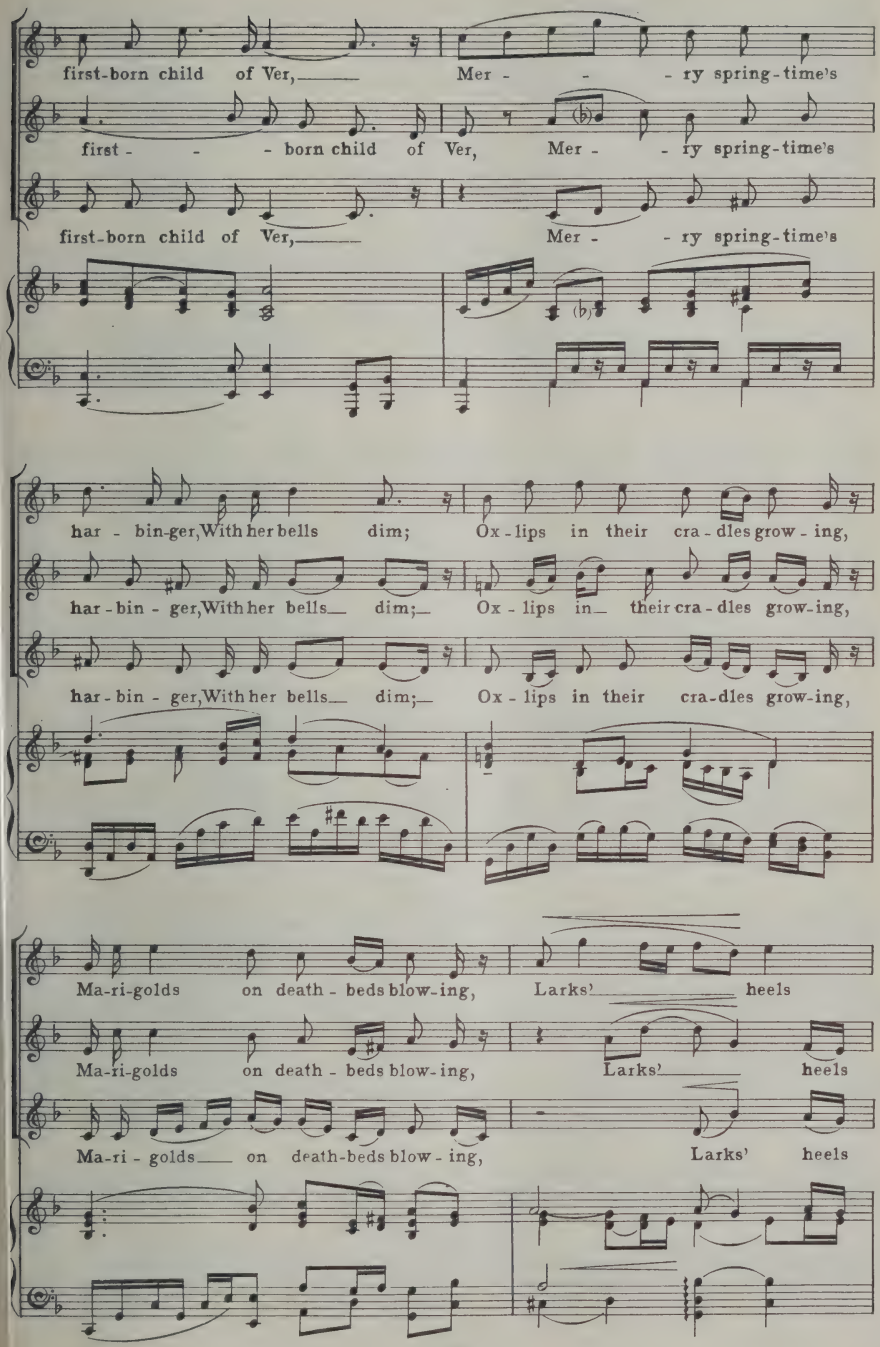
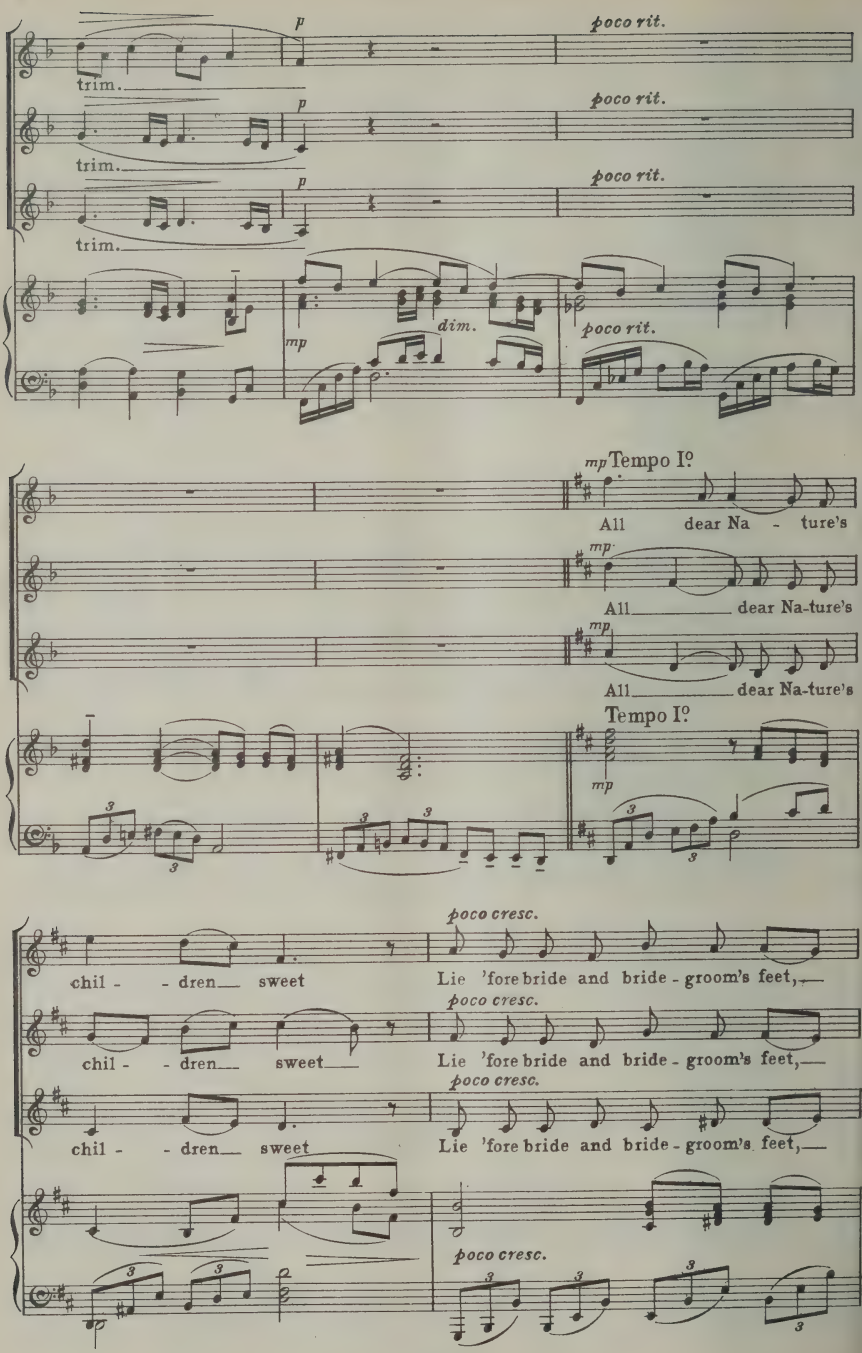
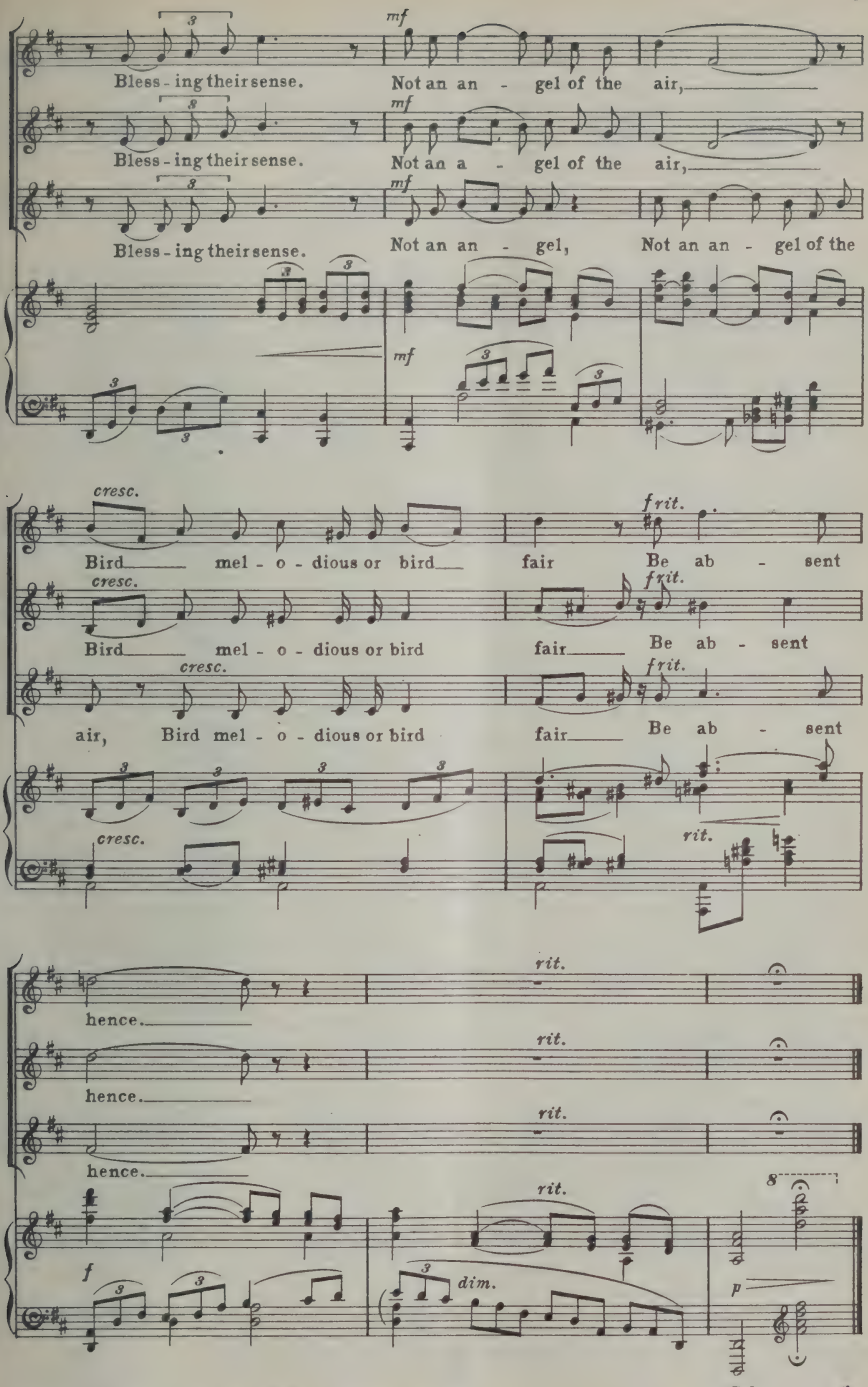

mp
But in their hue; Maid-en pinks, of o-dour faint,
But in their hue; Maid-en pinks, of o-dour faint,
But in their hue; Maid-en pinks, of o-dour faint, Dais-ies
cresc.
mf
Dais - ies smell-less, yet most quaint, And sweet thyme true;
Dais - ies smell-less, yet most quaint, And sweet thyme true;
smell - - less, yet most quaint, And sweet thyme true;
dim.
rit.
Poco più mosso
p
Prim - - - - rose,
Prim - - - rose,
Prim - - - rose,
Poco più mosso


first-born child of Ver, Mer - - - ry spring-time's
first - - - born child of Ver, Mer - - ry spring-time's
first-born child of Ver, Mer - - ry spring-time's
har - bin-ger, With her bells dim; Ox-lips in their cra-dles grow-ing,
har-bin - ger, With her bells dim; Ox-lips in their cra-dles grow-ing,
har-bin - ger, With her bells dim; Ox-lips in their cra-dles grow-ing,
Ma-ri-golds on death - beds blow-ing, Larks' heels
Ma-ri-golds on death - beds blow-ing, Larks' heels
Ma-ri - golds on death-beds blow - ing, Larks' heels


p
poco rit.
trim.
p
poco rit.
trim.
p
poco rit.
trim.
mp
dim.
poco rit.
mp Tempo I°
All dear Na - ture's
mp
All dear Na-ture's
mp
All dear Na-ture's
Tempo I°
mp
poco cresc.
chil - - dren sweet
Lie 'fore bride and bride - groom's feet,
poco cresc.
chil - - dren sweet
Lie 'fore bride and bride - groom's feet,
poco cresc.
chil - - dren sweet
Lie 'fore bride and bride - groom's feet,
poco cresc.

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142. Once again the day ... Franz Abt 3d.
287. {One day there came from Lochlin / Sorrow not, why art thou weeping? / Niels W. Gade} 4d.
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211. Sweet flowers of Spring Oliver King 4d.
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190.* Sympathy ... ... O. Schweizer 4d.
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448. When evening casts Bayley 4d.
116.* When Evening's twilight J. L. Hatton 3d.
180.* When e'er the sounding harp Brahms 4d.
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512.§ When first we met ... G. Holst 4d.
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140. Where deepest shadows Franz Abt 3d.
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312. Wings of Sleep, The C. H. Lloyd 4d.
225. Winter ... ... ... King Hall 4d.
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ELIJAH - - - - - MENDELSSOHN

MISS STILES-ALLEN | MISS GLADYS PALMER
MR. TUDOR DAVIES | MR. KEITH FALKNER

SATURDAY, NOVEMBER 24, at 2.30 p.m.

MASS IN D - - - - ETHEL SMYTH
THE SONG OF MIRIAM - SCHUBERT
and Other Works.

MISS CAROLINE HATCHARD | MISS ASTRA DESMOND
MR. PARRY JONES | MR. STUART ROBERTSON

SATURDAY, DECEMBER 15, at 2.30 p.m.

CAROLS

MISS MEGAN FOSTER | MR. JOHN GOSS

SATURDAY, JANUARY 5, 1929, at 2.30 p.m.

MESSIAH - - - - - HANDEL

MISS DORA LABBETTE | MISS ETHEL BARKER
MR. WALTER WIDDOP | MR. HAROLD WILLIAMS

SATURDAY, FEBRUARY 2, at 2.30 p.m.

AN OPERATIC CONCERT

MADAME MIRIAM LICETTE | MR. WILLIAM BOLAND

SATURDAY, MARCH 2, at 2.30 p.m.

THE KINGDOM - - - ELGAR

MISS JOAN ELWES | MISS MARGARET BALFOUR
MR. STEUART WILSON | MR. HOWARD FRY

GOOD FRIDAY, MARCH 29, at 2.30 p.m.

MESSIAH - - - - - HANDEL

MISS FLORA WOODMAN | MISS MURIEL BRUNSKILL
MR. HEDDLE NASH | MR. HORACE STEVENS

THIS IS NOT A SUBSCRIPTION CONCERT

SATURDAY, APRIL 27, at 2.30 p.m.

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The Christmas Half-Term will commence on Monday, October 29th, 1928.

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Examinations for Associateship of the College (A.R.C.M.) are held three times a year, in December, April, and September.
Full particulars obtainable from the Registrar.

CLAUDE AVELING, *Registrar.*

# The Royal College of Organists

THE SOLO-PLAYING TESTS for the next F.R.C.O. EXAMINATION are:

Prelude and Fugue in C minor, *J. S. Bach.* (Novello, Book 7, p. 64; Augener, p. 168; Peters, Vol. 2, No. 6.)

Choral Prelude, "St. Mary's," *Charles Wood,* No. 1 of 16 Preludes, Vol. 1. (Stainer & Bell.)

Larghetto from the Quintet, Op. 108, *Mozart.* Arrangements for the Organ by W. T. Best, No. 20, p. 247. (Novello.)

The 10 selected pieces and the book set for the Essay for the January, 1929, A.R.C.O. Examination, are the same as those set for July, 1928.

All Candidates for the next Examinations must send in their names for Fellowship by December 6th, for Associateship by December 13th. In the case of NEW MEMBERS, proposal forms, duly filled up, must be sent in before November 29. No names will be entered after the above dates.

For the convenience of members, past examination papers have been bound in one volume: Fellowship and Associateship Organ Work, January, 1913, to July, 1927; Paper Work, July, 1924, to July, 1927. Price 4s., to be obtained by members only.

Regulations, List of College Publications, Lectures, &c., may be had on application.

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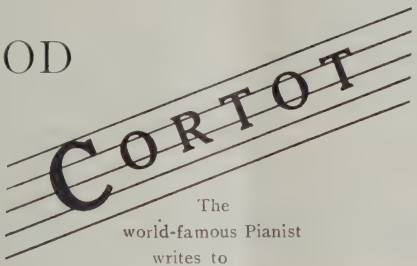
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*November 10*

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Bass—HORACE STEVENS.

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Pianoforte—MAITLAND FARMER.

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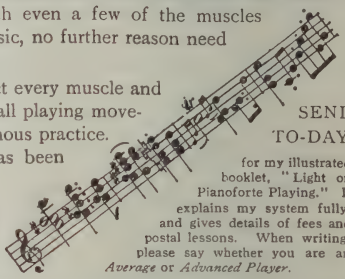

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>
> *(Musical Times, July, 1928.)*

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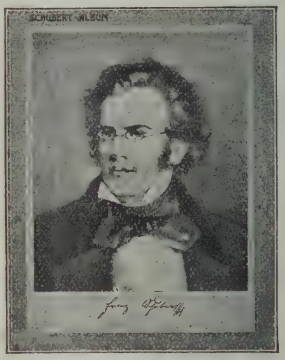


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OCTOBER 1 1928

(For List of Contents see Page 944.)

## SCHUBERT AND MELODIC DESIGN

By Rutland Boughton

The complete breakdown of the so-called 'modern movement' in the arts is causing many musicians to reconsider and revalue the music which has been established as 'good' for many years. That reconsideration lends greater significance to the rather artificial nature of centenary revivalism, which almost inevitably brings about a certain number of second-rate resurrections; for even the great masters were not 'great' all the time. It would be very easy to choose a dozen futile songs by Schubert, and decide to scrap his sentimentalities with the brittle ware of modern activity. Even in his best work there is often a passing reminder of his worst. Nevertheless Schubert has prevailed; he has exerted a more than personal power, in that without his work we could not have had the songs of Brahms and Strauss, to name but two of his debtors; and it may be worth while to try to understand something of the nature of that power. However, to look back on a thing is a very different matter from a first acquaintance with it.

We look back on Schubert to-day with our minds oppressed or amused, as the case may be, with a modern dissolution which is asserted by theories the more passionately because it has failed of æsthetic justification.

I am never quite sure whether modern music is rehearsed. In some extravagant cases it would scarcely seem to matter what notes were played; so we cannot know whether the music has gained a vogue because it hides the defects of inefficient performers (the sort of artist who swanked himself into authority in the war years), or whether its votaries really are efficient and have spent precious hours of practice correcting their notational mistakes in Bartók, Stravinsky, and other such variation of parent for the same ugly child. Judging by what I hear from my friends who play in symphony orchestras it would appear that modern composers are often well satisfied with notes other than those they write. But supposing our executive artists to be men of musical integrity who have not failed to practise their modern music with such assiduity that the correct notes are played, then it must be child's play for them when they revert to the real masters; and the greater ease with which they play the older works will have good or bad results according to the measure of their oppression or aloofness during the period of cacophony. They may have got into the habit of playing the modern stuff hopelessly because they have been obliged by economic circumstances; if so, their musical hearts will probably be to some extent strained in the effort to piece the rotten joinery of the jig-saw jazz, and they will be unable to disclose the tender phrases of Schubert, who will find them out even more surely than does Beethoven with his firmer grip on the feelings. On the other hand, they may feel towards Schubert as we feel towards the rain after a time of drought. The heats may not have been unpleasant in their early stages, but life soon got prickly and dusty, and we welcomed the rain because there was real life and sweet growth in it, even if it made the fields slushy in places.

Schubert's contemporaries presumably looked upon Handel and Haydn as the great masters, upon Mozart as an amazing prodigy (divine or delightfully wicked?), and upon Beethoven as an artist of dangerous power. To those contemporaries Schubert must have seemed a curious mixture—in some respects a reactionary peasant, in others a follower of the doubtful courses indicated by Beethoven. To us, harking back to his simple, bald, and sometimes redundant style, his vitality and survival offer an interesting problem.

Up to and including the time of Bach the art of music consisted in the blending of two distinct expressions corresponding to the æsthetic standards called by Nietzsche Dionysian and Apollonian. There were the simple and immediately appealing forms derived from folk-art and the intricate intellectual forms of polyphony. Bach was the crest of a great double wave wherein folk-music and musical art were mingled; in his music we can see the perfect poise of the momentary pause before the wave broke to be re-formed in homophony.

Now the homophonic composers were concerned chiefly with harmony as the musical element which offered most scope to their style. Some musicians may perhaps regard that as incorrect in the case of Mozart, whom we have been taught to regard as a master of melody. As a matter of fact, it is more correct in regard to Mozart than to Beethoven, but I think it applies to both. Our conceptions of artistic form have been confused in music as in all the arts by the artificialities of the Renaissance. People talk of the superior formative influences of Italian art as compared with the German, just as they talk of the clean lines of Palladian architecture and the confusion of Gothic. But the Palladian architect could afford to be clean in his lines, because they were all decided for him beforehand in a complete knowledge of the purpose of his building. His art was the product of a stationary, and therefore a hopeless, conception of civilisation. The Gothic builders of the finest time never knew what

chapel or outbuilding would be wanted next, or what enlargement of the main structure, to meet the growing and practical needs of the common service; their art was the product of a growing civilisation which had for its goal nothing less than the establishment of the Kingdom of Heaven upon earth. A similar conceptual opposition will be found in all the arts as they grew and were subverted from the original purpose of their growth; the same effort for vital expression and the same subsequent hopeless enchainment will be found in 12th-13th century architecture, 14th-15th century painting, 15th-16th century literature, and 17th-18th century music.

So, if we scrutinise the so-called marvellous melodic powers of Mozart we shall find that they amount to less than is generally believed. His instrumental music will be found to consist, as to thematic material, of an extraordinary amount of trivial decoration and padding (scale-passages and arpeggios), achieved with such masterly arrangement that they hold our attention in spite of the fact that they are often empty of musical purport—empty, that is to say, of the musical logic which can be traced in the melodic line of Bach by means of statement, repetition, and counter-statement, and above all by an evolution of the melodic line so prolonged that it often exhausts our capacity to take it in until we have given to it much study and reflection. Such study would at once expose the comparatively superficial nature of Mozart's art. Later composers also are fain of statement, repetition, and counter-statement. They are the easiest bricks for our handling, and Mozart is the best exemplar of such formal art; but it is not necessarily a melodic art. His scraps of melody are often mere chips of childish thought. His instrumental works are generally based on an assembly of short-breathed themes in melodic terms. That is why he had to pad out his forms with so large a quantity of scale, arpeggio, and exquisite decoration. He does it with such cunning that our interest is held long enough for happiness to be evoked; so Mozart is worshipped by musicians of all times, and called by Bernard Shaw 'the master for masters.' But we have only to compare Mozart's music with Bach's to realise what a mistake Shaw made in his description, unless he meant that the business of a master was to say as little as possible with the utmost assurance and fascination of style, and so spellbind his audience.

Perhaps some devoted lover of Mozart exclaims: 'What? Mozart no composer of wonderful melodies? What about "Voi che sapete," "Dove sono," and a hundred more?' Exactly. What about them? Are they the standards of melody by which we judge all other tunes from the 'Londonderry Air' to Isolde's Death Song? Or do we perhaps judge melody from a simple folk-song standard? Or have we perhaps not considered what melody really is?

Laymen apparently understand by melody 'Sweet music; musical arrangement of words; arrangement of single notes in musically expressive succession; principal part in harmonized music, air' (Oxford Dictionary).

Parry's article in 'Grove' naturally supports the third definition given, and then shows how melody has been influenced by rhythm and harmony. Let us then accept the definition upon which layman and musical craftsman are agreed, that melody is an 'arrangement of single notes in musically expressive succession.'

Now there are very few themes (I can think of none) in Mozart's instrumental works at once so well-arranged and *musically* expressive as the various themes in a good folk-song; and as *musical* expression some of his opera arias are positively bad. I have emphasised one word in the previous sentence. What do we mean by 'musical expression'? Do we not mean a music that is clear and complete, so far as it goes, in outline *and* emotion? By an expressive theme do we not mean a melodic unit which is definite and complete in shape *and* emotional statement? By an expressive tune do we not mean an arrangement of such units in a relationship which is both definite and exhaustive in form *and* feeling?

The outline of melody is the first thing; a phrase which does not at once propose itself as a thing of distinctive shape cannot be said to be musically expressive. Nor will a series of phrases, however well shaped in themselves, be musically expressive unless their relationship is established formally. The more obvious the relationship the more immediately acceptable the tune; the more vital the relationship the more enduring the tune. But a tune, and even a single phrase, may have a fair outline and yet be wanting as musical expression if it is not emotionally convincing.

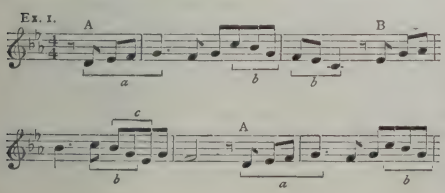
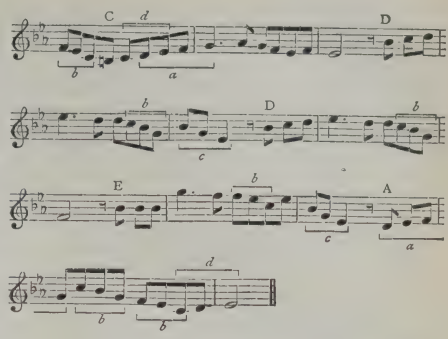
Emotion is so implicit in musical sound that it is hard to conceive a phrase, much less a tune, which does not carry something of feeling with it; and, in fact, emotionless music is only successfully achieved by the destruction of all that has been regarded as specifically musical during periods of artistic growth. But however deeply embedded in music may be its original emotional impulse, there is a good deal of difference between the 'Londonderry Air,' for instance, and the sort of made-up melody which theorists propose for harmonization by students. Emotion is often present in the latter only by force of association—because all the music we have ever heard has had an emotional aspect, and it is hard to hear any musical sound without some quickening of the heart; but the waves of feeling which rise to an increasing climax and final ebb in the 'Londonderry Air' prove the presence of a vital impulse which affords a final test of good melody in extended form.

Such a tune is good in outline, and good in expression as well.

That sort of combination we do not find to the same extent in Mozart, whose works are generally inferior—the instrumental works in expression, the vocal works in design.

Consider the first subject of the Finale in the G minor Symphony—the example so aptly chosen by Parry because of its likeness to the opening of Beethoven's first Pianoforte Sonata. In matters of rhythm and symmetry Mozart's music is as vital and perfect as it could well be, and it is 'worked out' with the ingenious joy of a master craftsman; but it carries nothing of expression to equal the emotional power which is carried by a Bach Fugue, or by the opening bars of the Beethoven Sonata. The quality of the Mozart movement lies less in its expressiveness than in its rhythmic energy and in the adjustment of its sections. In the matter of emotional appeal there is something obviously missing from the Mozart which is present both in the 'Londonderry Air' and in the Beethoven piece, though in the matter of formal achievement any equal number of bars in the Symphony will be as well knit as the folk-song, and probably superior to the Sonata. If, instead of the Finale of the G minor Symphony, we compare the slow movement, the expressiveness is certainly increased, but even then does not reach the intensity of the folk-song or of an average Beethoven slow movement; and the expressiveness which is natural to the Mozart slow movement is partly smothered by the decorations without which the piece could not be endured to its end because of its melodic deficiency. And this, it must be recalled, is actually one of Mozart's most expressive slow movements.

If the instrumental music of Mozart is deficient in expressiveness, his vocal music is equally deficient in melodic design.

Good melodic outline consists of one or more phrases which, by means of repetition, development, contrast, and, above all, by links of inter-relationship, make an effect of living unity, giving a sense of growth rather than of plan, rising as a wave rises, reaching a crest, and falling away easily to its end. The 'Londonderry Air' is one of the finest examples of such a melody. Its rhythm is so well ordered that it could be analysed as eight varied statements of the same theme, or, following the plan favoured by musical theorists, we may discover in it five distinct phrases subtly varied and inter-related:



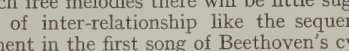

B and C are related to A, D and E to A and B, and the final statement of A is a kind of summary of all the phrases. Or consider a simpler tune-form, made up of one phrase with one interpolation. It is the melodic form best suited to the expression of a clear and direct emotional idea. When this formula (AABA) is used we are very near the aboriginal spring of song, for the presence of the B is merely to enable the chief phrase to be repeated without becoming monotonous. It is the interpolation of the B-phrase which differentiates this tune-form from the endless repetitions of savage song. But when a composer has anything direct and important enough to say within that form it has a power possessed by no other. Among folk-songs are many examples, one of the simplest being 'The Keys of Canterbury' (Songs from Somerset: Cecil Sharp). Beethoven used the same form for the slow movement of his third Pianoforte Trio, for the main tune in the choral section of his last Symphony, and elsewhere.

When the form ABAB (or more commonly in British folk-music ABBA) is used, the two phrases will naturally be of more equal value, and the possibilities of melodic growth much enlarged. Examples are the opening of Purcell's 'What shall I do?' from 'Dioclesian,' the chief chorale in the 'St. Matthew' Passion, and the first section of the slow movement from Beethoven's Sonata in C minor, Op. 13. The great advantage of this form seems to be that by means of the double repetition a broad theme is securely established, and it is then possible to develop it freely or introduce episodic matter without easily losing hold of the original idea.

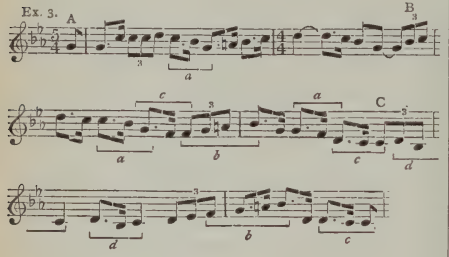
In higher types of melody repetitions will often take a sequential form, or be varied or extended. Compare for sequential repetition Isolde's 'Death Song,' for variation the first duet in Bach's 'Peasant' Cantata, and for extension the opening of Elgar's first Symphony, and the slow movement of the 'Kreutzer' Sonata. Higher types will, moreover, introduce a larger number of phrases, but I think it may be taken for granted that an increase in the number will be associated, as in the 'Londonderry Air,' with links of inter-relationship unless the melody is

that of a song with several verses, in which case a tune of much looser build becomes possible, the song getting its musical unity in the repetitions caused by the sequence of verses. We shall find many such examples among Schubert's songs in strophic form. In the best examples of such free melodies there will be little suggestions of inter-relationship like the sequential fragment in the first song of Beethoven's cycle, 'An die ferne Geliebte':

Ex. 2.



or the related scraps in 'The Ballinure Ballad' from Herbert Hughes's collection of Irish Country Songs:

Ex. 3.

Loose melodic construction may be tolerated only when there is to be considerable repetition of the whole tune; otherwise some formula must be established to hold the ear of the listener. The words may do something to hold attention; however, we are not now considering music as a mere reinforcement or colouring of verse, but as a medium for creative design. More to the point is the fact that the phrases of a rambling melody may to some extent be rivetted by means of a persistent figure in the accompaniment. Schubert freely availed himself of that unifying factor also; but to discuss it properly would take us beyond the scope of the present article, which is to consider the nature of pure melodic design so that we may appreciate Schubert's significance in the history of music, coming as he did at a time when melodic values had been overlaid with superficial decoration of Renaissance artifice on the one hand, and on the other by the almost occult discoveries of Beethoven in the emotional values of even the simplest harmony in association with rhythm and divested of obvious melody.

Not to labour the melodic deficiencies of Mozart (whose life-long power as an exquisite decorator and later power near akin to that of Beethoven are indisputable), let us just examine one song of his generally held to be a beautiful melody. In 'Voi che sapete' there are twenty-one separate phrases, of which (omitting the *Da Capo*) only five are repeated with or without variation, none being inter-related. This means that no fewer than sixteen phrases are introduced and afterwards ignored. The *Da Capo* rounds off the piece, it is true, and reduces the number of derelict phrases to twelve. As the musical expression of the saucy boy who sings the song it is perfect; as musical design it is as inferior to the 'Londonderry Air' as were the instrumental pieces in emotional expressiveness. Mozart is the great master he has always been felt to be, but the roots of his greatness were not primarily melodic. His natural genius was to give clear and light-hearted unity to a mass of charming detail by setting it out with consummate skill, adding enough harmonic solidity to give a moderate sense of depth. Later on his detail grew less charming and more beautiful—last of all grave and intense; but that was the full-grown and disillusioned Mozart who cannot be said to have fulfilled his maturity. The fulfilment was left for Beethoven. Mozart grew out of his artificial world—indeed he was thrown out by those who first pampered and then neglected him—and he reached the point where Italian superficiality had to be rejected because he had gained a deeper understanding of the value of art; but he never got near enough to the facts to understand that what we know as the Renaissance was an imposition in both meanings of the word. He never reached the point where he felt the need to express himself in a tune as clear and common as those which Beethoven was presently to use. Hence his failure as a song-writer. His opera arias, artificial with Renaissance ornament, make their charming and abominable effect. His songs are a longing for the innocence of childhood rather than an expression of it. Blake could sing Songs of Innocence because he had not been seduced by an artificial world; but when Mozart should have been singing his 'Little lamb, Who made thee?' he was being placed by his father in the worst possible conditions that he might become a mere money-making machine. So the simple song-form which is the natural origin of all that is most expressive in music became at once rouged and powdered with false sentiment and with trivial charm. His best-known song, 'The first violet,' is nearer in feeling to a Bond Street perfumery than to a Herefordshire lane.

Beethoven had not the same evil to contend with. For him, as for Mozart, song was not at first the chief medium for music; but his singing sense was not entirely spoiled, though, alas! he never learned to relate it to the limitations of the human instrument. 'Adelaide' is beautiful enough in its affected way, but in the 'Distant Beloved' song-cycle Beethoven is already very near to the cyclical form established by Schubert. Beethoven's life was spent in ploughing his way deep into the original mother earth which had been neglected during the period from Bach to Mozart. Starting as Mozart did, accepting as the main job of a

composer the assembly and arrangement of thematic details to be bound up together by rhythm and made solid by harmony, it was not long before he reverted to the main principles of Bach's greatness—the principles of growth and expression as distinct from those of arrangement and decoration. The reversion is distinctly felt in the first Pianoforte Sonata. It is a musical reaction much like the literary reaction to Saxon English after an age of Johnsonese, such as 'The Ancient Mariner' of Coleridge exemplifies; or the realistic reaction in painting of the Pre-Raphaelite Brotherhood. The second subject in the Finale of the Beethoven Sonata presages a return to natural melody after the long subservience to those ideals which found their final musical degradation in the coloratura of the Italian aria.

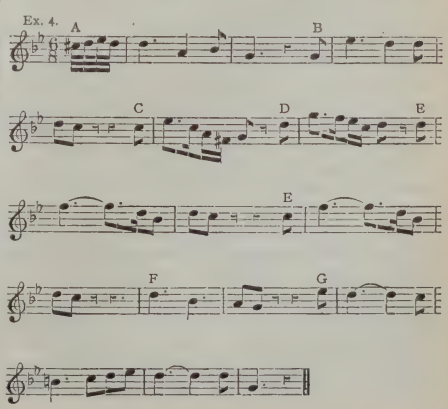
Even Spitta, in his 'Life of Bach,' advanced the idea that the fertile German nature learned a sense of form from the Italians. Nothing of the sort; there was clearer and finer form in German song than ever came out of Italy. What was learned from Renaissance Italy was the art of saying nothing, or a bad thing, charmingly. The artificial structure of the sonata endured the pretty things Mozart put upon it, but when Beethoven tried violently to make it a vehicle of true feeling it went to pieces. Very early in Beethoven's music we feel the pressure of his moods within the constraints of the arbitrary art-forms; he introduces real tunes more and more frequently, until in the Choral Symphony he fits words with a tune that might have been picked up in the street. He clearly felt that melodic form must once again become dominant in music. Its highest developments would naturally be in polyphony, and for that also Beethoven was preparing himself.

Schubert, man of peasant stock, took up the story just at the right moment for the song. His earliest attempts were, as might be expected, extra-ambitious efforts in the more formal manner of Mozart and early Beethoven. The earliest Schubert song we possess is a long-winded affair in various keys and rhythms; the music follows the words, but never asserts its own power of formal definition. Mozart had used a little trick to save the form of his songs when he was unable to use the orthodox *Da Capo;* he introduced at the end a little phrase from near the beginning, and so preserved a slight sense of structural virtue. Schubert at first artlessly ignored all tricks; his earliest songs were the more rambling and tedious, especially as many of them were long scenas and ballads of the kind popularised later by Lœwe. The natural Schubert of the three great song-cycles was at first oppressed by the instrumental and formal art which Beethoven had undermined but not exploded. Even when Schubert had discovered the weakness of his long-drawn ballads he did not find any means of giving them unity; and that is one of the chief causes of his failure in opera, for he was by no means destitute of musico-dramatic power, as many a great song testifies. The fact is that he was thinking in instrumental terms. So soon as his third song he pulled his material together somewhat by reverting towards the end to the most characteristic music near the beginning, but it was not a song-form that resulted—it was essentially an instrumental form in which harmony and accompanimental figure were more important than melodic expression.

Of course these early efforts were not wasted. In their weakness he learned how to win strength. He learned the paramount importance of the voice, which Beethoven had disdained—probably because of the ridiculous habits singers had acquired under Italian influences. Schubert avoided that mistake, while he learned from the greater master how to invent and apply effective instrumental formulas in his accompaniments, so to unite voice and pianoforte that the general melodic design might be carried on by either part, as needed by the dramatic idea, or (more frequently) in consideration for the bellows-capacity of the vocal organ.

As early as Schubert's fifth song the original strophic form was re-asserted—in a sort of half-ashamed way, it is true—young German manhood paying court to the Italian theatre lady, and trying to impress her with his complete knowledge of the world. Apparently the lady wasn't impressed, and in the next song all attempts at high-falutin' emotional effect are abandoned, and the strophic form so thoroughly accepted that no pains are taken to write out the different verses and accommodate their natural variations of verbal rhythm.

In this song—'Klaglied,' to words of Rochlitz—the interest is almost entirely concentrated in the vocal line; so Schubert inevitably reverts to a natural melodic form. Here is the tune:



C picks up the salient notes of B; D is related to C, E to B, and F to A. The introductory and concluding bars for pianoforte are related to A and B.

The accompaniment is an ordinary waltz rhythm, but it is saved from commonplace by touches of genius. This little song of two pages ushers in the real Schubert, and is worth all the pretentious things which had preceded it—'Hagar's Klage' with its seventeen pages, 'Eine Leichenphantasie' with its eighteen pages—bloated and bewildering echoes of Mozart at his worst, childishly talkative, and strained with Italian affectations. But we must all be chattering children and affected adolescents for a time, and the marvel is that Schubert arrived at so lovely and economical a conception of song when he was but a boy of fifteen. Its significance was apparently lost on musicians. Even Schubert's biographer, Hellborn, having patted his little boy on the back for the earlier attempts, describes as 'a slight and commonplace work' this song in which the composer really finds himself.

Once on the right road Schubert never lost it, though he often diverged in his efforts to find a larger world, and for the sake of dramatic experiment. The five songs of the year 1813 are short, only one of them in any way pretentious, all but that one based upon the idea of melodic form, and that one felt to be unsatisfactory even by the composer, inasmuch as he tried to make a better job of it a year later. Two of the 1813 songs are still alive, or would be if they were sung. 'Todtengräberlied' has both the form and idiom of a folk-song. 'Verklärung' is more loosely made, being overweighted with recitative, but its melodic sections are the more economical in their limitations (AAAABBAAA BBAA). The accompaniments are of the simplest kind.

This may fairly be regarded as a real reaction, not only from the artificial perfection of Mozart but also from the emotional intensity as developed instrumentally by Beethoven, and it is not the business of any composer to ignore valuable details contributed by his predecessors, if he can master them; but Schubert was only a boy still. The wonder was that he developed so quickly; and if I seem to linger unduly upon the early songs it is just because his growth was rapid and is proved in those very songs. He produced one of his masterpieces a year later. The early songs are deficient so far as the pianoforte parts are concerned, but he had first to re-assert the greater importance of the vocal line, which Beethoven had swamped in his reaction against the Italian vocal ideal.

When voices are used at all it must be possible to hear the words, or listeners will strain their attention and be disappointed, however good the music. That certain fact is æsthetic sign enough that song-composers must make the vocal line the first object of their care. But that is not to say that the accompaniments are to descend to the triviality of guitar thrumming, or even to the thin suggestiveness of the lute part in, for example, the songs of Dowland. Given a vocal line as good as the composer can make it, the more significant the pianoforte part the better, up to a certain point. An accompaniment may be too dull or too dominant, and in Schubert's early songs the accompaniment is sometimes too thin.

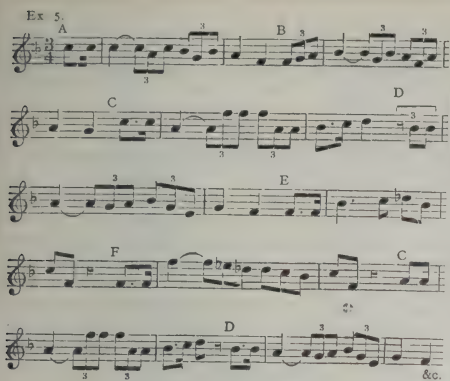
Not, of course, in the big dramatic songs. They are really studies for the kind of musical drama which was only realised by Wagner, who owes more to the lesser master than is generally realised. But while Schubert has the dramatic spirit right enough, and though in his simpler forms he could shake himself free of Italian artificiality, in his larger songs and stage works he was burdened by the Italian opera tradition. All he could do with the mass of narrative in big songs was to get through it as quickly as possible with the help of recitative. Schiller's 'Der Taucher'—the one unsatisfactory song of 1813—is a good example of such failure.

Narrative is barely endurable in ordinary verse; extended and maltreated by music it becomes unendurable. For narrative to be endurable in verse it must have very special qualities—powerful commonplaceness lighted by frequent passages of transcendent glory (Homer)*, or when it gives an expectation of naughtiness (Don Juan), or when sensuous beauty and melodrama are combined, as in Masefield's longer poems. Music has nothing to add to such expressions, which are complete in themselves.

Schubert eventually became sufficiently aware of music's inability to make a certain length of song effective, and his biggest successful songs are those in which narrative is reduced to a minimum and the dramatic element offers room for emotional development, as in the 'Erl-King.' He was essentially a composer of *music*, and when he had not to deal with verse which left something of emotional fullness or dramatic idea unexpressed he became dull and mushy. However, the year 1814 was to find for him the kind of song-form which exactly suited him, by offering a broad sweep of dramatic suggestion filled with some striking detail.

'Don Gayseros,' a cycle of three songs in which a lady is wooed by a devil, is not a great work of art, but it has the innocent and delicious ardour which seems exactly right for a boy of seventeen. The first of the three is very much of an experiment; it consists of two folkish tunes used in alternation through a circle of nine major keys. The second has a similar flavour, but proves a more real capacity for melodic growth by the interlinking of its phrases:

* I have no Greek, but Arthur Way's fine translation is good enough for a man who does not know what he is missing.




B related to A, D related to A and B, E related to C, F to E, and so on. It is a real counterpart in music of the Gothic spirit in architecture, both in the popular quality of the tunes and in the natural evolution of its form. The third song is interesting in yet another way. It opens with a recitative which is practically *a tempo*, akin to the Arioso of Bach and the declamation of Wagner; then follows a short, simple tune, and finally another tune in close relation to the music of the recitative. This economy of form seems to show that Schubert had practically acquired the sense of melodic design which was to avail him in his subsequent work. The pianoforte part is comparatively undeveloped, but there also are slight touches which make all the difference between life and death in the smaller forms of art. We may therefore pass over the songs which intervene between 'Don Gayseros' and Schubert's first perfect song, 'Gretchen am Spinnrade.'

No wonder that his masters said they had nothing to teach him! One biographer remarks, 'It is probable his only teacher was Beethoven'—and that is certainly true in some respects, for when reduced to the simplest terms of statement a good Schubert song is a Gothic development of folk-song with a pianoforte part derived from the emotional suggestions instrumentally indicated by Beethoven; sometimes, however, akin to the visual realism of Bach, as for example in 'The Trout,' where the figure of accompaniment is suggested by the *look* of the fish in the water. In 'Gretchen at the Spinning-wheel' the realism is, as with Beethoven, generally aural, derived from the *sound* of the machine. However, we are not concerned here with all the details which combine to make the pianoforte-song a self-standing work of art, though it is impossible to withhold some expression of wonder that the boy of seventeen was so far developed psychologically that 'Gretchen at the Spinning-wheel' is not only a perfect song but a perfect example of dramatic art also.

*(To be concluded.)*

## AFTER PLAYING SCHUBERT'S PIANOFORTE SONATAS

By Erik Brewerton

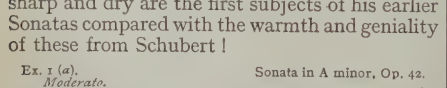
A French critic, M. Lasserre, in a study of Meyerbeer has concluded that he is fundamentally lacking in natural freshness and sincerity. It is precisely and predominantly these qualities that Schubert's pianoforte music displays. The richness and expressiveness of much of his chamber and orchestral music is, indeed, generally absent when he writes for the pianoforte, as are the thorough-going earnestness of Beethoven, the witchery of Chopin, and the romantic exuberance of Schumann; but the constant freshness and sincerity are sufficient of themselves to endow this music with genuine life. Its freshness is particularly evident in its idyllic outlook, so that it rather disarms criticism, having too smiling and indulgent an air to promote the controversies and speculations dear to the critic. If the intellect is not challenged, neither are the emotions deeply stirred. A walk in spring need present no breathless landscapes to the eye, deliver no memorable messages to the mind. It is enough that Nature working on her generous scale with new life, new colour, and new sound, imparts on such occasions an indefinable sense of well-being which no sense of familiarity can stale. Easy-going, seldom concentrated, nearer to reverie than to thought, averse from passion as this music is, the breath of an eternal Spring has fanned it. And the generous scale on which Nature works is to be found too. Schubert is not confined to the economies of Grieg, a composer with whom he has some details in common. The faults of the Sonatas are certainly not due to a poverty of musical ideas; rather is he careless in the outlay of riches to which there never seems to be an approaching end.

His Pianoforte Sonatas, however, count for little either with pianists or the public. Beethoven, and the subsequent development of pianoforte music on more and more characteristic lines, have been too much for them. If it is their merit that they often suggest Beethoven, as in the Adagio of the Sonata in C minor and in the Scherzos, it is also their misfortune. The temperament of Schubert was certainly all too human to keep him in 18th-century leading strings. Like Beethoven's, his spirit was democratic, bold, and unconventional. But, unlike Beethoven, he made no attempt in his Sonatas, except perhaps in the first movement of that in A minor (Op. 42), to modify the form in the interests of expression. He was near enough to the classical tradition to feel quite at home with a form of composition which later romantic composers found irksome, and he remained at home. For after studying his music in general, one cannot but feel that this conservatism is at variance with the true character of the man; in short, he should have followed Beethoven's example and modified

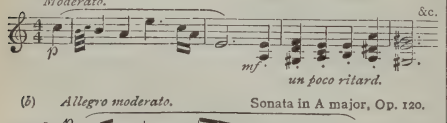
the form, or, alternatively, he should have remained faithful to Mozart and modified his ideas. The youth of Schubert, his amazing rapidity in composition, and his lack of great pianistic knowledge and ability will, no doubt, help to explain this apparent inconsistency. Thanks to Beethoven, the Pianoforte Sonata, like the Symphony, became an experiment in the grand style, the first movement particularly asserting itself more and more in determining the character of the whole work. There is little of this in Schubert. His first movements, generally marked 'moderato,' cannot rival those of his own two great Symphonies and Pianoforte Trios. Schumann, Chopin, Liszt, and Grieg found a more congenial sphere in a lyrical style of composition which Schubert himself foreshadowed in his Impromptus and Moments Musicaux. Pianists cannot be entirely blamed therefore if, as good evolutionists, they confine themselves to what is on the strict line of development, and continue to play the F minor Moment Musical or the A flat Impromptu from Op. 142, whilst they neglect every one of eleven Sonatas.

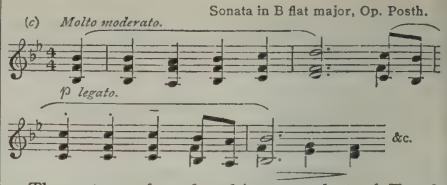
Those, however, who are not afraid of digressions and are able, through a certain frivolity in their natures, to put Beethoven out of mind for a season, may find the contrast of Schubert's Sonatas positively refreshing, presenting, as they do, an engaging alternative which, moreover, may not have received its due share of recognition. The contrast with Beethoven is evident in many ways. The melodic character of Schubert's subjects, the absence of strong contrast between them, the short development section, the preference in the second movement for an Andante rather than for an Adagio (of the latter there is only one example), the fondness for four movements, the inclination towards three-time and compound time as against common-time—in all these points a contrast with Beethoven is most marked. Especially in the nature of their themes may the difference between their characters be traced. How strikingly succinct and rhythmical are Beethoven's, and how much superior in force and interest their development! But how sharp and dry are the first subjects of his earlier Sonatas compared with the warmth and geniality of these from Schubert!

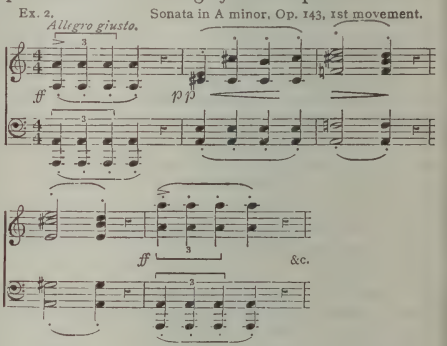
Ex. 1 (*a*). Sonata in A minor, Op. 42.



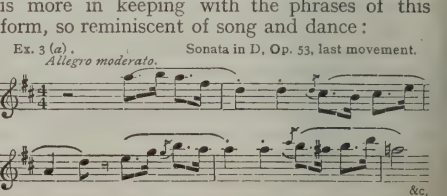

(*b*) Sonata in A major, Op. 120.



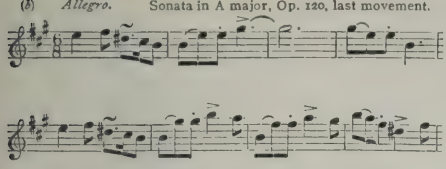

(*c*) Sonata in B flat major, Op. Posth.

The nature of such subjects as that of Ex. 2 in particular is unsuited to development, and the limitations of Schubert's pianistic accomplishment and the rapidity of his writing are responsible for a monotony of figuration and lack of grace. Some passages hardly look like original pianoforte music, but resemble a reduction from another medium. Such writing as the following might be effective on the orchestra, and a similar starkness is, indeed, to be found in the C major Symphony, but on the pianoforte it is strangely out of place:

Ex. 2. Sonata in A minor, Op. 143, 1st movement.

Though the sonority of these Sonatas compared with that of Mozart's and Haydn's is considerable, their texture is loosely-knit and does not repay much study. The beautiful subjects of the Andantes are sometimes too floridly elaborated; triplet figures are too much in evidence in the accompaniments; octaves often intrude, sometimes, as in the Coda of the last movement of the A minor Sonata (Op. 143), in an awkward and ineffective manner; and the balance of tone is disturbed by too great a separation between the hands, the right hand wandering away in single notes into a high treble, and making a poor show against chords in the left. Schubert's first movements lack strength, but against this must be credited the fact that the last, so often the weak spot in Sonatas, are strong and happy. The Rondo is more native to his blood. The popular style of his melody is more in keeping with the phrases of this form, so reminiscent of song and dance:

Ex. 3 (*a*). Sonata in D, Op. 53, last movement.



(5) *Allegro.* Sonata in A major, Op. 120, last movement.



The Scherzos, too, the most Beethovenish part of Schubert's Sonatas, are excellent. Full of vigour and humour, they would, if the conventions allowed, make admirable solos combined in certain cases with the preceding Andantes.

The pianist of these days may be excused an inflated pride in an inheritance of music so abundant and varied. The rapid extension of pianoforte technique, however, a natural consequence of composers for the pianoforte having been, with the exception of Schubert, fine players themselves, has its dangers. Craftsmanship is a manifestation of taste, and helps to create it. The power of the modern pianoforte, with the infectious energy expended by highly-trained performers, makes a nice taste in pianoforte music almost impossible nowadays. It is not necessary to go to the later Romantics for an illustration; the last movement of the 'Waldstein' Sonata will serve to make one hesitate to ascribe to music what may be largely *tour de force*. Such a movement Schubert could never have written. Whatever lack of finish, whatever excess of irrepressible semiquavers occur, there is no suggestion that he ever wrote deliberately for effect. A little naïve exuberance may be noted in the decorations of his Andantes, but there is an entire absence of forced emotion. He never attempts to heap Pelion on Ossa. That Schubert had a genius for the pianoforte is proved by the beauty of the accompaniments to his songs, but his lack of virtuosity as compared with the powers of other pianoforte composers, whilst it detracts from the interest of the expert, has certain compensating advantages. For it is a point gained that no one will play this music out of any other desire but the love for it; and the heart has no need of perfection. We come here to the crux of a problem, which, as regards music, Schubert illustrates very pointedly. When the judgment is inhibited by the affections what are we to say? Are we to acquiesce? 'L'affection éclaire,' says a genial French philosopher of the last century, and in a treatment of art from a sociological point of view he maintains that the judgment of the professional critic is to be distrusted precisely because in the pride of his authority he grows unsociable and thereby damages his claim to give an opinion. According to this standpoint the best opinion is the most charitable. Thus, to sing or play for the sake of effect, for self-gratification of any kind, for any other reason in fact than that of sympathy (which implies self-forgetfulness), becomes a futility. Just as no one plays Schubert except out of sympathy with his spirit (the fashions of centenaries perhaps excepted), so the whole tone of his music proclaims an extraordinary emancipation from self in the composer, an impression which the external evidence of his life and habits substantiates. The sustained steadiness and sweep of his style suggest those inexhaustible forces of Nature into which, pantheist as he was, he saw himself absorbed after death. His strength is not that more usual spectacle of the alien in the universe stung to action by the obstacles and perplexities in his way. Even in his biggest inspirations the confidence is too great to allow stress and striving to dominate for a moment.

Not even in the settings of romantic poems by Goethe and Heine does he give way, does he lose control. Schubert's message is optimistic, and, strange to say, appears perfectly reasonable at the same time. He makes us feel, bourgeois as we are, that we can talk poetry for the rest of our lives without raising our voices. This sense of elevation is the cause of what some would call the uncritical and monotonous eulogies of writers on Schubert—Grove, E. Duncan, Bourgault-Ducoudray. His serenity, his healing power are such that once they are felt he cannot be discussed critically as an artist; the word becomes slightly inapplicable. For a life devoted to art is so easily involved in the unnatural and unreasonable that it has been compared to living in a theatre. Artistic pursuits produce a weariness of the spirit, a thinning of the sympathies, and a nervous excitability which are evident enough without a resort to Tolstoi's excessive diatribes. If a composer releases us from the possibility of these disappointments and artificialities we cannot, for the sake of æsthetic scruples, afford to neglect him. Once Schubert's claim on these grounds is recognised, it is irrelevant to criticise him. He must be performed. He must be taken in deep draughts. The same dozen songs must be increased to a greater fraction of the six hundred. As regards his pianoforte music, a jolly little Marche Militaire corrupted by Tausig or a Moment Musical complicated by Godowsky are no longer adequate. Neither does it appear from a gramophone record of the well-known Impromptu in A flat, from Op. 90, made by Rachmaninov (wherein Allegretto becomes Presto and the plentiful *pp*'s swell almost into *ff*'s), that the most brilliant pianists are necessarily fit to perform this music. Only the musical public by its reiterated demands and discriminating appreciation can incorporate music, which could hardly occupy a more obscure position in this country, into a permanent place in the pianist's répertoire. It is the advantage of centenaries that they serve to confirm existing opinions or to correct them.

## THE MIDDLE-CLASSICAL SCHUBERT

By Eric Blom

That Schubert was the true child of his time and environment, and therefore, time and environment being the early 19th-century Vienna, one of the first romantics, is a truism. What has not so often been pointed out as to become tiresome is the fact that he was also, and in a more intimate sense, the true child of his class. Among the great masters he is pre-eminently the middle-class composer, not only because he belonged to the burgessy, but because his art represents the burgessy as it had never been represented in music before. Earlier composers had written for the well-to-do citizen classes, notably those of Elizabethan England, where those classes cultivated music as assiduously as they patronised the drama. But though the Elizabethan artists to some extent adjusted their art to the robust tastes of the ndustrious—Shakespeare himself is rugged and crudely vital compared with the courtly poets of the Italian Renascence—they were not obliged to write otherwise for the people than for the Court, for the simple reason that Court and people were then almost wholly at one as to the kind of entertainment they enjoyed.

Not so in Schubert's time. The burgessy looked but shyly on at the amusements of Court and aristocracy when it was vouchsafed a glimpse of them at all, and for the rest it was left to find its homely art where it could. Middle-class Vienna had its own mediocre poets and its own amiable painters to sentimentalise over its mild domestic love affairs and trim garden idylls. Its own musician was Schubert. No masters before him had deigned to acknowledge that they belonged body and soul to the citizens, though they may have condescended occasionally to please them, as Mozart condescended with 'The Magic Flute.' Most composers were hangers-on to the great. Bach, indeed, wrote for the middle-class church-goers, but they could not have felt that this universal genius, whose art moved them to wondering awe, was altogether one of themselves. Beethoven snapped his fingers at majesty and nobility, but his broad humanitarian outlook would not let him become intimate with the middle class alone after he had spurned the upper. That is why his overwhelming greatness could not dislodge Schubert, his contemporary and co-citizen, from the affections of his own set. Beethoven's music blew stormily across the world; Schubert's was for long quietly confined to Vienna. It had the homely and rather complacent note of people who were comfortably pleased with themselves and desired to know nothing beyond their sphere. Only once or twice did Beethoven hit upon this tone of smug blandness—in the Bagatelles, for instance. In Schubert it is everywhere. A gentle, confidential familiarity is the most characteristic and persistent distinction of his work.

That Schubert could be neither courtly like Haydn and Mozart nor heroic like Beethoven was natural in his circumstances. He was the son of a poor schoolmaster with no prospects in the great social world; on the other hand there was no call for heroic denials at any time of his life, hard as it was. He belonged to a class that bore joys soberly and decorously and put up with sorrow in a meek spirit and not without a certain enjoyment so long as it came in a tolerably picturesque form. There was not over-much tenacity in these easily contented souls, and when the need for resistance came, no violent rebellion. Generally there was compromise. Schubert submitted for longer than was quite admirable to the disheartening drudgery of schoolmastering, and when at last he revolted, the sacrifice of his pittance was no great one, and friends were at once found willing to help him.

A lack of fibre in Schubert may be frankly acknowledged if we agree that faults as well as virtues make the attraction of people for whom we care. Energy certainly is not his strong point, nor truculence a defect of his art. Any attempt of his at a heroic style rings a false note of empty bombast. Even great tragedy he can scarcely attempt without becoming merely stagey. It is in the expression of intimate sorrow due to negative rather than positive causes, the sadness of the might-have-been, that he becomes infinitely touching and lovable. We may not admire the journeyman miller who withdraws at first sight of a rival, or the jilted lover of the 'Winterreise' who cannot be bothered to pick up his hat when the wind has blown it off; all the same, Schubert knows how to make them sympathetic to us with the insidiously pleading loveliness of his music. But sorrow with him, when all is said, is only the reverse side of happiness, no palpable reality in itself. On the other side there is always well-being, comfort, good-nature, the innocent tippling and flirting which fills the life of the respectably unenterprising burgess and would exasperate the adventurer; for Schubert the minor key is inconclusive and unsatisfying, and will turn into the major on the provocation of the least smile or sunbeam.

Just as there is this want of toughness that cuts Schubert off from those out-classed by daring or misfortune, so also he misses the elegance of the high-born. He is impatient of formality and needlessly circuitous in his use of form. Above all, he is the typical pedestrian of music, the man in the street used to neither horse nor carriage. His quick movements more often amble than race, and his Andantes do not so much walk as go for walks. He loiters with the delicious leisure of the Viennese citizen who still has within walking reach an unexciting but charming countryside. The Finale of the 'Trout' Quintet and the first movement of the Octet are characteristic of that

unhurried rambling among pastures already just a little urban that shows us Schubert on his most endearing side. It is also the side which more than anything stamps him as a distinctive personality in music.

Sometimes on his strolls he will stand and talk to people. It may be aimless chatter or it may be something straight from the heart that he says; in either case he will pleasantly relax the regular gait of his walking measure. Four-square patterns will grow loose and the poetical metre will give way to the freer attitude of prose, though seldom losing touch with the stuff of poetry. In the songs this subtle breaking of the metre is especially noteworthy. I do not at the moment refer to any breaking of the rhythm, though the irruption of recitative, as in 'Der Neugierige' or at the close of 'Erlkönig,' can be very seizing; what I mean is the temporary extension or contraction of the metrical periods while the musical flow continues unbroken. In two of the most adorable songs, 'Fischerweise' and 'Das Lied im Grünen,' the unprepared hearer, who expects that the music will go jogging pleasantly on to the end, must catch his breath with delight when suddenly the voice breaks away in a wider curve from the steady accompaniment.

Schubert thus ambled and lingered around not only the gently agreeable things with which existence at Vienna teemed in those days—the cheerful burbling of the brook in the earlier songs of 'Die schöne Müllerin' is the very essence of Schubertian contentment; he could even be sorrowful, reflective, or tragic without fretfulness. In the 'Todtengräberweise' the leisurely pace that was a new musical something between the set classical *allegro* and *andante* becomes mysteriously poignant in spite of its apparent easefulness; in 'Gefrorne Thränen' and 'Ihr Bild' an aching woe is conveyed under a calm surface. But the dominant emotion in Schubert is joy, his readiest expression cheerfulness. His was an age weary of tragedy. The world—and the Vienna that was the world to Schubert—was but newly delivered from the menace of Napoleon which had been a terrible reality to Beethoven. It was avid of pleasure, but above all of tranquillity, of joy without excitement. The *Biedermeier* period was setting in, a time of effusive versifying, letter-writing, and diary-keeping, a companionable wine-bibbing and harmlessly philandering time, a time of dancing *Valses nobles et sentimentales*. Friendship and boon-companionship were essential—more important perhaps than love-making, for if true love was not to be had, flirtation would do; and if that failed, then some imagined frustration of the heart would keep it in a blissfully passive misery. We do not know that Schubert was ever in love. There is no evidence that the unhappy infatuation with the young Countess Esterhazy is more than a pretty fabrication, either of Schubert's own imagination or that of his friends. All we know for certain about a sentimental entanglement is to be gleaned from a reference to a pretty chambermaid in one of the letters he wrote from Zseliz in 1818. What, then, becomes of the *anziehender, bewusster Stern* at which he merely hints to his friend, the painter Moritz von Schwind, in a letter written during the second Hungarian sojourn in 1824? What even of the pessimistic poem that followed, a typical product of a time at which a little wretchedness was but the spice in a general flavour of good cheer?

(*To be continued.*)

## 'THE ANGEL OF FIRE': PROKOFIEV'S NEW OPERA

By Leonid Sabaneev

Hardly anyone can doubt that Prokofiev is a man of enormous musical gifts, that he possesses an inexhaustible wealth of musical forms, that he 'breathes music.' In this respect, so far as I personally am concerned, there has never been any obstacle to a thorough admiration of his talent; it has been withheld for other, profounder, almost psychological reasons. Prokofiev conceals within himself an ever-vigilant, indefatigable sarcasm, a Mephistophelian mockery and derision of everything, and particularly of his own creative work. He seems afraid or ashamed to be tender, profound, sensitive, to be altogether himself. Like a boy possessed by 'false shame,' he blushes for his noble qualities, and for some reason prefers to obscure them by less worthy revelations. Hence he is generally regarded as turbulent and unbridled, as a musical 'barbarian,' as the composer of a continuous 'scherzo.' Unfortunately, there is a considerable amount of truth in this view, but happily it by no means covers the whole Prokofiev. In him there *is*—and sometimes it is very strongly expressed—both depth and sincerity of feeling, and a special tenderness which, perhaps on account of the rarity and timidity of its appearance, seems particularly dear and precious.

It may very well be that in an impoverished musical world Prokofiev is now unrivalled in the extent of his talent and the vigour of his creative imagination. But the power of the world, the hypnotic effect of modernism upon him, are reflected in this false shame of the romantic, the fear to seem too good (psychologically)—for such things are nowadays naïve and provincial. Nevertheless to his and our happiness a great deal of provincialism has remained in this composer; the city has not bleached out of him the elementary quality implanted in him and his talent, which it is difficult, nay, even indecent, to compare with the elementariness of Stravinsky—theatrical and artificial from beginning to end. Between them there is the same relation as between a

natural waterfall and an artificial cascade forming one of the attractions of some Luna Park.

'The Angel of Fire' is an opera on a subject by Valery Bryusov, the poet-stylist, written some time ago in the ancient epic, almost epistolary, manner. With Bryusov, as with a typical 'formalist' poet, all the charm and meaning of this work consists in its style of the later Middle Ages, reproduced with a masterly hand in the Russian language, which never knew a mediæval period.

My surprise will, therefore, be understood, as well as a certain fear for the result, when I learned that this literary composition, whose life is entirely in its language and style, was the canvas for—an opera! It is clear that the composer entered upon his task in a fit of original literary innocence, and knew neither what he was creating nor with what material he was working. But, again happily for him and ourselves, Prokofiev is not a very profound and clever composer, not a Wagner nor even a Moussorgsky; rather is he artless, like Mozart, who could write enchanting music to such incredible nonsense as 'Così fan tutte.' Prokofiev accepted the cold and glittering experiment of Bryusov, the academician, with its stylistic virtuosity, simply as a subject for 'an opera with Satanic episodes,' and created music which bears approximately the same relation to Bryusov's design as Mozart's 'Don Juan' to Byron's poem, or Gounod's 'Faust' to Goethe's.

On the whole, all this proves to have been for the best. My acquaintance with the details of the music of 'The Angel of Fire' had to be made through the medium of the pianoforte score, a profounder and more intimate knowledge of it being obtained from the performance of the first Act at a Kussewitzky concert. Rarely is it given to me in these days to derive pleasure (to say nothing of a sort of enthusiasm) from listening to contemporary music, but I am bound to state—and I do so in all sincerity—that my impressions on this occasion can only be compared with the most powerful I have experienced in the course of my musical life—the first hearing of Scriabin's Symphonies and Stravinsky's 'Petrushka.' It is genuine, new, and at the same time good music.

Prokofiev does not follow the age and its changing fashion. He is true to himself and to his own style, when once he has found it. But when for some reason or other he abandons his false shame and does not desire to appear shallow and ridiculous, or to gibe at himself, then he can, I am convinced, create things worthy to be regarded as works of genius. 'The Angel of Fire' is one of Prokofiev's comparatively few serious compositions—serious, not in the usual meaning of the term, but in a more profound and intimate sense. In this work he allows himself to express his real sentiments concerning the world and music; the Mephistophelian mockery of himself and of the best qualities of his inner ego disappears. And his creative work is speedily illumined by a light of unprecedented power. I think that it is a temporary illumination, and, knowing Prokofiev's spiritual lineaments, it seems to me that it will forthwith hide itself once more within its shell of ridicule and roughness, behind which I may be permitted to surmise that a colossal timidity and modesty are concealed. In listening to and studying his compositions, and especially 'The Angel of Fire,' I am often reminded of his literary double—also a Sergei—the poet Esenin, a man of genius who perished prematurely in the unequal struggle between his tender soul, with its merely superficial layer of coarseness, and the hostile revolutionary world.

Prokofiev is the Esenin of music, the same profoundly Russian, gentle, bashful man who, perhaps intentionally, drapes his extreme modesty in the garments of raillery and coarseness. It is a sort of original mimicry, the instinct which impels a sensitive soul to protect itself from the excessive roughness of the world; and this soul arrays itself in the simulacra of the rudeness of barbarism, in terrifying costumes, whose purpose is self-defence. That is what I read behind the sounds—fantastic, thick, and heavy as the mediæval vaults—of the scene from 'The Angel of Fire' played by Kussewitzky at his concert. This music is full of a wild inspiration, of an unbridled and unusually comprehensive imagination, which can be likened only to Wagner's and Moussorgsky's fantastic outbursts. After such sounds as these, which, in the words of a Russian poet, 'explode chaos,' Scriabin is a punctilious gentleman, at home in the drawing-room. It was revealed to me for the first time (better late than never; I should have been happy to have found that I had been greatly mistaken in my earlier estimates of him) that Prokofiev is an essentially profound composer, but he fears this profundity, mistrusts its influence over him, and therefore eschews it.

The fantasy of 'The Angel of Fire' is cyclopean and monumental. It breathes the spirit, not the sounds, of the distressing Middle Ages. And the orchestral colouring is grey, strong, sombre, like the colour of ancient ruins. One feels that behind this terrible exterior this man, like Beethoven—who was similarly stern and harsh in his treatment—is possessed of the profoundest tenderness, of which he makes no use. 'The Angel of Fire' is, perhaps, Prokofiev's best and most serious work; in any case there is plenty of proof that its central value lies in the music, in the composer's fantasy, and that in this case it is not a question of an ingenious approach to the subject. Prokofiev does not have recourse to any of the special artifices used in writing music; he is neither an atonalist nor a polytonalist, and in general takes no theory to his heart. He is an exorcist, after

the style of those who figure in his opera, and in justice to him I must state that to a musician who has not yet lost the faculty of enthusiasm, who can still discriminate between organic tonal imagination and the mere piling-up of notes, the magic force of the music in this scene presents itself with ineffable power. This fantasy terrifies and intimidates, and I cannot point to any passages in musical literature approaching or rivalling these pages of genuine tonal horror (not the horror produced by tones, which, unfortunately, is very often encountered nowadays !).

In a recent conversation with me Prokofiev said that at the age of thirty-five every composer repeats his past. It is very pleasant to be able to state that the composer's irony was for this once wide of the mark. 'The Angel of Fire' has nothing in common with Prokofiev's past except its organic development. From a boy full of vigour, and therefore insolent and preferring jest and sarcasm to serious contemplation, he is converted by a gradual, perhaps painful and hence more profound and valuable, process, into a mature man, into an artist with a monumental, even a grandiose style. I have a presentiment and a suspicion that Prokofiev himself, as one of the types of 'unconscious,' entirely intuitive creators, neither understands the significance of his evolution nor is aware of its individual stages. Possibly he will find, as has already happened once, that these remarks of mine are not in conformity with his creative work, that with him everything is 'simpler.' On one occasion, in the course of conversation with a musician, he denied that psychologically he was of the breed of Dostoevsky, and that his creative work was tragical and broken-down by pain. It may very well be that, like many composers, he understands himself least of all, or perhaps it is an intentional dissimulation of himself and his comprehension. All this is of no essential consequence. For me personally it is far more important that I have at last discovered the real Prokofiev, at whom one can and must marvel, who is in some way commensurable with such giants as Moussorgsky, to whom he is even in certain respects very closely akin. Nowadays when so much of the music produced is bloodless, dry, rationally constructed, apart from any of the resources of inspiration, one somehow wants to offer a particularly cordial welcome to *this* music, which comes to us again, as in bygone times, from certain mysterious realms, where it has arisen by ways unknown to anyone, and least of all to its composer. I do not know whether Prokofiev is gratified or annoyed by the fact that he is reviving a vigorous romanticism, uniquely essential in the musical world.

There are spots even on the sun, and so much the more may we expect to find them on Prokofiev's opera. The most serious blemish is the position of the singers. I have no clear idea as to how they fare in the other Acts, but in the scene performed by Kussewitzky they were definitely and irrevocably smothered by the too dense and too powerful orchestra. Through a purely technical negligence on the part of the composer the voices are continually hemmed-in by the orchestral sonorities. The orchestra of Wagner or Strauss is louder and more powerful, and yet it does not drown the singers as does the comparatively modest, but too dense and viscous, orchestra of Prokofiev. The listeners' annoyance was increased by the fact that for a comparatively long time, on a background of really gifted music, the open mouths of the vocalists could be *seen* (and they were very fine artists—Nina Koschitz, Braminov, and Raisov) ; then the mouths closed and simultaneously the orchestra muted their instruments and played softly for a very long while without any singing at all. To say the least, it is an unsuccessful lay-out of the material. Perhaps the composer reckoned on a hidden orchestra, and it might then have been possible to approximate the conditions of a concert performance to those of the 'sunken' orchestra of Bayreuth. Whether the conductor or the composer was the more guilty has not been explained, but the blame falls on both.

It is difficult to refrain from hoping that this opera may see daylight as soon as possible ; only then can a definite judgment be pronounced upon it.

(*Translated by S. W. Pring.*)

## SCHUBERT, LANNER, STRAUSS, AND THE WALTZ

By E. van der Straeten

Schubert was an elementary magnetic force, the synthetic expression of his time and people ; both are mirrored in his music, because his music is the truthful expression of himself. His personal magnetism was felt consciously, or unconsciously, by all who came into contact with him. Thus, in spite of his great modesty and reserve, he became the central figure of a circle of friends which for brilliance of talent has rarely been equalled in the annals of history. Eminent poets, painters, musicians, actors and actresses, members of the aristocracy, Government officials, and the intelligentsia of the merchant and citizen classes, all belonged to or were in some way connected with this circle.

Mentally oppressed by a despotic Government, they sought their pleasures and relaxations chiefly in the privacy of their homes, and, as it has ever been with young people, one of their favourite amusements was dancing. Their musical and literary evenings, held at various houses of their friends, to which they had given the name of 'Schubertiades,' often finished with the favourite 'Würstelball,' so called from the *Würstel* (little sausages) which were served as refreshment in those frugal days when the whole country was more or less reduced to a state of poverty ; but nothing could daunt the spirit of the Viennese, and

the love of dancing was innate in the people. All Vienna danced; all Austria danced. Already at the beginning of the 13th century they had their 'violet festival' on the Kahlenberg (a hill with a magnificent view over Vienna and the surrounding country), of which the last Minnesinger and crusader, Neidhart von Reuenthal (whose mutilated effigy may still be seen, resting on his tomb, by the side of St. Steven's Cathedral), sings:

> Reimt aus die Schemel und die Stühle,
> Heisst die Schragen fürder tragen,
> Heut woll'n wir Tanzes werden Müde.
>
> (Clear out all the stools and eke the chairs,
> The trestles let be farther carried,
> To-day we'll dance unto exhaustion.)

They danced the ancient rounds, &c., but the dance tunes of the 17th century contain already the germs of the waltz. There is the story of the 'liebe Augustin,' a disreputable strolling bagpiper, who, in those terrible days of the great plague, in 1683, when he was lying drunk in a gutter, was picked up by the attendants of a passing plague-cart, who thought him dead, threw him on the top of a pile of plague victims, and shot him with these into a plague pit in the outskirts of the town. The next morning, when he had slept off the effects of his intoxication, he scrambled out of the pit and returned, dancing through the streets of the town to the tune of his still familiar song, 'Oh du lieber Augustin, Alles ist hin' ('O my dear Augustin, everything 's gone!')—known in England as the melody of 'Buy a broom,' and to-day revived as the Frothblowers' Anthem. Another dance-song belonging to that time is the still well-known 'Grandfather dance' ('Und als der Grossvater die Grossmuter nahm'—'When grandfather married grandmother'). The 'Bradertanz' ('Prater-dance,' from the famous park at Vienna), from a Leipsic tablature MS., 'Pertite ex Vienna,' of 1681, showed already the characteristic waltz-like rhythm of the later folk-dance.

An important element in the evolution of the waltz was supplied by the musicians from the Austrian Alps, the Styrians, and the fiddlers from Linz. They formed quartets generally composed of two violins, a guitar, and a bass, sometimes with a clarinet instead of the second violin. These quartets played on the boats sailing down the Danube, and when they arrived at Vienna they went from one beer- or wine-house to another, where they were joyfully welcomed by the people, who danced to their dreamy, charming Ländler (Styriennes) and rewarded them so liberally that many of them settled there permanently. The Viennese temperament, however, was too vivacious for slow-time dances, and from an amalgamation of the Styrienne, the 'Teutsche' or 'Deutsche Tanz' (German dance), and the 'Langaus,' emerged eventually the waltz. The Langaus (long-out) was a round dance in which the dancers whirled up and down the whole length of the ball-room until they had to stop from sheer exhaustion. A Langaus danced at the end of the second Act of Martin y Solar's 'Una cosa rara' on November 17, 1786, was vociferously acclaimed and became very popular. It was a direct precursor of the waltz, but marked in the score *Andante con moto*, whereas the Langaus danced by the people was in quick time.

Although the dance tunes of the Bratelgeiger (roast-beef fiddlers), as the wine and beer-house-musicians were facetiously called, were mostly only crude productions, Schubert was quick to recognise in them the true expression of the mind of the people. He saw in them the possibility of expressing the feelings awakened by the contemplation of the hills and forests and all the beauty of Nature which permeated his whole being. He lifted the simple folk-dance, which in its rugged, natural simplicity appealed to him more than the somewhat antiquated Minuet, the child of the artificial rococo period, to a higher level. His 'Deutsche' and waltzes became musical miniatures of high artistic value. His first set of waltzes, Op. 9, composed in 1816-17, included the famous Trauer- or Sehnsuchtswalzer ('Waltz of mourning,' or of longing, a title given to it by the publishers, to Schubert's great annoyance). For a time it was circulated in MS. copies, undergoing various changes in the process, and passed as Beethoven's composition until Anselm Hüttenbrenner obtained from Schubert an authentic copy in 1818.

All the early folk-dances were of the simplest binary form, consisting of two eight-bar sentences, each of which was repeated. Schubert extended the form, gave it a richer harmonic treatment, and often anticipated effects of Lanner and Strauss. See, for instance, his beautiful waltzes, Op. 96. Brahms, Kiel, and other German writers adhere in their waltzes more or less to the form which Schubert gave to that dance. Weber in his 'Aufforderung zum Tanz' develops from it the larger art form which was afterwards followed by Chopin, Rubinstein, Raff, &c.

J. N. Hummel is said to have been the first to string together several waltzes, adding a *coda*. He did this with nine waltzes, which he thus welded together for the opening, in 1810, of the 'Apollo Saal,' that fairy palace patronised by the Imperial family, with five large halls, three winter gardens, thirty-one rooms, thirteen kitchens, &c., which failed in 1839, was degraded to a candle factory, and burnt down in 1876.

Schubert himself never danced, but when at the Schubertiades his friends wanted to do so, 'dear Bertel' (one of his nicknames) needed but little coaxing before he sat down to the pianoforte, and good-naturedly played Deutsche, waltzes, écossaises, &c., until the perspiration ran off his forehead, and his tired, stumpy fingers refused to obey the dictates of his ever active mind. Most of the dances played on such occasions were the children born of the moment; if one or the other pleased him he would play it again, and afterwards write it down. In this way originated the Atzenbrugg dances, and many other precious gems that reflect a chromatic scale of every mood of which the human soul is capable. Yet how few are there who know them even now!

Schubert was typically Viennese; the dance was in his blood, and his heart responded to its rhythms. One can imagine how delighted he must have been when, sitting in the company of his friends at the 'Rebhuhn' (the 'Partridge'), in the Goldschmied Gasse, he heard a young fiddler, with his little band, play melodious waltzes that stood on a much higher level than any he had heard before from these wine-house musicians, and which proved their author to be a true tone-poet.

This young man was Joseph Lanner; he felt honoured and delighted by the applause of the great master, who henceforth often used to visit the 'Rebhuhn' with his friends on purpose to hear Lanner play. One day, in 1822, Franz Lachner, who had recently come to Vienna, met Schubert and Lanner, when the latter, who had never seen Lachner before, began to speak of the successful organist who had just been appointed at the Protestant church. Schubert introduced him, adding, 'Yes, yes, the little Franz's have really got something in their little heads!' ('Ja, ja, die Franzln haben doch was im Köpfchen'). Lanner, too, had something in his head, for he and a youth of about eighteen, who played the viola in his quartet (or quintet, as it may then already have been) were to become classics of the waltz.

Lanner was born April, 1801, the son of a glovemaker, in the suburb of St. Ulrich, now Mechitaristengasse 5, not far from Ferd. Raimund's (famous actor-playwright) birthplace. At the age of twelve he played in the little band of Pamer, a typical devil-may-care Viennese wine-house musician, a highly-gifted composer of dance tunes, many of which became very popular. Unfortunately he was addicted to alcohol and betting. The intolerable conditions which his dissolute habits created in the band caused Lanner to leave it, and with a few musical friends he instituted chamber music evenings at his parental home, where, among others, some of his earliest compositions were performed.

His great ambition, however, was to have a band of his own, and a beginning was made early in 1819 with a trio formed by himself as leader and the Bohemian brothers Drahanek, one a violinist, the other a guitarist, at a coffee-house in the Leopoldstadt suburb. The success was phenomenal. His dance tunes were so perfectly expressive of the Viennese mentality that they were rapturously applauded, and soon there followed engagements from wine-houses in the town, including the 'Rebhuhn.' At this period they were joined by Johann Strauss, who also had been in Pamer's band and left it, and at the younger Drahanek's recommendation became their viola-player.

Johann was the son of Franz Strauss, the host of a little beer-house, 'Zum guten Hirten' ('At the good Shepherd'), in the Floss Gasse, Leopoldstadt, where he was born, March 14, 1804. Linzer fiddlers and Viennese 'Bratelgeiger' entertained the guests there in a delightful atmosphere of conviviality which drew to the place poets, writers, and musicians like Castelli, Deinhardstein, Wenzel, Müller, and many others, who figure prominently also in Schubert's life. In this atmosphere little Johann's undoubted musical talent was fostered. The father, on account of financial embarrassment, committed suicide, and the mother soon after married again. She did not encourage Johann's musical propensity, and apprenticed him to a bookbinder, but his love of music and independence of character soon asserted themselves, and he ran away. Polischansky, a musician and frequenter at the 'guten Hirten,' found him wandering about in the town, took him home, and gave him lessons on the violin. His progress was so rapid that he was soon able to join Pamer's band, and at the age of fifteen he realised his ardent desire to play with Lanner, whom he idolised.

The dreamy, fair-haired and blue-eyed, gentle and sympathetic Lanner, and the impetuous, vivacious, and ambitious, black-eyed and black curly-headed Strauss—they called him 'nigger-head' ('Mohrenkopf'), attracted each other like the positive and negative poles of an electric current. They soon became such close friends that they went to live together in a modest little room in the Windmühle (No. 18), sharing their joys and sorrows as well as their clothes and—if there was any—their money, in the same happy bohemian fashion in which Schubert lived with Schober, Schwind, Mayrhofer, and others of his many friends. A violoncello was then added to their quartet, and the popularity of Lanner's quintet became so great that he enlarged it to a string orchestra, which on May 1, 1824, made its debut at the first coffee-house in the Prater with immense success.

He found himself soon so much in request that he enlarged his orchestra still further. Thus he was able to fill, if necessary, two engagements at the same time by dividing his orchestra, placing part of it under the leadership of Strauss. Lanner's compositions had by that time found a ready market, and Diabelli and Haslinger competed for the rights of publication. Strauss also began to show great talent for composition, and becoming ambitious to have a band of his own, he eventually asked Lanner to release him from his engagement. This led to a gradual estrangement between the two friends, which came to a climax on September 1, 1825. On that day the orchestra was playing at the 'Bock' on the Wieden, the suburb where both Schubert and Schwind lived at that time. A heated altercation ensued between Lanner and Strauss, in which the musicians as well as the audience took sides, and it ended in a general scrimmage, with considerable damage to the room.

The two young leaders parted, each going his own way. Lanner, the more feeling of the two, expressed his grief in the so-called 'Trennungswalzer,' which describes under three headings the events of that evening and the fourth part is a *plaint*. Strauss was already married, and his son Johann, who was to surpass even his father, was born on October 25, 1825. Lanner married in 1828. The wedding feast was given at the 'Bock,' and while the friends of Lanner were toasting the bride and bridegroom Strauss entered the room to offer his congratulations. The friends embraced in deep emotion, and a complete reconciliation took place, but so far as their artistic pursuits were concerned their ways continued to run apart.

Strauss had an orchestra of fourteen players. His waltzes had met with immense success, engagements were coming in from all parts, and publishers were eager to produce his compositions. The artistic rivalry between the two 'waltz kings' proved a great stimulant in the evolution of the popular music of Vienna. Few of their followers have equalled them; none have surpassed them in their particular branch, except the younger Johann Strauss. Lanner was the better melodist, revelling in broad cantilena. The best of Lanner's compositions are like an echo of Schubert, and many great musicians took pleasure in them. Mendelssohn, in a letter to Ferdinand David, says,

'. . . the printed piece of music is "Die Werber" ("The Suitors"), by Lanner. I wish you would study it.'

Strauss's music was of a more effervescent nature, with strongly marked rhythms and real orchestral finesse. His son Johann shows the same characteristics, and expanded the form to larger dimensions, especially in his introductions. An example of this is afforded by his 'Blue Danube' waltz, which Brahms admired so much that he wrote the opening bars in Strauss's album, and underneath the words, 'Leider nicht von mir [Unfortunately not by me], Johannes Brahms.'

## SCHUMANN'S 'WOMAN'S LOVE AND LIFE' CYCLE: A REFLECTION

By Lionel R. McColvin

Schumann's cycle, 'Woman's Love and Life,' raises a curious little problem in æsthetics; and not a few worthy critics, because they have not recognised the existence of this problem, have felt compelled to utter mild sneers about a work which deserves better from them. Now that six of these songs have been recorded,* however, we have a partial solution of the problem which has interesting implications.

The difficulty lies in the words. Unlike many poems, these do mean something; they are sensible and coherent. *But*—they say things which wouldn't be said, though they might be thought. We have here the passionate, almost gushing, utterances of a young woman very much in love. And, say the critics, no sensible woman would say things like this. They accuse the poet and composer of presenting either an overstrung, over-romantic, immodest girl, or an unreal, impossible, and consequently inartistic, picture. In brief, they would probably dismiss the subject with some such remark as, 'No decent girl would shout about her lover in that way.'

And of course she wouldn't.

She might, however, *think* of him in these terms. A particularly communicative girl might even write like this to an ideal confidante—a most intimate friend, a sister.

The problem is this, then: *Have we to assume that a song implies a singer?*—that the speech of a musical work *need* have any counterpart in actual life? We might say, 'No,' remarking that there are thousands of songs which express ideas and thoughts that no one in real life would dream of expressing. That ready answer would not face the difficulty, however, since it would refer mostly to those songs which are meaningless or stupid. And this Schumann cycle is neither. Its ideas are not meaningless, but exceedingly lucid, not stupid but altogether genuine and logical.

They bear the stamp of reality as thoughts, but not as spoken utterances.

But unfortunately, before we can hear the song some one has got to sing it! The presence of a fleshly mortal to give reality to the song at the same time—in this case—makes it unreal.

Read the words alone. Chamisso, who wrote them, was not only a poet of merit; he was one who thought and felt. He himself had suffered much and understood much before these poems were set down. His famous 'Shadowless Man,' though we may read it simply as a weird tale, is a philosophical document into which he has put much of his own being. Sit down and read the poems, forgetting the songs, and you will say, 'This man knows a good deal about human nature, and here he has given us an intimate glimpse into the workings of the mind of a woman—of a certain type of woman, admittedly, but not an exceptional or abnormal one.'

That is exactly what he *has* done. *He hasn't written a series of recitations.*

Schumann's share is very similar. He, impressed by the truth of the poems, sought to heighten their reality. To an unusual extent Schumann was interested in the psychological aspect of song, rather than the purely vocal. He turned to the song, thinking not of the singer, but of its suitability as a medium for the expression of his thoughts. This is shown in several ways—by the fact that he wrote most of his songs during the one period when he was most concerned with love, and that love is their principal theme, by the absolute spontaneity of his songs—upon which Grove, Dannreuther, Niecks, and others specially comment.

Now, to return to this cycle: if a composer deliberately wrote songs, *with a singer in mind*, to words which should not be sung, he would be guilty of an artistic fault—though, perhaps, a slight one. I would suggest, however, that Schumann did not write these songs with a singer in mind, but simply with the idea of intensifying the words by music—the real aim, of course, of all good songs, though generally this aim is accompanied by the desire to create also vocal and musical beauty and expressiveness.

But if Schumann was not guilty, we make him guilty every time these songs are sung!

Here we come to the place of the gramophone. Do we find here yet another to add to its many benefits? The critic of mechanical reproduction often objects that it takes away the personal element. Here, however, it may be that this is a positive advantage. If we attend a recital we cannot forget that a singer is singing these songs, saying these things aloud to us. With the records it is not impossible to forget the singer. We forget the accompanist who, as it happens, is here nearly as important. We do not think of a real living man in evening dress; rather are we conscious that we are hearing an interpretation of the pianoforte music. Why should we not similarly think of the interpretation of the vocal part?—regarding both, as it were, as disembodied musical expression.

If this is accomplished we can easily come to regard these songs as the expression of *thoughts*, and not as the inartistic utterances of unutterable words. The problem of the cycle is thus solved. We are able to enjoy, without any artistic qualms, one of the finest and most intimate song-cycles in existence.

* By Emmy Bettendorf (Parlophone).

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Dr. Harold Darke asks us to state, in reply to many inquiries, that a recent operation prevents him from giving his usual autumn series of Bach recitals at St. Michael's, Cornhill. He hopes to be able to do so a little later.

## NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

### XXXVIII.—William Bathe

To the credit of a brilliant young Irish amateur musician, William Bathe, of Dublin, must be accorded the first printed English work on musical theory, viz., 'A Brief Introduction to the Art of Musick,' in 1584, thirteen years before the appearance of Morley's 'Plaine and Easie Introduction to Practicall Musicke' (1597). Mr. Henry Davey fully admits Bathe's wonderful powers as a theorist, and says that his book 'is remarkable in its perception of the octave, instead of the hexachord, as the foundation of the scale, and for its allusions to the use of accidentals.' It may be added that not only did Bathe designate *Measures* as 'Bars' (in which Morley followed him), but he also adumbrates the modern scale. His biography is well-known on the Continent, but English writers have not yet done jutice to him.

Born in Drumcondra Castle, near Dublin, on Easter Sunday, April 2, 1564, the son of John Bathe, an Irish judge, and Eleanor Preston, daughter of Janico Preston, Viscount of Gormanston, William Bathe was brought up in a cultured atmosphere. As a boy he showed great proficiency on the harp, but was also of a literary turn of mind. In 1582 he was sent to Oxford University, where he studied for several years, and in 1584 published his first theoretical work on music, dedicated to his grand-uncle, the Earl of Kildare. In this work, printed in London 'by Abel Jeffes, dwelling in Sermon Lane near Paulis Chain,' he describes himself as 'student at Oxenford.' He lays down rules that may be said to have been a short cut to musical knowledge, and devised a system whereby a child could learn in a month or less to sing at sight.

In October, 1584, Bathe was presented to Queen Elizabeth by Sir John Perrott, Viceroy of Ireland, and he delighted the Queen by his marvellous skill in playing on all kinds of musical instruments. The State Papers furnish proofs of the Queen's interest in this Irish student of Oxford, and he got livery of his Irish estates on September 24, 1590, his father having died on July 18, 1586. He presented Elizabeth with a harp of his own make, and also taught the Queen mnemonics.

Bathe followed up his first work with another more elaborate treatise in 1590, but not published until 1600. This was entitled: 'A Briefe Introduction to the Skill of Song; concerning the Practise, set forth by William Bathe, Gentleman.' In this work are set down 'ten sundry ways of two parts in one upon the plaine song, also, a Table newly added of the comparisons of Cleves, how one followeth another for the Naming of Notes; with other necessary examples, to further the learner.' This book was printed by Thomas Este, and might well be reprinted, for it contains much sound theory on voice cultivation and the art of singing at sight. He gives the following synopsis entitled 'Ante Rules of Song':

'1. *To prepare for Naming the Notes:* Practise to sunder the Vowels and Consonants, distinctly pronouncing them according to the manner of the place.

'2. *To prepare for Quantitie:* Practise to have the breath long to continue, and the tongue at liberty to run.

'3. *To prepare for Time:* Practise in striking to keep a just proportion of one stroke to another.

'4. *To prepare for Tune:* Practise to have your voice clear, which when thou hast done, learn the rules following:

'The skill of song doth consist in four things—Naming, Quantitie, Time, Tune.'

While in London, from 1588 to 1591, Bathe was no doubt acquainted with Byrd, Morley, Campion, Rossiter, Dowland, and other Elizabethan composers; but he had long determined to devote himself to religion, and so, having returned to Dublin, and having made over his inheritance to his brother, John, he set sail for Flanders in November, 1591. A letter from Sir William Fitzwilliam, Lord Deputy of Ireland, to Burghley, dated December 2, 1591, is the last we hear of Bathe as a musician: 'It has transpired that one William Bathe, a gentleman of the Pale, dwelling near Dublin, one known to your lordship for his skill in music, and for his late device of the new Harp which he presented to her Majesty, who has lately gone to Spain, did at his departure leave a cypher with William Nugent whereby to carry on a correspondence on matters of State.'

From 1592 to 1595 Bathe studied in Flanders, and in the latter year, on August 6, entered the Jesuit novitiate at Tournai, being soon after ordained Priest, previous to which he taught at St. Omer's, where there were a large number of English youths being prepared for Douai, Rome, and Spain. In May, 1601, he was selected to accompany Father Mansoni, S.J. (Apostolic Nuncio), to Ireland, but on reaching the Court of Spain it was announced that peace had been concluded between Spain and England, rendering the embassy unnecessary. Father Bathe remained at Valladolid from 1602 to 1604, and at the latter date was made Spiritual Director of the Irish College at Lisbon.

In 1606 Father Bathe was appointed Spiritual Director of the Irish College, Salamanca, and laboured for some years at his best-known work, 'Janua Linguarum,' published in 1611, designed to facilitate the study of languages, just as his 'Brief Introduction to the Skill of Song' was meant to be a royal road for the learning of singing. This work (in Latin and English) appeared four years later, in London, and an English translation entitled "The Messe of Tongues' (Latin, French, English, and Spanish) was published in London in 1617—imitated and developed by Comenius in 1631.

In June, 1614, Father Bathe, S.J., was summoned to the Court of Spain, at Madrid, to give the Spiritual Exercises, but was taken suddenly ill, and died on June 17. He sowed, but others reaped; his 'Brief Introduction' was utilised by Morley, while his 'Janua Linguarum'—translated into twelve languages—won fame for Comenius.

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We have received the itinerary of the German Singers (who visited England in 1926 under the title 'Märkische Spielgemeinde'). The tour opens on September 27 at Southampton (Central Hall), and includes visits to twenty-four provincial centres, widely spread. The Singers will be heard in London on October 24 (Royal College of Music, lunch hour; and Southwark Cathedral, evening) and October 25 (St. Martin-in-the-Fields, lunch hour). Inquiries of Mr. R. Nunn May, National Union of Students, 3, Endsleigh Street, W.C.1.

## THE THREE CHOIRS FESTIVAL

By Harvey Grace

This year's Festival at Gloucester has been so copiously reported in the chief daily and weekly newspapers over the whole country that a monthly journal may well avoid some parts of the ground that have been already covered. It will be more useful to discuss the event in a general way, giving special consideration to the principal new works, and to certain aspects of the Festival that reveal themselves fully only in retrospect.

First, it must be said that the all-round success was such as to earn the warmest praise for everybody concerned. The melancholy circumstances under which the preparations for the Festival began, and the difficulties that must inevitably have surrounded them, are too well-known to need restatement. To Mr. S. W. Underwood, who, on Sir Herbert Brewer's death, stepped into the gap and trained the chorus until Mr. Sumsion's return from America, at midsummer, must go high praise. He handed over to the conductor-in-chief a body of singers that was generally held to be well above the average in all-round excellence. Only those who have had long experience in choir-training are able to estimate fully the value and difficulty of the work done in the early stages of preparing so exacting a programme.

An ordeal of a different kind fell to Mr. Sumsion. Young, and unknown to the musical world outside the area of the Three Cities, he must have had his anxieties and trepidations. Even to an old hand the work of the conductor-in-chief at a Three Choirs Festival is a severe strain—mental, nervous, and physical. Whatever Mr. Sumsion felt, however, he hid so successfully that so far as demeanour went, he might have been directing the Festival from boyhood. He was, in fact, an immediate success, above all in the important matter of inspiring confidence. His manner was quiet and unobtrusive—there was even a likeable touch of diffidence—and his beat generally firm and clear. One felt that his quiet efficiency, and his evident hold on the choir, were the best of guarantees for the future of Gloucester's share of the Festival.

That the townsfolk should make much of him was natural and pleasing. His level head will, no doubt, save him from taking too seriously such demonstrations as the prolonged applause at the Friday concert in the Shire Hall after a thoroughly bad performance of a 'Brandenburg' Concerto—applause so prolonged that the orchestra had to rise and bow, whereas they should have apologised.

The occurrence was one of several which raise the question of inequality of performance during the week. More on this topic later. It is mentioned here because it has to do with Mr. Sumsion's future as a conductor—which, be it remembered, is also in a large measure the future of the Gloucester Festival. A conductor is the least 'born' of all interpretative musicians. Some highly successful conductors are entirely 'made,' and perhaps the most successful of all are those who are one part born and nine made. The making calls for an environment and a wealth of opportunity that can hardly exist in a country Cathedral city. Certainly there are local orchestras, but valuable as they may be in the training of a conductor, the only really satisfactory preparation for the conducting of a first-class orchestra is frequent experience in directing such a body. Amateur players may develop a conductor's patience, and prove his ability to cover weaknesses and make the best of things. But a conductor at a Three Choirs Festival has a first-class professional orchestra at his command, and negative work is replaced by positive. Instead of slaving for months to obtain B2 results from C3 players in moderately difficult music, he has to deal with A1 players and to obtain in a few hours A1 results in exacting music of widely varying types.

Recent years have seen the Festival programmes including a growing amount of modern orchestral music. As a result, the task of the conductor-in-chief has so greatly increased in difficulty and scope as to demand consideration on the part of the executive. Nobody is likely to deny that the present system asks too much of any musician, however gifted and adaptable he may be—and here let it be said that the way in which the three Cathedral organists concerned have risen to the occasion has long been a matter of admiring comment. But need the ordeal be so severe? Is it necessary to limit their opportunities of conducting a professional orchestra to one week and a few odd rehearsals in three years? Surely the strain would be less, and the conducting better than it is, if the work were shared annually. Each Cathedral organist would then have the advantage of regular yearly experience of conducting under Festival conditions. Even that is little enough, seeing how much complex and unfamiliar music the programmes now contain. But it would be just three times better than the present arrangement, under which a conductor puts in a week of hectic struggle, and then says good-bye to first-class orchestral experience for three years.

So drastic a suggestion is made with diffidence. It will not, I am sure, be misunderstood by the conductors, and the executive has, during recent years, shown such readiness to depart from use and wont in other ways that I am not without hope that they may at least admit that there is something to be said for it.

The two major novelties—Honegger's 'King David' and Kodály's 'Psalmus Hungaricus'—justified their inclusion, the latter especially. Moreover, they gave us some of the best singing and playing of the week. Mr. Sumsion showed his mettle in the former, and the best witness to the excellent results was to be found in the changed attitude of most people towards Honegger's work. The rehearsals had left doubtful or antagonistic even those of us who had heard 'King David' before, and who had the advantage of scores. After the performance the Ayes clearly had it. There were reservations, of course. Honegger is far from being a first-grade composer, and 'King David' is a hopeless jumble of styles. But for once in a way the parts are greater than the whole. Such pages as (for example) the solo, 'The Lord is my Shepherd,' in which the voice has an entirely commonplace diatonic melody which struggles along between chromatic lines that don't fit, are simply puerile. There is too much of this employment of cacophony for its own sake; it suggests the unnecessary discomfort of a progress over broken bottles. But there are real flashes in music of the descriptive sort. The

long passage illustrating the incantation of the Witch of Endor is astounding, and the orchestration of the passage concerning the destruction of Jerusalem is so realistic that even with no clue to its programme, one would, I think, be apprehensive of broken windows and flying debris. The Hebrews and Philistines Marches are duly barbaric, and the short scene of the Camp of Saul at night is a fine bit of tone-painting. The jumble of styles spoken of above lies chiefly in the chorus part, which draws on Bach, Handel, Lutheran chorale, Genevan Psalm-tune, and a few other oddly mixed sources.

The part of the Narrator was taken by Mr. Basil Maine with complete success. He rang the changes between plain narration, declamation, and lyric fervour very skilfully. He was drowned in the culmination of the Incantation scene, but even his gradual submergence was not without its effect. Certainly nothing was more striking than his interjections at the back of the orchestral tissue. It was not his fault if we felt that in giving the story to a Narrator the composer had merely dodged a problem instead of solving it.

'King David,' then, was a success in spite of its faults, because these faults did not include the unforgivable one of insincerity. It may be argued, of course, that only a composer knows whether he is sincere; the answer is that only the listener knows whether his work *sounds* sincere. There can be little doubt that most of the Gloucester audience felt that Honegger had been genuinely seized by the Old Testament story, and had expressed it in terms of music as genuinely as in him lay. Distinguished work was done by the soloists—Elsie Suddaby, Margaret Balfour, and Frank Titterton.

Kodály's Psalm was almost as fiercely dissonant as 'King David.' It had the merit, however, of consistency and design, and every harshness was in the picture. The composer conducted an excellent performance. The choir overcame the considerable difficulties with that little bit to spare that makes all the difference. The trebles and altos deserve a special mark for their trying four-part wordless passage. Mr. Steuart Wilson was exactly the right choice for the solo part. The work made a very real impression.

Granville Bantock's 'The Burden of Babylon' had only a partial success. Its form was probably to blame. It consists of a long stretch for unaccompanied double choir and solo quartet, sandwiched between elaborate fanfares for brass and drums. The unaccompanied singing, being largely of the block chordal type, became monotonous; and its frequent and difficult changes of key made for uncertain intonation—which, of course, was mercilessly exposed when the instruments re-entered. Moreover, the economic side cannot be ignored in these days. A choral society (or its treasurer) will do some hard thinking before embarking on a work which, though unaccompanied, yet entails the heavy expense of a large force of brass and percussion. The 'Burden' proved to be a miscalculation, with some splendid moments.

Ethel Smyth's Mass in D was a quasi-novelty. It aroused admiration, respect, and astonishment rather than affection. To obtain from it the full measure of surprise one has to think of it, not as having been written by a woman (Dame Ethel objects to that circumstance being considered at all) but as the product of any English composer whatever in the eighteen-nineties. It is easy to point to faults—its length, its over-indebtedness to Beethoven and in a lesser degree to Verdi, its too sustained strenuousness. But the Mass remains an indisputably vital piece of work that, having at long last obtained a measure of recognition, deserves to receive much more. Its performance was not wholly good, owing probably to the fact that Dame Ethel's conducting is many degrees below her composing.

(It is an odd thing that composers who would never dream of attempting to sing the solo part in one of their own works do not hesitate to take up the far more responsible task of conducting it. On second thoughts it is not odd: the soloist would break down, whereas the orchestra may be counted on to keep going, no matter what a conductor does.)

The small-scale novelties comprised a Motet by Basil Harwood, 'Ye choirs of New Jerusalem,' an impressive treatment for choir, orchestra, and organ of an ancient plainsong tune; a short choral work written by Sir Herbert Brewer for this year's Festival of the Sons of the Clergy, 'God within'; a group of songs by Herbert Howells, 'In Green Ways,' attractively written and deftly orchestrated, and well sung by Joan Elwes; and an orchestral work, 'The Call of the Woods,' by J. W. G. Hathaway. This was specially written for the occasion and conducted, in the composer's absence, by W. H. Reed. It proved to be a well-sounding essay, deriving a good deal from some familiar models. Dr. Hathaway's wood, in fact, is rather too obviously a *Wald*.

Among the more or less familiar chief works the best performances were of 'Gerontius' and 'The Kingdom,' directed by the composer, Verdi's 'Requiem,' and Holst's 'Two Psalms.' Elgar's Violoncello Concerto was the chief work in the Wednesday Shire Hall concert, with Beatrice Harrison as soloist. There is no more delightful feature at these Festivals than the sight of Elgar directing a few of his finest works under the ideal conditions afforded by noble architecture (the reference is not to the Shire Hall!) and moving about freely among the public—a prophet, for once in a way, honoured in his own country and among his own people.

Having spoken of the best performances, duty must be done and reference made to some bad ones. Bach's 'O Light Everlasting,' on the Wednesday morning, marked the first fall from grace. It was for the most part dull, the florid passages lacked grip and vitality, and the tempi were not well considered. Parry's 'Voces Clamantium' began the Thursday badly. The leads were not well taken up, there was some poor tuning, especially by the basses, and again the tempo was erratic. It is impossible to avoid the conclusion that the excellent performances of the exciting novelties had been obtained at the expense of Bach and Parry and, on the Friday, of Handel, for 'The Messiah,' despite some fine moments, sounded perfunctory as a whole. No doubt choir and conductor alike were tired. But fatigue is like fear—a natural disability which can be touched to fine issues if we can screw ourselves up to the extra pinch of endurance, as we should

to the sticking point of courage. Frankly, I thought Mr. Sumsion failed us here, especially when I recalled the very live singing of 'The Messiah' at Hereford last year.

The worst performance of the week was that of the Bach Concerto mentioned above. I have heard casual work from the London Symphony Orchestra on similar occasions, but they touched bottom here, especially in the slow movement—one of Bach's loveliest.

This brings us back to the question of inequality of standard. So intensive and comprehensive a week of music-making cannot remain at the peak throughout; but the inequalities should be less marked than they were at Gloucester. A wise man once said that there is no bad beer; some beers are merely less good than others. Similarly we ought to be able to review a Three Choirs Festival and say there were no bad performances, but that all were not equally good. This matter is far more important to-day than formerly. More and more every year the Festivals attract musicians from a distance. The motor car has thrown it open to all parts of Britain, and this year saw many visitors from Scotland; some came even from America and the Continent. From being a semi-local affair the Three Choirs meeting has become of national importance, and may soon become even international. This development is all to the good, but it brings with it responsibilities that must be faced. At present both orchestra and conductor-in-chief are overworked. Relief might easily be obtained without loss to the scheme as a whole—rather with gain. There is room in the Cathedral programmes for more *a cappella* work. There was practically none at Gloucester. It is, in fact, a reproach to the Festivals that they have paid so little heed to the revival of the Tudor and Elizabethan school of polyphonic writers. A few examples of Byrd, Weelkes, or Gibbons would provide welcome relief, would ease the strain on the orchestra, and would develop the taste and musicianship of the district. And not for the first time one felt that the Friday evening orchestral concert was a bad anti-climax. If a second Shire Hall concert is felt to be necessary, it should take the form of a really first-rate chamber concert or mixed solo recital. A tired orchestra merely going through a programme largely composed of chestnuts is of no use to anybody. And here may be permitted a grumble concerning the two new works heard at the Shire Hall. Both were played on the Friday, and at the end of a long and dilatory programme. I personally knew five critics who were staying the night in order to send a notice to their papers. Three had arranged to telegraph, and one had even booked a long-distance telephone call in order to get a notice in the Saturday papers. But the new works were heard at so late an hour that nothing could be done.

Without a doubt the week's programme is too congested; certain changes in our musical life make it desirable to lighten the cargo. In the early days of the Festivals—until a few years ago, in fact—the Three Choirs patrons depended on the annual music-making for the bulk of their musical experiences. So much was this the case that critics who attacked the Festivals about ten years ago did so mainly on the ground of this concentration of the musical life of a large district into one week of the year. The argument was unsound, of course, because it did not take into account the many months of preparation on the part of hundreds of choral singers. A Three Choirs member of long experience probably has a bigger and better répertoire than any other choralist in the country. It must be admitted, however, that the great bulk of the hearers *did* look to the Festivals for their chief opportunity; and there was much to be said for making the most of the annual week by giving them full measure, pressed down and running over. To-day those same listeners can hear the best of music, excellently performed, on every day of the week by touching a switch or turning a handle. This being so, a Festival, be it Three Choirs, Leeds, or Haslemere, should now concentrate less on quantity of music than on quality of performance. It is true that huge audiences attend these gargantuan feasts, and probably they will continue to do so. But complaints are frequent, nevertheless, and it is clear that the cutting of one concert, and a slight shortening of the rest of the programmes, would ensure a less jaded audience and a fresher orchestra and choir, and would lighten the rehearsals sufficiently to allow 'The Messiah' and 'Elijah' to receive something more than the mere run-through that seems to be their present allowance.

As to 'Elijah,' one felt that a few short spells devoted specially to the words would have turned a good performance into a thrilling one. There is no apparent reason why these really admirable choral singers should not be as vivid and dramatic in their rôle as Horace Stevens is in the title-part. It would be difficult to name an important work in which the choral part has so large a proportion of intensely significant phrases, many of them sung in unison or synchronously. The Three Choirs singers are as note-perfect as Mr. Stevens. Why should they not cast aside their copies and become similarly possessed with their part? They will do this, willy-nilly, when they approach their task—as all singing should be approached—through the words rather than through the music.

There are two things about singing that astonish—or should astonish—listeners. First, that any work with a poor text should ever be performed; second, that choirs are able to sing a fine text without being obviously moved by it. No solo singer worth his salt can maintain an appearance of indifference to the magic of words. This singular power of detachment seems to be reserved for choralists. When they shed it—how rarely this happens!—they become the most electrifying of musical mediums. The glories of an orchestra are pale beside those of a body whose musical appeal is driven home by the irresistible power of splendid words. Is there a finer text than that of 'Elijah'?

Before leaving Mendelssohn's oratorio let the significant fact be stated that it drew the largest audience of the week, and that it was the only work that showed an increased attendance compared with the last Festival. This being so, we can hardly expect it to be shelved yet awhile. Nor should it be. At Gloucester it showed itself to be still a fine and vital work, in spite of the choir's failure to realise that it is also an intensely dramatic one.

Remaining points must be summarised.

Discussion of the solo singers is impossible; even a list of names would become a lengthy catalogue. It is enough to say, poster-wise, that they included the Bulk of Britain's Best. Of much good—even distinguished—work there stick in the memory most the exquisite singing of Dorothy Silk in the Evening Scene in 'The Kingdom,' the impassioned utterances of Steuart Wilson in the Kodály Psalm, and (as usual) the vivid characterisation of Horace Stevens in 'Elijah.'

In the midst of such strenuous concertising the daily Evensong, sung by the three Cathedral choirs combined, was an oasis—welcomed, it was good to see, by large congregations. The singing reached a very high standard, but it was disappointing to find persisting here some conventions that are being discarded in other Cathedrals and in many parish churches. Is it necessary to accompany every note sung by the choir, even unto the uttermost Amen? And is it not generally agreed that the prayers after the anthem should be read, not intoned? The services would have gained much from a little use of the natural voice, some unaccompanied singing, and a larger proportion of fine music in the place of some that was merely ordinary. This complaint applies also to the opening Festival service, which needed either a fine setting of the Canticles or an imposing anthem. The chanting was of the cast-iron Anglican type that pays little regard to the verbal rhythm. So good a body of singers ought to be able to achieve good chanting with very little rehearsal. The point is of considerable importance, because the Festival service is largely attended by country clergy and church choir members. They ought to hear an object-lesson instead of the stereotyped methods that they themselves are being urged to give up. It may or may not be important to sing 'King David'; it is certainly necessary to take some pains with his Psalms. Moreover, there is still a body of ecclesiastical opinion that is strongly opposed to the Three Choirs Festival, as was shown by an article in the *Church Times* recently. If the choice of music, or its performance, during the week's services conveys any suggestion that the purely church-music side of the Festival is being neglected in favour of the more exciting concerts, the case of the opposition is strengthened.

Some excellent organ-playing was heard from day to day, the bulk of it from Mr. A. J. Pritchard, the Gloucester assistant. Sir Ivor Atkins and Dr. Percy Hull did valuable work of a difficulty and importance that can never be fully realised by the audience in general. The interpolation of a Handel Organ Concerto at one of the morning concerts, with Dr. Hull as soloist, was a successful step in the direction of variety and relief. It should be followed up. There are not a few fine modern works for organ and orchestra that ought to be heard under these ideal conditions.

The sale of tickets beat the previous best by a score or so, but the collections fell off somewhat.

Socially, the Festival was as enjoyable as ever. Where so much warm-hearted hospitality was shown, one hesitates to single out an example, but this side of the affair owes so much to Mr. C. Lee Williams that his name can hardly be kept out. As usual, he and his son kept open house at College Green, and the happy family feeling that pervaded the Festival was due very largely to his hospitality, and not less to his constant care, shown in a hundred little ways, for the comfort and happiness of visitors.

With last month's meeting, then, the Gloucester Festival began a new epoch, looking back with gratitude and affection to its late conductor as it stepped forward under his successor. That its future is safe with Mr. Sumsion nobody doubts—certainly not the present writer, who has ventured on a few criticisms and suggestions because such a juncture as the present seems to be the right time to make them. Having done what he conceives to be his duty, he returns thanks for a week so enjoyable that he is already looking forward to packing his bag for Worcester.

## Occasional Notes

Until a recent article by 'Feste' drew our attention to the fact, we were unaware of the wide vogue of the mouth-organ. The July issue of the *Berliner Tageblatt Monthly Edition* contains a good deal of information concerning this humble instrument, and, having found it to be of interest, we pass some of it on to our readers.

Germany is the chief maker of mouth-organs. Here are a few of what Mr. Polly would call 'staggering statitistics': The two chief makers employ six thousand workmen. In addition, there are many smaller concerns, and in Saxony the home manufacture of mouth-organs by 'cottage-workers' keeps nine thousand busy. The combined mouth-organ and accordion industry is the second largest department of musical-instrument manufacture in Germany. The average export is about fifty millions of mouth-organs and one million of accordions. What becomes of this immense output? Apparently America is the chief outside customer:

> 'The first case of mouth-organs sent to the U.S.A. in the sixties marked the beginning of the great development of the Trossingen mouth-organ industry. The quickly enthused Americans (who still possess the rare gift of approaching a new idea without prejudice) displayed an unexpected interest in the little mouth-organ, and within a few years the instrument was thoroughly at home in even the remotest tracts of the dollar land. The demand rose at such an extraordinary rate that the supply remained inadequate for many years in spite of the constant enlargements of the factories. It is pleasant to note that Americans have been unswervingly faithful friends of the mouth-organ to this day. Of the 50.5 million mouth-organs exported by the German harmonica industry in 1927 no less than twenty-two millions, or, roundly, 43 per cent., went to the United States.'

Apparently 'Feste,' like most musicians, underrates the musical possibilities of the instrument. On the other hand, it is likely that the *Berliner Tageblatt* over-rates them:

> 'Originally a mere toy—and a torment to sensitive ears—it became a solo instrument of the highest order, and is now, in the true sense of the term, on everybody's lips. Even the

attitude of musical authorities towards the mouth-organ has undergone a radical change. A well-known music educationist in the Rhineland declared a short while ago at a meeting of music teachers, that it would be better if the whole people could play the mouth-organ than for the so-called élite to listen to the Ninth Symphony and pass out unaffected and indifferent. The last phase in the development of the mouth-organ has been its incorporation in orchestral music. After the war people suddenly discovered that the mouth-organ, owing to its cheapness and ease of manipulation, is the only instrument for the broad masses for the display of musical talent. It was also recognised that it is an excellent medium for musical instruction, capable of introducing the young quicker into the realm of music than any other instrument.'

Discussing the far-flung empire of the mouth-organ, the journal quotes an authority who becomes dithyrambic :

> ' The mountaineer in the German highlands whiles away his time on cool summer nights with his mouth-harp. To the taciturn Breton fisherman the little instrument is a faithful friend and companion throughout his hard life on the expanses of the Northern seas. The lazzarone of Naples in its company heeds not the scorching heat of his skies in his *dolce far niente*. The natives of Africa have been its most devoted admirers for the last thirty years. It is as familiar in the pampas of South America as in the enchanted world of India and China. To the sheep-farmer of Australia it is as indispensable as to the workers on the illimitable cotton-fields of the Mississippi basin.'

Going back for a moment to those ' cottage-workers,' we note that in the Klingenthal district there is a population of twenty thousand dependent on the industry. Tourists in these parts (we read) ' may hear the noise of tuning proceeding from nearly every house '—sufficient warning to the musical tourist in search of quiet. We shall make a wide detour in order to dodge Klingenthal !

The *Tageblatt* gives pictures of school classes and orchestras of mouth-organists. There are, we read, three thousand of such bands in Germany, and several thousands in America. Are there any in England ?

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An article on Württemberg's share of this truly national industry gives an account of the origin of the instrument a hundred years ago. (The centenary was celebrated in 1927 with an immense ' Hoch.') We quote from the *Tageblatt*, partly in order to show the excellent idiomatic English of the journal. (In order to appreciate this *Tageblatt* achievement, consisting of twenty-four large pages, we have to imagine—if we can—a London newspaper bringing out a similar monthly edition in fluent German) :

> ' The rise of the Württemberg mouth-organ industry from the most primitive beginnings to an industry of world renown impresses one like a story from the Arabian fairy-tales. The founder and pioneer of the industry was a very young journeyman clothmaker, named Christian Messner, who after much laborious time-wasting experimental work carried out in the pigeon-loft of his father's house succeeded in 1827, with the faithful help of the schoolmaster of the village, in producing the first workable mouth-organ. Why he used the pigeon-loft for his workshop is explained by the fact that his father, a very austere craft master of the old stamp, had little use for trickery of any sort, and looked with unconcealed disdain upon what he considered the silly time-wasting humbug of his offspring. Young Messner, however, was as thick-skulled as his progenitor, and fled from the domain of his always-grousing father to take refuge in the peaceful habitat of the pigeons. It was there that he made the lucky hit. As soon as he found that his mouth-harps took the fancy of the people, he chucked his job as a clothmaker and devoted all his time and energy to the more remunerative production of mouth-organs. The products of his industry he sold at country fairs and inns and to enterprising hawkers in the South of Germany.'

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The *Tageblatt* contains equally enthusiastic articles on German pianoforte, harmonium, violin-strings, and organ manufacture. We end by quoting a delightfully naïve sentence from the organ article :

> ' From the plainest village church to the St. Peter Cathedral of Rome the notes of Walcker organs swell forth in praise of the Lord, and bear witness also of the indefatigable work of this firm of organ-builders.'

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In his review of Dr. Sanford Terry's new biography of Bach in the *Sunday Times*, Mr. Ernest Newman says : '. . . apparently he [Dr. Terry] has in preparation what will be the first complete edition of Bach's four-part chorales.' It is only fair to point out that one of the most valuable editorial tasks fulfilled by the late H. Elliot Button was a volume issued by Novello's in 1923, entitled ' Chorales harmonized by Johann Sebastian Bach, collected and arranged in melodic order.' It contained over two hundred chorales—all that are known to have been arranged in four parts by Bach. In many instances several harmonizations are given—some tunes have no fewer than nine versions—the total number of items being about four hundred. The text may be relied on, as Mr. Button collated all the available versions, and the whole collection was scrupulously compared with the versions in the volumes of the Bach-gesellschaft. This fine and scholarly work was the first complete English edition. In addition to the usual indexes is one of Mr. Button's own invention—an ingenious affair by means of which the reader who knows whether a given chorale begins on a strong or weak accent, and whether its tonality is major or minor, may find it at a glance.

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This Note is aimed at choirs, especially those who take part in competition festivals. Messrs. Novello will publish in mid-October a Primer entitled ' A Handbook for Choralists : Studies in Sight-Singing, Technique, and Expression,' by Harvey Grace. The work is the outcome of Mr. Grace's experiences as a choral adjudicator, and will include a number of short graded exercises for sight-singing and general

purposes, specially written by well-known judges—E. C. Bairstow, Harold Darke, T. F. Dunhill, Julius Harrison, Geoffrey Shaw—together with a number of Canons by Beethoven, of great interest and value as studies. The book will form one of Novello's Primer Series, and will cost 1*s.* 6*d.*

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In our August number we dealt very frankly with some views alleged by the *Melody Maker* to be those of Lieut. W. J. Dunn, bandmaster of the Royal Horse Guards. We say 'alleged,' because we have since had the pleasure of a call from Lieut. Dunn, and as a result we are persuaded that so far from acting on the policy of playing down to the taste and intelligence of the least musical members of his audiences, he maintains a standard of programme that is far better than that of most Army bands.

In the programmes recently played by him at Clacton-on-Sea, for example, there is a good leaven of first-rate music. A plebiscite programme played on September 7 consisted of the Overture to 'William Tell,' selections from 'The Desert Song' and 'Carmen,' the 'Tannhäuser' Overture, a Sullivan selection, Liszt's Hungarian Rhapsody No. 2, and the Introduction to Act 3 of 'Lohengrin.' This not only does credit to him and his audience; it also backs up our contention that the normal holiday crowd now consists mainly of people with a taste for something better than fox-trots and the 'Policeman's Holiday' kind of thing. At most of his engagements Lieut. Dunn insists (the word is his own) on at least one classical programme being included in the scheme. In one such programme we note the inclusion of Saint-Saëns's 'Marche Héroïque,' a movement from Schubert's 'Dramatic' Symphony, the 'Danse des Bouffons' from Rimsky-Korsakov's 'The Snow Maiden,' the slow movement from Tchaikovsky's 'Pathetic' Symphony, the Finale to the same composer's fourth Symphony, Litolff's 'Maximilian Robespierre' Overture, and the 'Tannhäuser' March. Other items stretch the term 'classical' rather far, but the programme remains a good one for holiday purposes. When Lieut. Dunn told us that he *insisted* on the inclusion of a classical programme we naturally pointed out that his practice was far better than his precept, reminding him of what (according to the *Melody Maker*) he had said concerning the 'moral dishonesty' of a conductor forcing on the public his own views and musical standards. He agreed that we were 'one up' on that point, and admitted that the *Melody Maker* article (of which he had seen no 'proof') conveyed the misleading impression on which we had based our 'Occasional Note.' We are glad to clear up this matter, and we mention with pleasure the friendly attitude of Lieut. Dunn throughout our discussion.

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We have read with interest an article entitled 'Building up Complex Emotions,' by Mr. Louis Levy, the well-known cinema musical director. Concerning 'Timbre and Emotion,' Mr. Levy mentions the combination of oboe and violoncello as 'a suitable combination for mother-love,' and goes on:

'This subject of the mood of instruments is one which lends itself to a good deal of study, and the wise musical director can make a lot of capital out of the right use of his instruments without having any other cards up his sleeve at all. It is the best way that I know to get effect without much trouble. Here are a few suggestions:

'Violin solo: Suitable for love and romance, especially for interiors, such as drawing-rooms. For exterior love themes the muted trumpet is very effective.

'"Study," such as is applicable to professors, &c., can be effectively suggested on the French horn, and if the character is at all eccentric, such as in a weird laboratory scene, the French horn should be muted.

'Of course, the evergreen trombone solo cannot be beaten for a comedy situation.

'The bassoon is peculiarly applicable to "village idiot" types.

'There have been occasions when I have used a double-bass solo. It can be most effective to describe—how shall we call them?—pontifical villains.

'Finally, the drum is the instrument for depicting suspense, as when a jury retires to consider a verdict.'

In the long run, however, the main factor is surely the music itself. The trombone may, no doubt, be used easily enough in comedy, but it is far more suitable for the heroic. The bassoon will always be associated with clowning, yet there are plenty of instances of its use as a highly expressive instrument. A drum-roll while the jury files out to consider the verdict, by all means; but the instrument will no less suitably join in the fanfare that heralds the hero's acquittal. Only in one instance do we agree with Mr. Levy, and that is in regard to the muted trumpet being reserved for 'exterior love themes'—the more exterior the better. The influence of the cinema on music is generally bad, and this system of associating orchestral instruments with the more facile emotions is specially so. The fact of its enabling the 'wise musical director' to 'get effect without much trouble' is alone enough to condemn it.

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Ravel is to receive the honorary degree of Mus. Doc. at Oxford University on October 16, and will take part in a concert of his own works on the evening of the 19th at Æolian Hall, the event being the first of a series of chamber concerts arranged by the enterprising Mr. Gordon Bryan.

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In our note last month on Rudolf Kircher's 'Fair Play' we mentioned his approval of the good musical work done at various London churches, among them being St. Martin-in-the-Fields. We return to the topic in order to draw attention to the arrangements for the coming season at St. Martin's. On every Saturday, at 3.15, from October to April, there will be a concert of some kind. The first three events will be a song and violoncello recital by Nicholas Naderjine and May Mukle (October 6), a violin recital by Isolde Menges (October 13), and a concert by the Civil Service Choir (October 20). On Thursday, October 25, there will be a lunch-hour recital by the German Singers now on tour in this country. The St. Martin's Choral Society will sing Brahms's

'Requiem' on November 10, and Vaughan Williams's Christmas Fantasia, Brahms's 'Alto Rhapsody,' and Beethoven's Choral Fantasia on December 15. The Society, by the way, has a few vacancies (all voices). Rehearsals are on Wednesdays at 6.30 in the Vestry Hall (Hon. Secretary, 6, St. Martin's Place, Trafalgar Square). In addition to these Saturday music-makings, there are organ recitals on Tuesdays at 6.30. The recitalists for October are Drs. W. G. Alcock, W. H. Harris, Harold Darke, and Ernest Bullock. The conductor and general director of all these activities is Mr. Arnold Goldsbrough.

Quintet . . . . . Beethoven.
(*a*) *Grave, Allegro non hoppo.*
(*b*) *Andante cantabile.*
(*c*) *Rondo, Allegro non hoppo.*
—*French concert programme.*

But for that 'non' we should fear that Tin-Pan Alley had started jazzing Beethoven.

The correspondent of a daily paper, describing a Channel swim, says:

'I have never seen a swimmer with more grit than Miss Hawke. On the way we played gramophone records to her, and I sang songs to her, but never once was she at all gloomy.'

A more than usually significant 'but'!

From a Massachussetts newspaper:

'Baritone Solo . . . "Gold is our Refuge."'

Very likely; but why make a song about it?

## The Musician's Bookshelf

'Bach: A Biography.' By Charles Sanford Terry.

[Oxford University Press, 21*s*.]

One's first feeling concerning this book is astonishment at the undoubted fact of its being the first real biography of Bach. Spitta's volumes are invaluable, but they are not so much a life of Bach as a critical history of German music of the period, from which the details of Bach's life have to be painfully dug out. Forkel is sketchy, and all the more recent books either confine themselves to Bach's music or some department of it, or attempt the impossible task of discussing the man and his work under one cover.

Here at last is a volume which aims at being undiluted biography, and achieves its aim with success and real distinction.

The reader's second reflection will be—or should be—one of pride that this book (in its own line the crown of Bach research) is by an Englishman, and that it is appearing almost simultaneously in a German edition. The fact serves as a reminder of the honourable part played by this country in Bach literature, and above all other writers by Dr. Terry himself. It is fitting that his latest book should exhibit at its best his unusual skill in the assembling and ordering of facts.

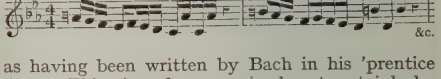
His thoroughness is staggering. Apparently he has taken nothing for granted. The old authorities have been overhauled, and new ones discovered; he has trodden the ground in the literal sense, having visited the scenes of Bach's life, viewed the churches, houses, and other buildings with which Bach was associated; and tried—or at least examined—the organs on which he played.

Nor has he stopped at that. In the handsomest way he enables us to traverse the Bach terrain at second hand by adding to his book over seventy plates—excellent photographs and reproductions of old prints. Here we may view old Veit Bach's mill, the 'Golden Crown' Inn at Arnstadt where young John Sebastian lodged, Mülhausen as he saw it (a delightful old print), the organ gallery at Lübeck—in fact, book and plates give us a personally conducted tour in our armchairs.

The result of this happy and unusual blend of the literary and pictorial is that we see Bach the man as well as Bach the composer. Happily, this detailed and systematic survey of his life leaves him, if anything, even more securely established in the affections of his devotees. It is a wholesome thing for young musicians to discover that John Sebastian Bach was above all a perfectly normal man, with no affectations or pretensions, who did his duty as a plain citizen. It is good to read of the touch of stubbornness that enabled him to hold his own with his pastors and masters; the quality was merely another manifestation of the doggedness with which from childhood he fitted himself for his work. Somebody inquired of him, late in life, as to the secret of his mastery. 'I worked hard,' he replied; 'if you are as industrious as I was, you will be no less successful.' The reply under-estimates the part played by genius, but is a reminder of a fact familiar to all who have studied any aspect of Bach's output in chronological order. His early works show him wrestling with the technique of composition and failing often—perhaps more often than many a facile student of to-day. The nonsense so often talked about inspiration being killed by the study of severe models, the absurdity of rules and restrictions, and so forth, needs no better corrective than such a life as Bach's.

As will be gathered, Dr. Terry touches little on the music. Among his few references are one or two that may be questioned. On p. 47 he quotes a C minor Organ Fugue on this subject:

Ex. 1.

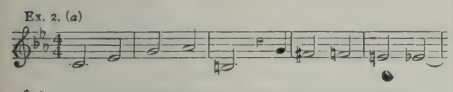



as having been written by Bach in his 'prentice days. This piece, however, is almost certainly by his son Emanuel, and is now omitted from most editions of the organ works. The decision as to its origin is arrived at on the score of style. We may say of it that had Bach written it in his early days it would have been even less good than it is; had he composed it in his maturity it would have been very different in manner.

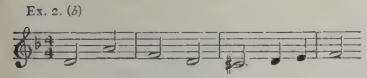
It is difficult to agree with Dr. Terry in his statement that the subject used in the 'Art of Fugue' is based on that which Frederick the Great gave to Bach for an improvisation. He says: 'So close is the relation between the Berlin visit and Bach's treatise that the theme he selected for illustration is a shortened form of the one whose excellence he had praised to the King,' *i.e.*, Frederick's own subject. Dr. Terry backs up his case by quoting the two subjects, putting them in the same key in order to help out the

resemblance, which still remains slight. Let us look at them in their right keys, in order to see their radical difference :

Ex. 2. (*a*)



Ex. 2. (*b*)



The ' Art of Fugue ' theme clearly bears the stamp of careful structure with a view to scientific use. Musically it is far less interesting than Frederick's ; on the other hand, Frederick's is obviously less suited for development. On p. 90 we read, apropos of a sight-reading hoax played on Bach by Walther, that ' Bach read full scores with equal facility, and, like Mozart, was as fluent if the separate parts were arranged around him. He preferred to read a trio or quartet in that way.' But not even a Bach or Mozart can read as fluently from separate parts as from a score ; only an Argus could do that, or would prefer such a method. These details are pointed out because Dr. Terry's accuracy when facts are concerned is such as to lead readers to regard him as being equally reliable in more speculative matters.

The book is full of interesting sidelights on the life of the period. Look, for example, at the list of foods provided for Bach, Rolle, and Kuhnau on the occasion of their visit to Hallé in order to inspect and report on the new organ. At a banquet given them by the College the menu contained beef *à la mode*, pike with anchovy sauce, smoked ham, peas, potatoes, sausages and spinach, roast mutton, boiled pumpkin, fritters, candied lemon peel, preserved cherries, asparagus, lettuce, radishes, butter, and roast veal. This is the order in which the menu is given, but we may doubt whether the company returned to roast veal at the end. Cheese seems to have been taken for granted, and the silence concerning liquors must not delude us into thinking that none were provided. Far from it. Dr. Terry adds, ' Little wonder that a big blot fell on the " Bach " as the writer signed a receipt for six thalers, his fee ! '

Mention of wine recalls a delightful letter written by Bach to Johann Elias Bach, acknowledging the gift of a cask of right Bavarian :

> ' Worthy and respected cousin,—Your letter, received yesterday, brings the good news that you and your dear wife are well, and for the delectable cask of wine that came with it accept my best thanks. Unfortunately the cask suffered a jar, or some other accident, on the journey, for on examination here it is found to be one-third empty, and contains, the *Visitator* declares, only six *kannen*. It is regrettable that the smallest drop of so noble a gift of God should be wasted, but I am none the less heartily obliged by my cousin's kind present. *Pro nunc* I am not *réelement* in a position to reciprocate ; still, *quod differtur non auffertur*, and I hope to find an opportunity to discharge my obligation.'

By the time he had finished the letter the frugal side of Bach came to the top, hence this postscript :

> ' Though my good cousin offers to send me more of the same liqueur, I must decline on account of the heavy charges at this end. The carriage was 16 gr., delivery 2 gr., *Visitator* 2 gr., provincial excise 5 gr. 3 pfg., general excise 3 gr. So my cousin may calculate that the wine cost me nearly 5 gr. a measure—a too-expensive present ! '

—especially when the cask leaks and loses a third *en route !* The letter quoted above shows Bach's fondness for interlarding his correspondence with scraps of Latin and French. All his letters are so characteristic that the reader wishes there were more of them.

Bach's failure as a disciplinarian is well known and easy to understand. It was partly due to his touch of choler, but even more to the conditions under which he held office. Those Leipsic boys were no doubt a handful, and repressive measures were quite elaborate. Here are the fines for misdemeanours :

| | | |
|---|---|---|
| 1. | For losing the key or leaving it in the door ... ... ... ... ... | 4 gr. |
| 2. | For failing to shut the door when the last to leave the room ... ... | 2 gr. |
| 3. | For being sick (*qui vomitat*) ... ... | 2 gr. |
| 4. | For swearing, loud, or improper speech | 6 pf. |
| 5. | For impertinent language, in Latin or German ... ... ... ... | 6 pf. |
| 6. | For not getting up in the morning, and missing prayers ... ... ... | 3 pf. |
| 7. | For not tidying the cubicle before 10 in summer and 12 in winter ... ... | 6 pf. |

No. 3 is distinctly dear ; the only one that gives a fluent youth a chance of good value is No. 5.

In closing this cursory survey of a notable book a curious omission in Dr. Terry's list of authorities must be pointed out. Concerning the organ works he mentions the Peters and Augener editions, but ignores the Novello—an oversight, no doubt. But it is unfortunate, because the Novello edition happens to be the one above all suitable for English players, inasmuch as it not only gives the whole of the Chorale Preludes arranged on an admirable system, and excellently laid out from the player's point of view ; it includes also a supplementary volume in which are all the chorales used by Bach in the organ works, and an English translation of the hymn, or a portion thereof, with which the tune was associated. Apparently no other edition gives this invaluable aid to an interpretation of the Chorale Preludes, and it is a pity that a ' Life ' which purports to include all authoritative collections should ignore it.

But let the last word of this review be one of warm thanks to Dr. Terry for his masterly book. He has put us heavily in his debt by former Bach volumes. They were, however, more or less written for the scholar and specialist. This ' Life ' is for every Bachite—in fact, for everybody with a taste for a first-rate biography of a great man.

H. G.

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' Suggestions for Musical Evenings,' by the Rev. J. E. and Mrs. Crawshaw, is a capital little guide for those who have to arrange lectures or musical evenings for a guild or study circle. There is

information worth several shillings, but the cost is—4½*d.*, post free! (Wesley Guild Headquarters, Oxford Chambers, Leeds).

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Enyimba Ezokutendereza Katonda' (Luganda Hymn-Book, with tunes). Pp. 368. Kampala: The Uganda Bookshop; London: S.P.C.K., 4*s.*

'Another Way of Music.' By Eva Ducat. Pp. 202. Chapman & Hall, 10*s.* 6*d.*

'The Artists of the Dance: Vera Trefilova, A Study in Classicism.' By Arnold L. Haskell. Pp. 43. The British-Continental Press, Ltd., 2*s.*

'Letters of Wolfgang Amadeus Mozart.' Selected and edited by Hans Mersmann. Translated from the German by M. M. Bozman. Pp. 278. J. M. Dent, 10*s.* 6*d.*

'Die Deklamations-Rhythmik in der vokalen Polyphonie des 16. Jahrhunderts.' By Karl Gustav Fellerer. Pp. 48. Düsseldorf: L. Schwann.

'Die Schöne Müllerin.' By Franz Valentin Dannan. Pp. 212. Leipsic: Breitkopf & Härtel.

# New Music

PIANOFORTE

Another of the test-pieces for the *Daily Express* contest comes for review in the present batch. Alec Rowley's 'The Rambling Sailor' (Winthrop Rogers) is a grade B test and cannot be called difficult, but requires a good deal of grip and musical judgment. Probably in this class and still more in the advanced sections the judges will find many executants well able to play the notes but who can make no sense of the music. Ireland's movement, for instance, in Grade A, needs real insight and power, and York Bowen's 'Rêverie' goes to pieces at once unless the player has authority enough to hold it firmly in his hands while he allows it the *rubato* and freedom it wants. The problem with 'The Rambling Sailor' will be to get a feeling of unity into the performance. The sections are short: there are at least four 'joins' where the interest will flag unless it is kept up with real determination—and any hesitation will make the piece sound 'loose.' There is not a great deal in it—a sprightly opening section, a contrasting middle passage reminiscent in a rather facile way of one or two shanties, and a return to the opening matter—all good-humoured and effectively written, but not in any sense distinguished music.

A long and ambitious work, rhapsodical in style, is Joseph Hathaway's 'The Call of the Woods.' It is restless, uneasy music, as the title suggests, and the effect of some of its moments is more potent than that of the work as a whole. The pianoforte writing is not always telling, and suggests that the poem was orchestrally conceived. It has that sameness of colour which characterised Vaughan Williams's 'Pastoral' Symphony, though the effect there was as restful as here it is restless; and it needs the shifting lights of good orchestration to help it. Many passages that lack point in a pianoforte performance might come out more strongly in an orchestral version, and thus keep the interest alive.

G. O'Connor-Morris's 'Boat Song' is a cleanly-written little work, kept well under control, and not trying to say more than it can. The composer is fluent, and knows how to produce a full, luxurious sound from the instrument; his ideas are graceful in style, and the rhythmic possibilities of the 'Boat Song' are attractive. There is a very neat and effective turn into the major at the end of the piece, and all through it are the marks of careful workmanship. Augener's also send T. S. Harold's 'Dance Suite,' a work of moderate difficulty consisting of 'Bourrée,' 'A Little Minuet,' and 'Country Dance.' The dances are tuneful, and firm in design; there is a slight feeling of Edward German's works in the same style, and though not as individual as those, these dances are clean, sincere music.

No publisher's name is to be found on the pages of Edmond Schelpe's 'Impromptu.' Why this modesty? for the music is quite well printed. And it has little touches of musical feeling among its rather weak reminiscences of MacDowell. The composer writes from South Africa asking what his music 'yet lacks.' I think a good adviser would recommend a course of lessons from a first-rate teacher, but unfortunately not everyone can get lessons from a Stanford or a Holst. But anyone can give himself a steady course in classical music, playing Bach as Chopin used to do, and Beethoven and Haydn, and forsaking all the MacDowells and Chaminades, on whose work so much pianoforte music seems to be based. Study of the classical writers will lead to a dislike of the formlessness and cheapness of style which spoil this Impromptu.

Ethel Smyth used the expression 'fumbling ecstasy,' or something like it, about the tune 'Jerusalem the Golden,' and a similar description might apply to Edgar Barrett's 'Deirdre—a Celtic Lament' (Elkin). The musical matter is pretty commonplace. As with so much 'Celtic' music—and literature too—there is a fine lack of self-criticism, so that unless you vigorously abandon yourself to the creation of atmosphere and suppress all attempts to question, you are apt to be repelled. But the thing is sincere, and so commands respect; it gives itself entirely to its very obvious emotion, without stint or reserve, and it will rouse a similar emotion in its hearers—or some of them. It has atmosphere—see the beginning of the Coda—and a sense of form. Higher up in the same category as the 'Farewell' comes Sibelius's D flat Romance, which perhaps influenced it, and at the top of that class, I suppose, would be 'The Londonderry Air.' These works deal with a similar emotion, but have more reticence—in one case there has been the purification of a long existence as a folk-tune or popular melody; in the other the emotion has had to submit itself to the judgment of a very alert and stern mind. 'Deirdre' is less good than the others because it has more easily found expression, and is much less concentrated. Its underlying musical impulse would probably not have been strong enough to stand the milling through which those other works have had to go. Cyril Scott's 'Badinage,' also from Elkin, is a study in the use of the two fourths which make a seventh. It goes on and on with the same chord in different positions until the

listener is driven through boredom viâ irritation to fury. When one remembers some of Cyril Scott's earlier works this sort of thing is tragic.

Constant Lambert, like some other composers, has tried to use the elements of jazz for a serious subject. 'Elegiac Blues' is written in memory of Florence Mills, and there is an undoubted effect in it. But the rhythm it so largely uses is trivial in itself; it helps (with other things) the writer to express a kind of regret, half-affectionate, perhaps half-humorous, but beyond that it cannot go, and it hampers the effect of other musical appeals by its own poverty. The work is an experiment, thoroughly sincere and partly successful, but not leading anywhere or lasting long itself (Chester).

Erwin Schulhoff's Sonata No. 2 (Chester) has distinction of style, both in matter and texture, and an unusual sensitiveness to sound effects. It is modern in outlook, but clear, and the logic of its design makes it comparatively easy to follow. It has four movements, all of them moderate in length, and the work as a whole has unity. Each movement has its own qualities; perhaps the second, the Scherzo, is the most readily attractive, but the first has a very real charm in its quiet opening subject, which returns in a particularly happy way at the recapitulation. The work is thoroughly well in hand from start to finish. The result is that it is manageable from the performer's point of view, as well as the listener's. The Sonata is certainly one of the best examples of modern pianoforte music that have recently come for review.

From Rouart Lerolle come Nicolas Nabokoff's 'Shot (*sic*) Stories,' four pieces for pianoforte. The title must be a misprint, but I could wish it were not, because it opens such a delightful vista of suggestions. There is also a long Sonata by this composer. It is all very 'modern'; the right hand has nothing to do with the left, and when they do happen to harmonize, the result is trivial in the extreme. I suppose all reviewers are afraid of missing some rising genius, and failing to understand what they don't like. But one must take the risk. This music of Nicolas Nabokoff's, including the 'Shot Stories,' seems to me perfect rot.

T. A.

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SONGS

Blake is a difficult poet to tackle if you are one of those who like to know the meaning of what they read, because he obviously means so much more than he says, but what that more is . . . there 's the question. Still more is he difficult to set, because a composer, unless he treats Blake entirely superficially, as mercifully few do, has to deal primarily with this implied but not expressed meaning. Rutland Boughton in 'Maiden's Song' (Curwen) deals straightforwardly with the words; he gets the best out of their more obvious rhythmic possibilities; his closing bars are attractive. But somehow the core of feeling in Blake's poem is not the same as that of Boughton's music—the music misses the deeper reverberations. If it caught and expressed those it would be a great song; as things are, it is only a good song, and that 's an achievement. 'The Little Boy Lost,' by Herbert Howells (Oxford University Press), is a simpler poem, and its chief problem is that of reflecting the strange atmosphere, 'vapour,' in which the poem is bathed. Howells uses a fairly ordinary device, and uses it with such skill that it does not fail of its purpose, as it very easily might have done. This is a striking little work. Boughton's other song is a setting of Drinkwater's 'Holiness,' light in texture and rhythm; an attractive little work, well suited to the words (Curwen).

From Elkin comes 'Coronach,' a song version of Edgar Barrett's pianoforte solo of the same name. It has some suitable words by Harold Boulton. 'Homing Birds,' by Cecil Baumer, is a conventional song, effective in lay-out and design, but not at all individual. Muriel Herbert's 'The Lake Isle of Innisfree' (same publisher), somewhat experimental in style and rather indebted to Vaughan Williams's 'The Roadside Fire,' is yet a sincere-sounding work; there is freshness in it, and the phrases are shapely.

'Come, O thou Traveller unknown' is an arrangement of a splendid tune by Robert King (an early 18th-century composer and 'one of the royal band,' says 'Grove') to the well-known Wesley hymn. The fine swell of the melody and the fire of the poem make a striking effect; the arranger provides a firm background, but wisely does not interfere much—he lets words and tune make their own mark, which they certainly do. The range is baritone, the arranger is H. A. Chambers, the publisher is Novello. It will be a welcome change from the sacred songs that so often spoil organ recital programmes, for it is a fine thing.

Why should not a composer set 'Who is Sylvia?' if he wants to? And yet it is with surprise that one reads 'Who is Sylvia?' by Arthur K. Duff (Oxford University Press). The saving of the song is its absolute simplicity and directness. There is no attempt to be clever, or illuminate any abstruse aspect of the words that Schubert missed; the composer just sets the poem to a shapely and unaffected tune; his view is not in any way vivid or personal. Graceful is the word. 'Come away, Death,' by R. E. H. Allport, is another song dedicated to John Coates, and published by the Oxford University Press. It is less direct than the last; there is more elaboration, and the underlying structure is more commonplace. It is, in fact, very nearly cheap, if not quite so, and although the rather pretentious figuration of the accompaniment may conceal this weakness for a moment, it cannot do so for long. The work is not up to the standard of this publisher.

Two Warlock songs, 'The Lover's Maze' and 'Sigh no more, ladies' (Oxford University Press), are examples of the composer's brilliant and rather harder style. The first is charming, because so alert, and its little airs and graces are innocent, or sound so (perhaps truer to say). The second is less successful. Bars of perfectly ordinary harmony make the splashes and added notes when they appear sound unnatural. The work is not so spontaneous in effect as the previous song, and lacks the charm of that work.

Herbert Sharpe's 'The Spring' is a rather boisterous and almost bucolic setting of Barnes's poem. It is not a penetrating view of the words, but the music is good-humoured and effectively written, and the tune has shape. Cedric Sharpe's 'The Year 's at the Spring' is a brilliantly written

work depending for its effect on rhythm and a fine splash of sound, rather than on any vivid insight. It would make a telling encore song for high baritone or mezzo-soprano. This composer's 'The Fairy Fiddler' is a much better work. It has atmosphere and is more individual; its quietness achieves more than the bluster of the other song. The publisher of these last numbers is Joseph Williams. T. A.

PART-SONGS FOR FEMALE AND BOYS' VOICES

'The Handel School Song Book,' edited by J. M. Diack, contains ten pieces, some in unison and some in two parts. One or two old favourites are here—'O lovely peace' and 'Where'er you walk,' with the original words. For other pieces words by Blake, Goldsmith, and Scott have been selected. I think most people will declare that the choice is happy. I am glad to see that some, at least, of the songs touch the top G. These bold, strong airs want a well-supported, free, and flowing tone. There are hours of clear enjoyment in their preparation. The runs make fine practice. No piece is more than fairly difficult, and some are quite easy. There is something for most ages. The pianoforte edition is 2*s.*; the Staff, with Sol-fa, 6*d.* (Paterson).

P. J. Mansfield's 'Spring' (to Nash's favourite poem, set for s.s.) runs easily, with some *staccato* bits, plenty of light and shade, and a pleasant feeling of buoyancy. The music is not particularly new, and the key-scheme is rather monotonous. Havergal Brian's 'Ah, County Guy!' has simple parts (s.s.), lies in the lower middle range, and asks *pp* and *ppp* singing. It gets something of the spirit of the questioning poem, and suits fairly grown-up singers (Paxton).

MIXED-VOICE

'The Oxford Folk-Song Series' is the latest project of the energetic Oxford University Press. Dr. Whittaker is the general editor. All the pieces now to hand are S.A.T.B. arrangements, except one. Ernest Bullock treats 'The winter it is past' (a gently-flowing, very easy piece), 'With Jockey to the fair' (brisk, quick, and lilting), 'What can a lassie do wi' an auld man?' (a snappy six-eight from Scotland), and 'Yeo, yeo, yeo, yeo, yeo, Sir!' (some bluff stuff about 'merry tars,' from an 18th-century ballad). E. Duncan-Rubbra takes 'My tocher's the jewel' and writes for S.S.A.T.B. (or the first soprano part may be a solo). This is 'For Hugh Mackay,' and those who know the gentle, sweetly-sad voice of the Arts League of Service tenor can tell how well it would suit him. The lower parts hum. This composer is not averse to consecutives between extreme parts, but he is discreet in other ways, such as the weight of the accompaniment. Percy Turnbull gets good, strong clangs (not clashes) of harmony in 'There was a simple maiden.' There are a few bars of doubled parts. E. L. Bainton sets one of Burns's rather artificial poems, 'Behold, my love, how green the groves,' charmingly and simply. H. E. Randerson puts a lot of changes of harmony into one bar of 'The Piper of Dundee,' and so prevents the piece from running quite so fleetly as I feel it needs to, though a good choir might get over this. Gordon Slater chooses 'Kelvin Grove,' and takes the comfortable line of solo sopranos, with closed-lips accompaniment, in the most straightforward fashion. Gordon Jacob has made two settings of 'The Ash Grove,' one short and the other more extended—with more weaving of parts, 'ah' accompaniment, and so on. The counterpoint runs, in both, on very familiar lines. I am a little doubtful if all this folk-song arranging is quite worth while. The results are pleasant enough, but somehow most of them lack any fresh quality, anything to throw new light on the tune and illuminate its beauty. The best point is that scarcely any of the settings get in the way of the air. The business of arranging folk-tunes apparently ties you down to platitudes (so as to maintain the simplicity of the tune in its new framing), or to being clever and using the tune as a text for divagations. Some of the longer essays might aim at a sort of concentrated variation form, such as Charles Wood used once or twice very happily (Oxford University Press).

Mr. Diack has cut Handel's 'Solomon' down to about an hour, bettered the poor libretto, avoided any eight-part work, and printed the whole for 3*s.* I have not been able to compare this edition with the original, save from memory, and can only say that there is plenty of fine, swinging stuff here, though, of course, some of Handel's gaudy grandeur and charming pastoral music have gone. There are two parts—'The Dedication of the Temple' and 'The Wisdom of Solomon.' These could be used separately as short cantatas. Those who don't like piecemealing a great work may object, and I own that I don't readily conjure up 'Solomon' except as a big work for a pretty big choir, done in glowing colours, with some fine character-drawing (in the 'Judgment') and a delicate fancy for the purling bits. There is no reason, of course, why small choral societies, for whom this abridgement is designed, should not make of their members' voices the most clear, delicate, and strong instruments that are needed to do it justice. When you prune such a work as this, you need all the finer singing to make up for the pruning. The work in its present form will be welcomed by all, save perhaps those who, knowing it as Handel in those ripest last years wrote it (he was sixty-three), may prefer to wait until they can again renew their memories of its rolling eight-parters. W. R. A.

ORCHESTRA

A 'Guildford Suite,' by Thomas F. Dunhill (Paxton), should appeal to conductors on the look-out for music at once tasteful and melodious, easily understood yet not lacking in distinction. It consists of six pictures on a historical or legendary background—programme music, but music not too closely tied to its programme. Not the least attractive episode describes children singing and selling flowers to the pilgrims on the way to the Shrine of St. Thomas à Becket. This seems a very fair specimen of the art of a composer who delights not in spectacular things but in freshness and simplicity. The Suite is scored for one flute, one oboe, two clarinets, one bassoon, two horns, one trumpet, harp, and strings; trombones are optional, and one player only is required for the percussion department. F. B.

STUDIES

Léon J. Fontaine's 'Twenty Short Melodious Studies for the Violin' dealing with the positions from the second to the seventh (Paxton) seems to point to the realisation of the importance of learning early something about the high positions, for, apart from the position difficulty, they have no other serious problem for the student. This is as it should be, and one welcomes the change from the old methods whereby a student never tackled the higher positions seriously before he was able to encounter those redoubtable pedagogues—Rode and Campagnoli. F. B.

CHAMBER MUSIC

It is interesting to see Mr. Arthur Bliss turn his skill and ingenuity to chamber music. A thorough iconoclast is often at his best when for some reason or other his zeal begins to feel that discretion is not merely a coward's virtue. Mr. Bliss's Quintet for oboe and string quartet (Oxford University Press) is still the work of a bold and enterprising spirit, but indications are not lacking of a more sedate mood than that which prevails, for instance, in some parts of the 'Colour' Symphony. The chief characteristics remain, however, the same—buoyancy, high spirits, hustle—and I much prefer the last movement (with Connelly's Jig) to the almost rhapsodic mood of the second movement. To avoid disappointment, it should be clearly understood that this is a work for oboe and strings—not merely a Quintet with an oboe part. The oboist has the lion's share, and the Quintet must stand or fall according to the skill with which that part is interpreted. F. B.

# Gramophone Notes

By 'Discus'

H.M.V.

Both H.M.V. and Columbia issue Mozart's E flat Symphony this month. The former recording introduces us to a new conductor, Erich Kleiber. The orchestra is the Berlin State. Comparisons between the two issues being inevitable, I say at the outset that I find the H.M.V. the clearer. This quality is so important in Mozart that it is sufficient, I think, to turn the scale. Kleiber is on the slow side in the Minuet, apparently regarding it as a dance rather than as an incipient Scherzo. He shows an admirable lightness in the Finale. In the slow movement he is over-leisurely (D1448-50).

The best thing in orchestral records this month is the set of Brahms's first Symphony, played by the London Symphony Orchestra conducted by Abendroth. Imperfections there are, as is inevitable in so long a work, and one with scoring on the thick side. But throughout it gives us the right feeling of size and grandeur. The Finale is particularly good (D1454-58).

The most vivid orchestral record is of a couple of movements by Manuel de Falla—the Spanish Dance from 'La Vida Breve' and the Fire-Ritual Dance from 'L'Amour Sorcier,' conducted by Piero Coppola (D1453). The clearest is of a selection from Millöcker's 'The Beggar Student,' played by Karel Marek and his orchestra. The music is a good sample of the light type. Viennese composers and players are dabsters at this sort of thing (C1528).

Another good light orchestral record is that of the New Light Symphony Orchestra (conductor anonymous) in 'Persiflage,' a rather weak piece by Francis, and Glazounov's piquant Ballet Scene, 'Marionettes' (B2754).

Two violin sonata records call for nothing but praise. Handel's A major is beautifully played by Isolde Menges and Eileen Beattie (D1374); and Grieg's C minor fares hardly less well at the hands of Marjorie Hayward and Una Bourne. I qualify the praise because I think a little more might have been done to knit the loosely-strung work together. The C minor is, perhaps, the least satisfactory of Grieg's three Violin Sonatas in this respect, but it contains more than enough delightful music to atone for its structural defects (C1388-90).

Isolde Menges is capital in the de Falla-Kreisler Spanish Dance, but is ill-advised to choose for companion piece the Brahms A flat Waltz. Are there no others of the set? This A flat (one of the weakest, surely) has been recorded so often that the discs, placed end to end (has a disc an end?), would reach from here to there (E508).

Poor tone is the only fault to be found in the pianoforte records received—Paderewski playing Chopin's F sharp major Nocturne and the Paganini-Liszt 'La Campanella' (DB1167); and Harold Samuel in Bach's A minor 'English' Suite. (The Bourrées are not included, as they were recorded a year or so ago.) The fine Prelude and the Gigue come off the best. The Sarabande suffers from want of sustained tone. I have doubts about Mr. Samuel's method of making the Gigue fill a 12-in. side; he plays it through in the usual way, with each half repeated, and then gives the whole again, without repeats. Even so jolly a movement as this may go on too long by saying its say three times over (C1405-06).

Moiseiwitsch gets off the beaten track with Palmgren's 'Rococo' (only mildly rococo) and a highly diverting piece by Ibert called 'The little white donkey' (E492).

Irene Scharrer plays Bach's 'Jesu, Joy of man's desiring' (with fine clarity and a nice balance between the chorale melody and accompaniment) and a pleasing Gavotte by Boyle, arranged by Craxton (E489. The label, by the way, describes the Gavotte as a violin solo).

Browning Mummery sings finely Frank Bridge's 'Love went a-riding' to the no less admirable accompaniment of Gerald Moore. I like him less in Denza's 'Had you but known,' chiefly because it is a poor song. In both his words are not very clear (B2756).

First-rate is Stuart Robertson in Vaughan Williams's 'Silent Noon' and Lehmann's 'Myself when young,' with diction above the average (B2755).

Inability to hear more than an occasional word spoils our enjoyment of John Brownlee's singing of two songs by Franz and Gretchaninov's 'The Dreary Steppe.'

Both choral and organ recording show an advance in Holst's Psalm 86, sung by the Philharmonic Choir, conducted by C. Kennedy Scott, with Gladys Currie and Percy Manchester as soloists. The important organ part is a great

success, and the choir comes through capitally. Mr. Manchester deserves a special mark for his words. This is one of the best choral records so far made (D1375).

A couple of Walford Davies's Nursery Rhymes and Thalben-Ball's arrangement of 'Drink to me only with thine eyes' are sung by members of the Temple Church Choir. The Nursery Rhymes are delightful music, but I don't like the singing much, It is far too 'precious,' and in 'Drink to me only' there is a lachrymose touch—especially from Master Thomas Lough, I note with regret. I hope he will drop that wobble before he gets his adult voice (B2770).

I think so highly of Hugh Roberton and the Glasgow Orpheus Choir that I should like to praise their latest record. But I can't. Coleridge-Taylor's 'Summer is gone' is blurred and not well tuned. The recording may be to blame here, but in Balfour Gardiner's 'Cargoes' nobody but the conductor is responsible for the distortions brought about by unnecessary *rallentandos* and by taking the 'Spanish galleon' passage slower than the preceding verse through changing the value of the crotchet. The final phrase, 'Dirty British Coaster,' marked by the composer *molto allegro*, is sung far too slowly. For rhythm's sake, H. S. R., don't lend your authority to this kind of thing, already too common. Time's time, after all, and when a composer goes out of his way to warn us at a change from 3-4 to 4-4 that the crotchet must not change its value, it 's not for the likes of us to flout him. And if he wants three or four *rallentandos* he won't be afraid to mark them (E407).

'La Bohème,' complete (or so nearly so as to make no difference), is a good successor to the 'Rigoletto' noticed last month. Again the recording has been done at La Scala, Milan, with the same conductor and an excellent cast of soloists, with the result that, as in the 'Rigoletto' set, the strong point is team work (C1513-25).

A Flonzaley recording leaves little to be said. Only in one detail does the playing of Mozart's Quartet in D (No. 8) err, it seems to me. The players are so inclined to overdo the *sforzandi*, that the movement becomes heavy, and the tone hard at times (DA947-49).

Just as these notes are being closed comes a formidable contribution to the Schubert celebrations—the two song-cycles, 'Die Winterreise,' sung by Elena Gerhardt, with Conraad von Bos at the pianoforte, and 'Die schöne Müllerin,' sung by Hans Duhan, accompanied by Ferdinand Foll. There are also a number of detached songs performed by Gerhardt and Bos—'Schlummerlied' and 'Abschied' (D1460); 'Im Frühling,' 'Der Musensohn,' and 'Das Rosenband' (D1461); 'Litanei' and the Romance from 'Rosamund' (D1462; 'Litanei' is accompanied by Paula Hegner, with violin obbligato by Marjorie Hayward); 'Fischerweise,' 'Das Fischermädchen,' and 'Geheimes' (D1459). The 'Winterreise' group is numbered D1262-64, with an odd disc—E460—giving 'Die Post' and 'Die Krähe.' The other cycle is on ten records. As the numbering is not consecutive I cannot find space for details. Nor can the records be discussed fully. It must suffice to say that those by Duhan are by far the finer. In fact, after hearing the 'Maid of the Mill' songs, I am inclined to regard these ten records as being at least the equal of any of the numerous contributions made by the gramophone to the Schubert Centenary. The Gerhardt records, it must be confessed, show a great singer in decline. There are fine moments, and the authority and style that we look for. But voice does matter, after all, and too often there is unsteadiness and a sense of effort. The 'Litany' is, perhaps, the best of her records. The accompaniments of Bos are a delight. The great value of this batch of records is that it gives us many songs—some of Schubert's finest—that have probably not been recorded before, and that certainly are not familiar to the average listener. After an overdose of 'Hark! hark, the lark' and 'Who is Sylvia?' it is a refreshment to be able to hear these two cycles. In no other way does one get a full sense of Schubert's greatness as a song composer. When I say that his music is able to overcome my natural British antipathy to such a dose of linden trees, tears, brooklets, and a general condition of moist sensibility, I have paid it the highest of tributes. (All the same, I wish some English poet of genius would write fresh words to about two hundred of Schubert's best songs, discarding the moon-struck wanderers and lovesick younglings for more normal and companionable folk.)

COLUMBIA

A batch of four 'Rosamund' records carries on the Schubert stream. The Ballet Music is on L2125; L2124 gives us the second and third Entr'actes and the engaging 'Shepherd's Melody'; the first Entr'acte is on L2123; the pick, I think, is L2122, because it deals with less familiar material—the Overture, also known as the 'Alphonso and Estrella.' (There appears to be almost as much confusion concerning these Overtures as there is about the 'Leonora' and 'Fidelio' group.) This 'Alphonso and Estrella' piece is so attractive that it ought to be heard far more frequently in place of the over-worked Ballet Music. It is capitally played by the Hallé Orchestra, conducted by Harty. The Overture is, in fact, one of the best of recent orchestral records, and its companions are also excellent.

To the 'popular' dark blue label series is now added Mozart's E flat Symphony, played by the Royal Philharmonic Orchestra under Weingartner (9450-52). This opens rather dully, it seems to me. The slow movement is good. In the Minuet the wind is too loud for the strings when the latter have low notes. We ought to hear more of the quaver *arpeggio*, surely; the solid crotchet chords played by the wind dominate the situation instead of providing the harmonic background. This fault, however, is so common that audiences apparently don't mind. (Has anybody ever heard the main theme of the Finale of Beethoven's seventh Symphony, for example? It is given to the first violins alone, but struggles vainly against the *sf* chords of the full wind. Nearly all wood-wind playing seems to be on the loud side nowadays, and a real *pp* bit of dialogue from these instruments is rare, although it is one of the most refreshing of orchestral effects.) The Finale gives us a good deal of the right sparkle—a capital bit of playing and recording, with the wood-wind heard to advantage.

The 'Blue Danube' has had such a good innings lately that a couple of Waldteufel are a welcome change. They are 'Les Sirènes' and 'Les Patineurs,' and both are excellent—better than the more famous Strauss example, I think. The players are the Grenadier Guards Band (9463).

In the way of string music there are four recordings that should not be missed. Felix Salmond and Simeon Rumschisky play Grieg's Sonata for violoncello and pianoforte. When all is said as to Grieg's weakness in handling large forms the fact remains that his loosely-constructed Sonatas often make better hearing than more perfect examples, thanks to the lyric charm of his themes. Both players make the most of this quality. The eighth side of the four records is given to one of the best of Grieg's short pianoforte pieces, arranged for violoncello—'To Spring'—an effective transcription (L2137-40).

A couple of records of Lionel Tertis show him as composer of three attractive pieces: 'Serenade,' 'The Blackbird,' and 'The River.' Bracketed with them is a transcription, by the player, of Tchaikovsky's song 'None but the weary heart,' here called 'Pleading' (D1627-28).

Arthur Catterall draws on familiar material—the Brahms-Joachim Hungarian Dance in D minor and Raff's 'Cavatina,' playing both admirably (9439). Perhaps the best of these string records is of Albert Sammons in Svensden's 'Romance,' despite some hardness of tone in *forte* passages—which may be a recording rather than a playing fault (4954). Which reminds me that in nearly all the Columbia records reviewed this month the surface is less good than usual.

A couple of choral records offer the widest possible contrast. The choir of St. George's Chapel, Windsor, directed by Dr. E. H. Fellowes, sings well in Attwood's 'Teach me, O Lord,' and a couple of Psalms. The chanting is good, but I am surprised to find a common misreading of the Gloria receiving such sanction—'As it was . . . and ever shall *be*.' Surely the point lies in '*was*,' 'is *now*,' and '*shall* be' (4922).

After these placid Anglican strains the record of the Don Cossacks Choir in three Russian folk-songs is as vodka after barley-water. Here is fierce, unbridled singing by splendid voices. One can enjoy it, despite the fact of knowing nothing about the subjects of the songs. (The labels might help by giving at least English titles.) Unfortunately, the companion piece to these wild outpourings gives us barley-water again, of an even weaker brew than Attwood and Anglican chants—a Bortniansky hymn-like anthem (or anthemy hymn) of an inanity that is emphasised by the concertina swellings of the voices. There is no need to import feeble church music; our present supply is ample (9438).

Among the vocal solo records is a capital one of Miriam Licette in Mozart's 'Dove Sono' (9436). Harold Williams wastes his excellent voice on a feeble song by Dickson, 'Thanks be to God,' and seems to show by his singing that he knows how poor it is. 'To-morrow,' by Keel, is better, but not first-rate (4923).

For Schubertians there are six of the songs, four sung by Frank Titterton—'The Erl-King' and 'On the water' (9431), 'By the sea' and 'Ave Maria' (9432); and two by Roy Henderson, 'Tartarus' and 'The Sign-post' (9433). The singing in all is excellent. Mr. Titterton may be held by some to over-dramatise the latter half of 'The Erl-King,' but he certainly gets a thrill out of it. (The accompaniment, by Pouishnov, is alone worth the money.) Why does Titterton sing 'Ave Maria'? It is clearly a girl's song. And 'On the water' calls for lighter voice or treatment. Words in all six songs are creditably clear, though we miss a few. All said, these Schubert song records are to be commended, above all for their manly vocal quality and sincere style.

METROPOLE

There is little of musical importance here. The Casano Wireless Octet plays Kreisler's 'Liebeslied' Waltz and Dvorák's tenth Slavonic Dance. I wish transcribers would leave this over-played number for some of its even better companions (1053).

The Gershom Parkington Quintet draws on Schubert for the F minor 'Moment Musical,' coupling with it Mendelssohn's on 'Wings of Song.' Both are arranged by Mr. Parkington. I don't mind much what he does to the Mendelssohn song, but I object strongly to his 'improvement' of the Schubert. I still hold that nobody, be his name Godowsky or Parkington, has any right to tamper with the harmony of the original—or at all events to introduce, as Mr. Parkington does here, effects which are so entirely out of the style of the piece as to weaken and vulgarise it (1054).

The best of the batch are a couple of records of the Emory University Glee Club. They sing a negro slave song, 'Water Boy,' bracketed with a couple of really diverting quartets, 'The Mosquito' and 'The Story of a Tack' (1066). Even better are 'Go down, Moses' and the Civil War song, by a quartet, 'Ah ain't gwine study war no mo'.' The unction and relish of the singers in the latter—especially the bass—are delicious; and they have fine voices, too (1061).

## Player-Piano Notes

ÆOLIAN

*Duo-Art.*—Harriet Cohen's performance of Bax's 'Mediterranean' (0335) heads the list this time. It is clear, full of colour, and altogether effective, though it will appeal to Bax enthusiasts rather than to the average player-pianist.

For those who care for rich fare there is Goossens's 'Folk-Tune,' No. 1 of Two Studies (0333), played by himself. For many it will be too cloying and overloaded. Goossens here joins hands (for the only time, surely!) with Cyril Scott.

Chopin's 'Brilliant Variations,' Op. 12, need more variety in power and colour than Adolph Waterman gives them, though his playing is delightfully clear. The tone is so level as to take away some of the music's interest (0332).

Leonid Kreutzer makes such labour of Bach's charming Siciliano from the Sonata in E flat that it loses much of its flowing grace (0336).

Beethoven's Polonaise in C is of slight interest musically, but Emil Sauer's playing makes the roll enjoyable (0300).

*Hand-Played.*—By far the best is a fine performance by John Thompson of Dohnányi's

Rhapsody in C (A1085*d*). This is a brilliant and effective affair.

MacDowell's 'To a Wild Rose' has a simple and unaffected treatment by George McManus (A1093*d*).

There is an attractive Viennese Waltz No. 2 by Gaertner-Friedman, played by Ignaz Friedman. Good as the actual technique is, however, the waltz rhythm is too much in the background, even for a 'concert' waltz. Apparently the performer has little sympathy with the dance! (A1089*e*).

Rudolph Ganz is admirable in Chopin's Scherzo in C sharp minor, indulging in no more than a legitimate *rubato* (A1091*f*).

There is a pleasant, though not particularly interesting, 'Serenade' by Pierné, played by Robert Schmitz (A1083*e*).

Grieg's charming little 'Nocturne' suffers from Winifred Byrd's exaggerated 'expression.' Throughout the rhythm is destroyed by the player's sitting down on the end of every phrase. Even a piece of this dreamy type should be kept moving (A1081*d*).

*Themodist.*—Dvorák's Slavonic Dance, Op. 72, No. 10, is not a real success. It is hardly possible to avoid a stilted, pecking effect in the right-hand chord passages. There are several of these Slavonic Dances which would be far more effective, and give less trouble than this, besides having much more musical interest (T30387*c*).

There is a skittish, but very ordinary 'Salon Studie,' *Staccato*, by Bohm (T30391*a*).

Much of Hollins's organ music is so pianistic that it is not surprising to find his 'Song of Sunshine' coming off even better as a pianoforte roll than in its original form. It is most successful and very easy to manage (T30384*b*).

On the other hand, Walford Davies's 'Solemn Melody' is far less satisfactory on the pianoforte than on the organ or orchestra—it suffers too much from the inevitable lack of sustaining tone (T30385*b*).

In Myra Hess's arrangement of Bach's 'Jesu, Joy of man's desiring' (T30388*b*) it is difficult—in fact, impossible—to bring out the chorale melody when it occurs in an inner part. Here is a point wherein the machine must take second place to the human hand. Otherwise this is a good roll (T30388*b*).

BLÜTHNER

The outstanding roll is of Scriabin's 'Polonaise,' Op. 21, both by reason of its very fine performance by Walter Bonim and for its musical interest. Here is something for the listener who likes music served up with warmth and passion. A notable feature on the playing side is the clear and effective pedalling (59,825).

There is a placid and charming 'Sicilienne' by Gabriel Fauré, played at his usual high standard by the composer—a typical Fauré roll (55,916).

The two Chopin rolls, Mazurka, Op. 30, No. 4, played by Alfred Hoelm (55,779), and Nocturne, Op. 37, No. 2, played by Joseph Sliwinski (55,782), are only moderately good. The Mazurka is not one of the most interesting, and Hoelm does nothing to make us forget the fact; moreover, his pedalling is blurred in places. The Nocturne is better in every way, though Sliwinski is over-leisurely.

The Beethoven 'Bagatelles' vary considerably in interest. Three of the best, Nos. 4-6, are capitally played by Felix Wernow (58,408).

How unexpectedly well some of Mendelssohn's pianoforte music wears is shown by Josef Hofmann in his playing of the little Scherzo, Op. 16, No. 2. This is delightful and effective (56,940).

Gabriel Pierné's playing of his 'Pastorale Variée' shows it in the most favourable light, but the theme is hardly strong enough to maintain the interest over so long a stretch. The composer has hung a little too much on a somewhat slender peg (57,107).

Felix Gieseking plays Rubinstein's wistful 'Die Thräne' with plenty of sympathy, and with an application of the principle of *rubato* that makes his performance a good lesson in this respect (59,423).

There is an adequate arrangement of the 'Death of Isolde' from 'Tristan and Isolde,' well played by Julius Prewer. It is more effective than most rolls of this type (54,867).

The following rolls are a selection heard apart from the usual monthly list.

Most attractive is MacDowell's 'Improvisation.' Charlton Keith's gradation of tone-power in this is particularly good, and the playing throughout excellent in its clarity (50,850).

It is interesting to contrast Bertrand Roth's playing of Grieg's 'Nocturne' with that of Winifred Byrd mentioned above. Roth's playing is highly expressive, and he maintains the gently-flowing movement on which the charm of the piece depends so much (55,984). Another roll of the 'Nocturne' was issued some time ago, played by Gustav Riemann (52,056), whose performance is, perhaps, even better. He adopts a slightly slower pace, and shows just a shade more depth of feeling.

The varying moods of Mengelberg's 'Barcarole' are well displayed by Elly Ney. There is plenty of contrast, and a fine virility about her playing (51,047).

For sheer virtuosity the palm goes to M. G. Leschetitzky's playing of Leschetitzky's 'Barcarola,' Op. 39, No. 1 (51,528). The clarity of the rapid passages in thirds is remarkable. This is a most attractive roll.

There is also a good sample of the old style of *salon* music in Sally Liebling's 'Valse de Concert,' played by the composer with due éclat (52,056).

D. G.

# Teachers' Department

EASY PIANOFORTE MUSIC

Two books of pieces suitable for elementary pupils come from Elkin. Arthur Baynon, in the six little pieces under the title 'A Summer Garland,' writes pleasantly and tunefully, if somewhat conventionally. More fresh are Alan Gordon's 'London Pieces'—nine attractive little numbers under such titles as 'The Horse Guards' (a quick march), 'St. Martin-in-the-Fields' (a bright little bell-like piece), 'The Berkeley Ball' (waltz time), &c. Two other albums from the same publishers are rather more difficult. 'A Fairy Story' in seven chapters, by Frederick Nicholls, is likely to make an easy appeal to young people (Elementary-Lower). The music makes few demands on finger technique, and mostly calls for expressive playing. Some of the pieces should prove helpful rhythmically. 'A Book of Dances,'

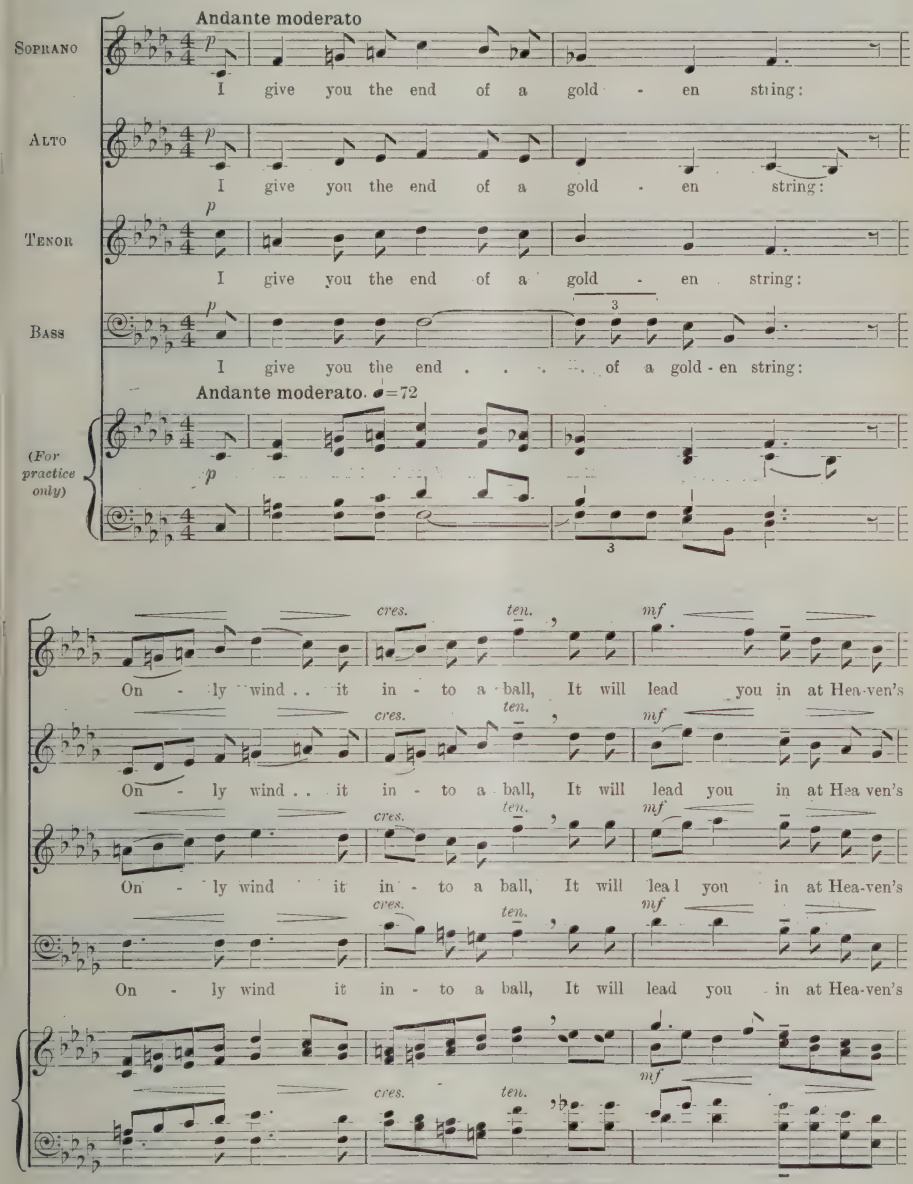
(*Continued on page 919*)

# The Golden Skein

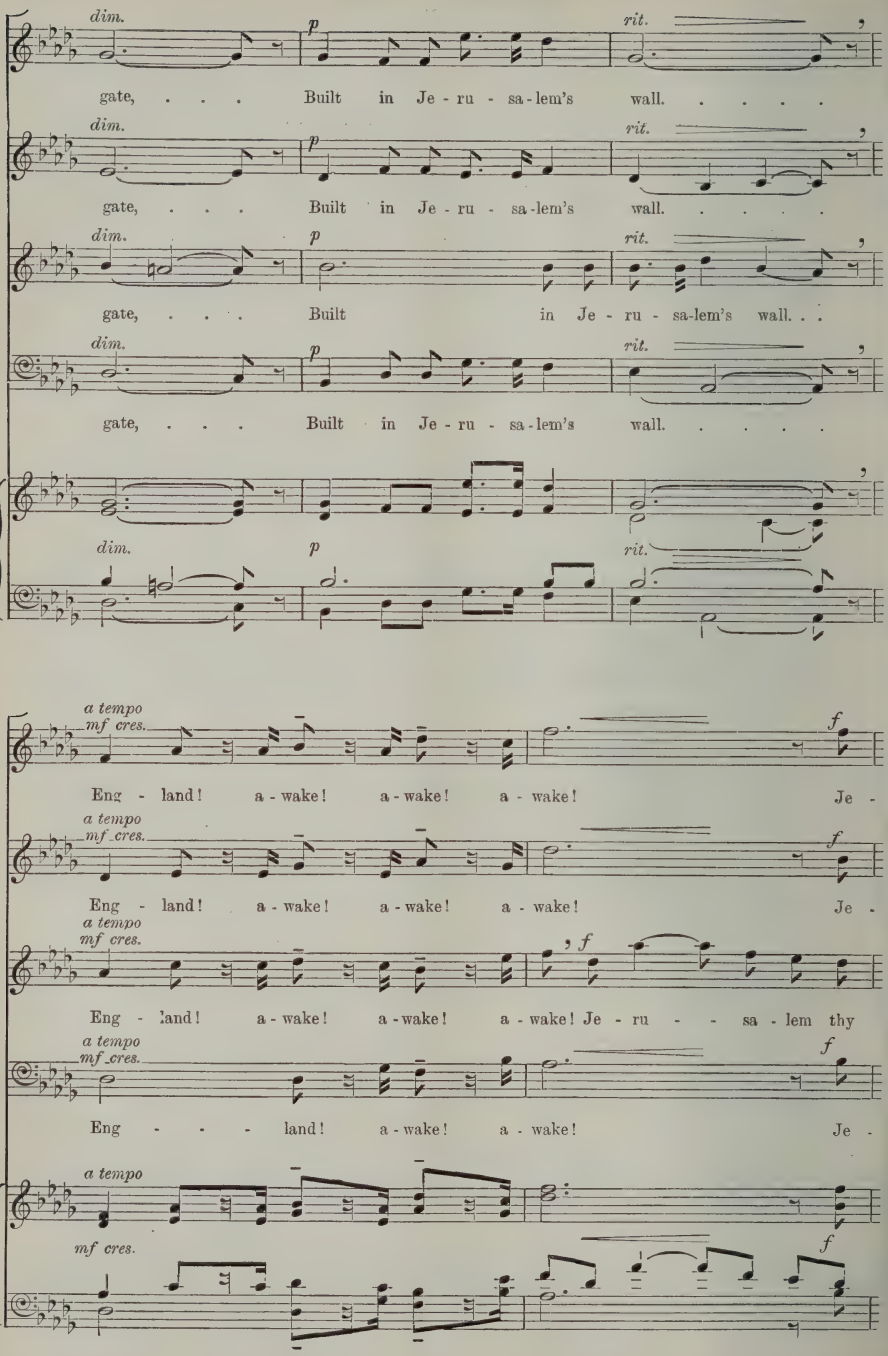
FOUR-PART SONG FOR MIXED VOICES

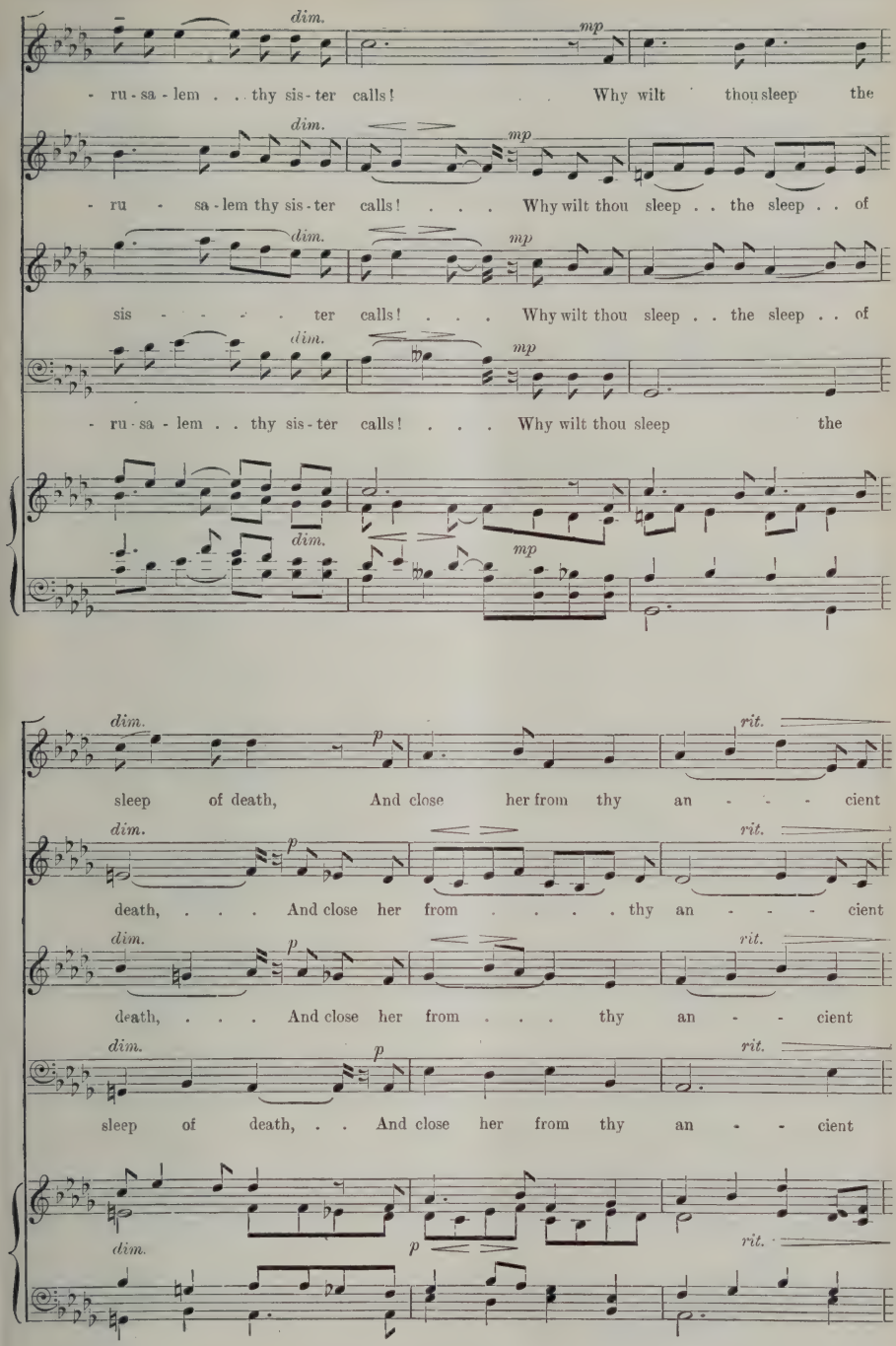
Words by William Blake Music by Edgar L. Bainton

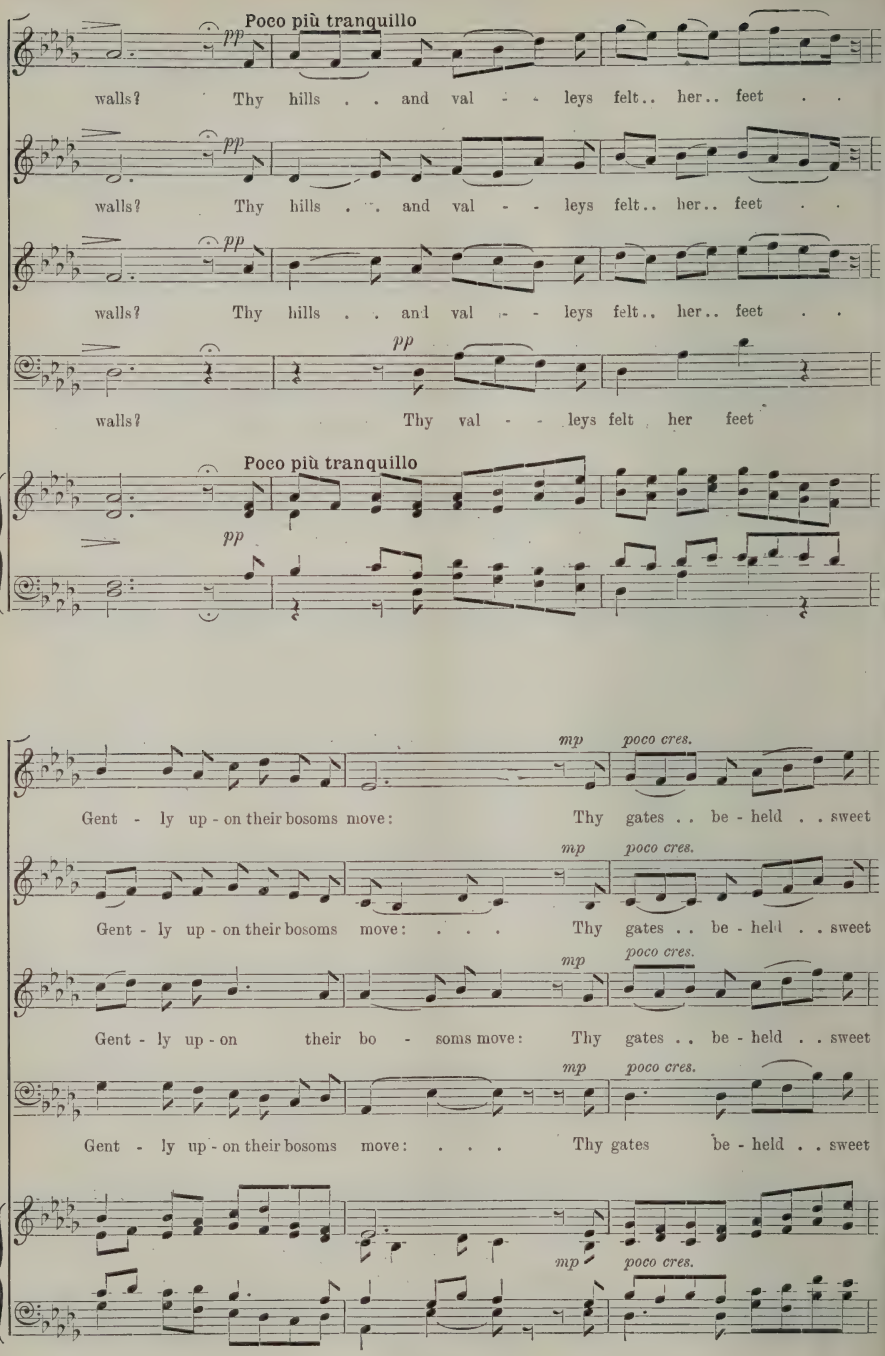
London: NOVELLO AND COMPANY Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

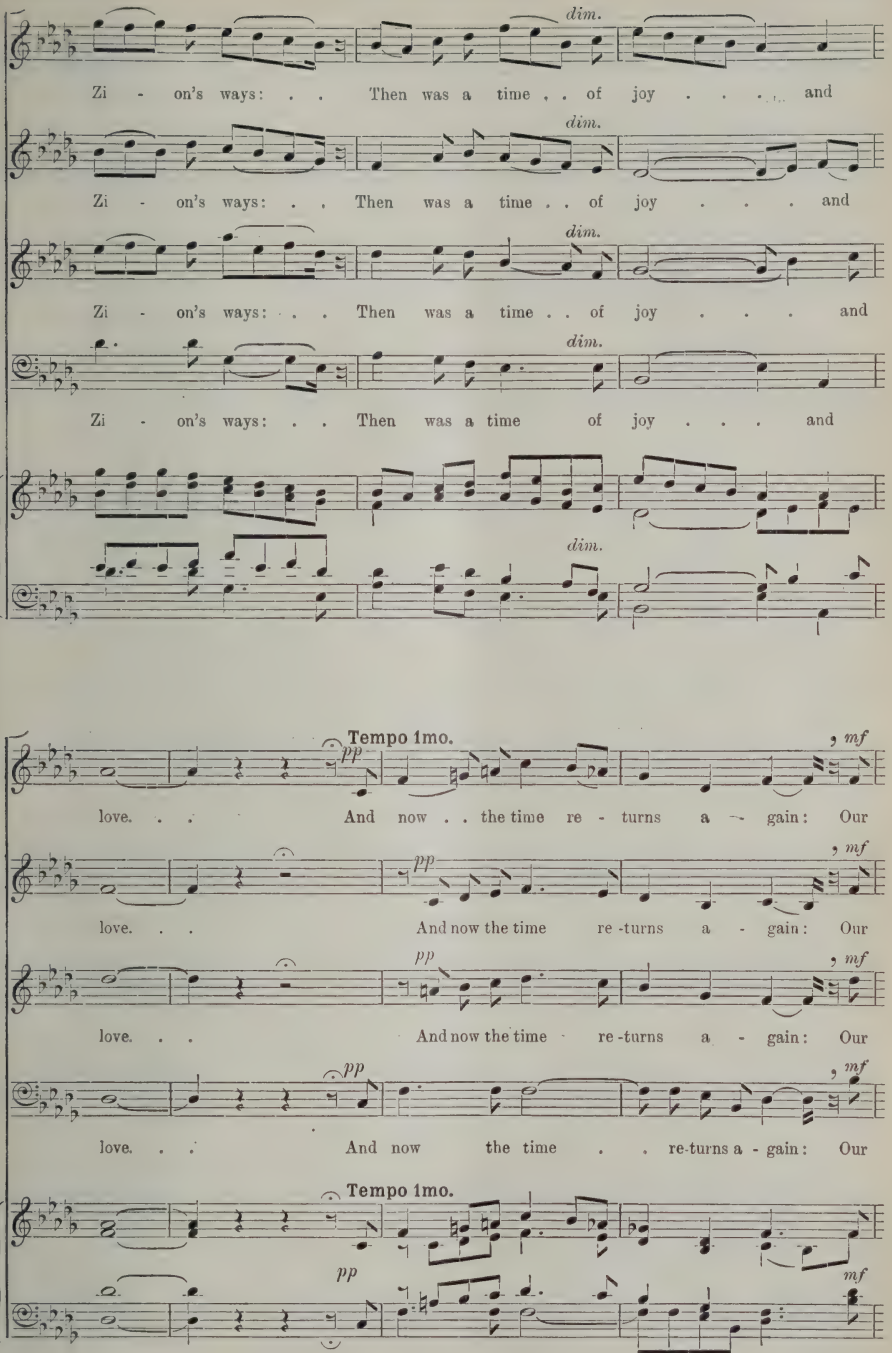

Andante moderato
Soprano
I give you the end of a gold - en string:
Alto
I give you the end of a gold - en string:
Tenor
I give you the end of a gold - en string:
Bass
I give you the end . . . of a gold - en string:
Andante moderato. ♩=72
(For practice only)
On - ly wind . . it in - to a ball, It will lead you in at Hea-ven's
On - ly wind . . it in - to a ball, It will lead you in at Hea ven's
On - ly wind it in - to a ball, It will lea l you in at Hea-ven's
On - ly wind it in - to a ball, It will lead you in at Hea-ven's
cres. ten. mf

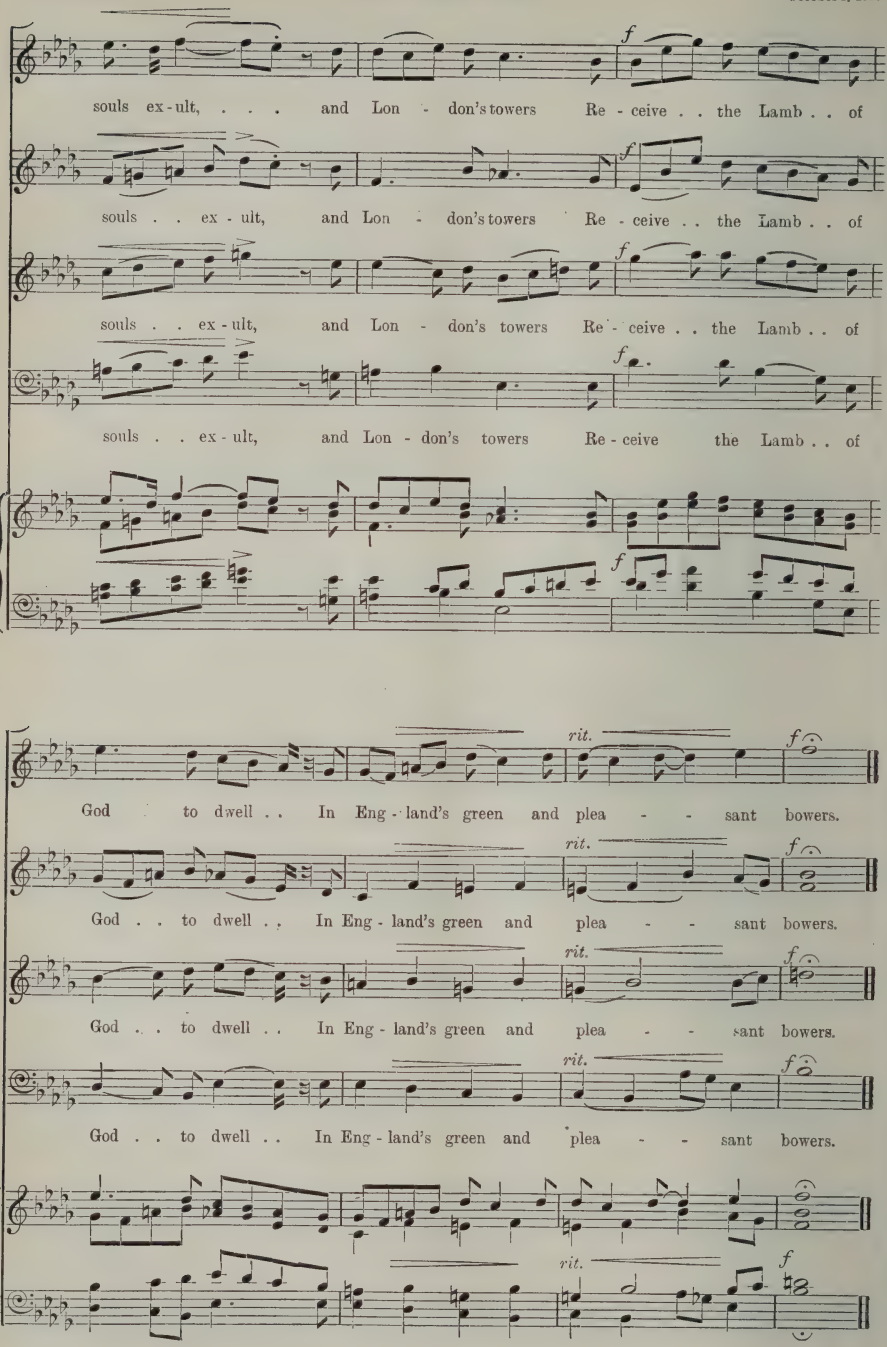
*Copyright, 1928, by Novello and Company, Limited*


dim.
p
rit.
gate, . . . Built in Je - ru - sa - lem's wall. . . . .
gate, . . . Built in Je - ru - sa - lem's wall. . . . .
gate, . . . Built in Je - ru - sa - lem's wall. . .
gate, . . . Built in Je - ru - sa - lem's wall. . . . .
a tempo
mf cres.
f
Eng - land! a - wake! a - wake! a - wake! Je -
Eng - land! a - wake! a - wake! a - wake! Je -
Eng - land! a - wake! a - wake! a - wake! Je - ru - - sa - lem thy
Eng - - - - land! a - wake! a - wake! Je -


dim.
mp
- ru - sa - lem . . thy sis - ter calls! . . . Why wilt thou sleep the
- ru - sa - lem thy sis - ter calls! . . . Why wilt thou sleep . . the sleep . . of
sis - - - - - ter calls! . . . Why wilt thou sleep . . the sleep . . of
- ru - sa - lem . . thy sis - ter calls! . . . Why wilt thou sleep the
dim.
p
rit.
sleep of death, And close her from thy an - - - cient
death, . . . And close her from . . . . thy an - - - cient
death, . . . And close her from . . . thy an - - cient
sleep of death, . . And close her from thy an - - cient


Poco più tranquillo
pp
walls? Thy hills . . and val - - leys felt.. her.. feet . .
walls? Thy hills . . and val - - leys felt.. her.. feet . .
walls? Thy hills . . and val - - leys felt.. her.. feet . .
walls? Thy val - - leys felt her feet
Poco più tranquillo
pp
mp poco cres.
Gent - ly up - on their bosoms move: Thy gates . . be - held . . sweet
Gent - ly up - on their bosoms move: . . . Thy gates . . be - held . . sweet
Gent - ly up - on their bo - soms move: Thy gates . . be - held . . sweet
Gent - ly up - on their bosoms move: . . . Thy gates be - held . . sweet


dim.
Zi - on's ways: . . Then was a time . . of joy . . . . and
dim.
Zi - on's ways: . . Then was a time . . of joy . . . and
dim.
Zi - on's ways: . . Then was a time . . of joy . . . and
dim.
Zi - on's ways: . . Then was a time of joy . . . and
dim.
Tempo 1mo.
pp
, mf
love. . . And now . . the time re - turns a - gain: Our
love. . . And now the time re-turns a - gain: Our
love. . . And now the time re-turns a - gain: Our
love. . . And now the time . . re-turns a - gain: Our
Tempo 1mo.
pp
mf


souls ex-ult, . . . and Lon - don's towers Re - ceive . . the Lamb . . of
souls . . ex - ult, and Lon - don's towers Re - ceive . . the Lamb . . of
souls . . ex - ult, and Lon - don's towers Re - ceive . . the Lamb . . of
souls . . ex - ult, and Lon - don's towers Re - ceive the Lamb . . of
f
rit.
God to dwell . . In Eng - land's green and plea - - sant bowers.
God . . to dwell . . In Eng - land's green and plea - - sant bowers.
God . . to dwell . . In Eng - land's green and plea - - sant bowers.
God . . to dwell . . In Eng - land's green and plea - - sant bowers.

(*Continued from page 912.*)

by George F. Dodds, will appeal to boys and girls alike. There are four of them—Hornpipe, Minuet, Gavotte, and Jig. They are well-written, with the interest equally divided between the two hands, and will help in developing finger technique and hand independence (Lower-Higher).

Some good, though not exceptionally striking, work by well-known writers of educational music comes from Paxton. Harry Farjeon provides two further sets of 'Contrasts.' No. 3 (Elementary) contains 'In the Steppes' (mostly in two-part writing and built up on three- and five-bar phrases) and 'At the Fair' (a brief, vigorous *allegro giocoso*). In No. 4, a charming little piece for *cantabile* playing—'In the Meadows'—is coupled with 'A Plaintive Waltz,' which contains some interesting touches in both melody and harmony (Higher). Thomas F. Dunhill's 'The Pied Piper' contains six pieces, well varied in style, but most of them calling for neat, fluent finger-work (Lower-Higher). Suitable for the same grade is E. Markham Lee's suite of four pieces, 'The Land of Make-Believe.' Their titles are: 'Frolic of the Elves,' 'The Court of the Fairy Queen' (a stately dance), 'Ghosts and Shadows,' and 'Moonlight Revels' (a graceful *allegretto* in 3-4 time). J. Stuart Archer's 'Gigue' is a fluently-written piece in 12-8 time, mainly in two-part writing, which would make a capital study for the development of hand independence (Intermediate). G. G.

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In our review last month of Book 6 of 'The Hundred Best Short Classics,' we said it was the end of the series. This was a slip, which we regret. Book 7, the final number, has just been issued. It contains a capital selection from Bach (1), Brahms (4), Schumann (3), and Chopin (5). Patersons are the publishers.

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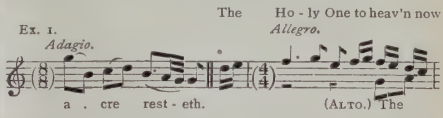
## ANSWERS TO CORRESPONDENTS

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' Column closes on the 14th of the month. We cannot undertake to reply by post.*

L. P.—There are several versions of the story and origin of Haydn's 'Farewell' Symphony. That generally accepted is told by Michel Brenet in her life of Haydn (Oxford University Press). The Symphony was written as a hint to Prince Esterhazy that Haydn and the orchestra were tired of being kept at the Prince's Hungarian palace, and wished to return to their homes at Vienna. It is on ordinary lines until the Finale (save for its key, the unusual one of F sharp minor, with F sharp major for the Adagio). 'After about a hundred bars [we quote from Michel Brenet] all the instruments stopped suddenly, on the dominant; when a return to the principal key was expected, a fragment of the Adagio reappeared interwoven with a new theme soon divided into four parts for violins. In another moment the second horn and the first oboe blew out the candles of their music-stands and quietly left the hall. The bassoon, silent until then, seemed to try to replace them, and twice, in unison with the second violin, began the first notes of the original motif; but, immediately abandoning his part, he disappeared in his turn. Gradually all the lights were extinguished, and all the musicians stole away, until the Prince's favourite, Tomasini, the first violin, and a second violin, were left alone at their posts in the semi-darkness. Very sadly, with muted instruments, their last accents seemed to fade away in the night, and Haydn, alone at his desk, was preparing, not without anxiety, to go out too, when Nicolas Esterhazy called him and announced that he had understood the musicians' request, and that they might leave next day.' The Finale was revived in December, 1918, in Queen's Hall, at a concert of humorous music organized by Sir Landon Ronald. It was performed with the original effects of blown-out candles, &c., and proved to be one of the most effective items in the programme. Sir Frederic Cowen conducted it.

Trelawney.—In Bach's cantata, 'The Heavens shout,' at the change from Adagio to Allegro there should be no break. Regard the Allegro as beginning with the word 'Holy,' so that the preceding semiquavers make the eighth beat of the last Adagio bar. The pace should be doubled at the change, the two quavers with which the altos enter being equal to the semiquavers of the soprano entry:




The passage is awkward as set out, but would be quite simple if Bach had halved the bars of the Adagio, using the crotchet as the unit. You ask about the pace. We prefer to give no metronome mark. There is only one pace to decide—that of the Allegro, the Adagio being the same speed halved. The semiquaver runs in the Allegro are the deciding factor; the pace at which your choir can sing them clearly (and brilliantly, as befits the text) is the pace for the whole movement.

A.R.C.O.—(1.) Let your opening voluntary be about three minutes long, so timed as to last during the entry of the choir. So much for duration. You ask as to character. Obviously it should be on the quiet side, but as you say that the bells are heard in the building, it must not be *too* quiet. Range from *mp* to *mf* until choir are in their places, by which time the bells will have ceased from troubling; then end *p* or *pp*. Don't improvise, if you have no gift that way. (But only one improviser out of a hundred knows that he hasn't, really.) There are hundreds of excellent short pieces suitable. As to the end of the service: play quietly while the choir are going out—if their walk *must* be accompanied; but need it be? Anyway, don't burst at once into somebody's Festive March while folk are still at their devotions. (2.) For a student compelled to work without a teacher, we should advise Alcock's 'The Organ' to follow Stainer, plus the shorter works of Bach (not forgetting the Chorale Preludes, including those for manuals only) and Rheinberger's Monologues, Characteristic Pieces, Meditations, and the two sets of Trios. (All from Novello.)

E. O. G.—(1.) The standard book on Parry is C. L. Graves's 'Hubert Parry: His Life and Works,' published in 1926 (Macmillan). (2.) The book by Parry to which you refer has not yet been published. It occupied him during the later years of his life, and bore the title 'Instinct and Character.' According to Mr. Graves, the decision against publication was based on the grounds that 'the work dealt with many departments of human knowledge, and particularly science, on lines which did not represent the latest and most authoritative pronouncements of expert investigators; that the upheaval of the War and its results and lessons inevitably laid many of his conclusions and speculations open to challenge and controversy; and that to publish the book, as it stood, would not redound *in the main* to the author's repute.' There are, however, 'splendid things in it,' and Mr. Graves's biography quotes liberally from it. Typewritten copies of 'Instinct and Character' are in the British Museum, the Bodleian, the Royal College of Music, and the Cambridge University Libraries.

G. W. S.—We do not know Parry's Scherzo in F for the organ, and so cannot discuss the cadence with certainty. But if, as you say, the key of the subdominant is used for a long time towards the end, followed by an abrupt return to the tonic for the close, it certainly seems to be an error of judgment. We know the uncomfortable feeling that results. The subdominant having been so strongly established, the final cadence has a dominant rather than a tonic effect. We recall a similar miscalculation in Best's otherwise admirable Fugue in E, where towards the end the key of A persists, without being balanced by a sufficiently long stretch of E afterwards.

M. E. W.—The method of finger-substitution is less employed in organ playing to-day than formerly. It has its place in organ technique, but was often overdone, the result being monotonous and sticky. Although the mechanisms of organ and pianoforte touch differ, the present-day tendency is to finger on the organ pretty much as on the pianoforte. This makes for greater freedom, and also helps the phrasing and variety of touch. The old school of organ playing made less use of *staccato* and *mezzo-staccato* than is now usual. The advice you have received as to the application of your pianoforte method to your organ work is sound.

A. J. T.—What kind of post do you wish to obtain? As you refer to the advisability of joining a union, we presume you aspire to be an orchestral pianist. The diplomas you have gained, though good so far as they go, would not be of much use in this connection. You must get your L.R.A.M., and meanwhile give up the idea of any post worth having. There are far too many well-equipped musicians waiting for them; you are still in the early stages of study.

Alpha.—In the Allegretto of Beethoven's Sonata in E, Op. 14, No. 1, the *bar* is the unit. Hence the metronome markings you quote 𝅗𝅥. = 84 and ♩. = 64. You think they are wrong, because they imply a crotchet rate of 252 and 192, which you say cannot be the case in a movement marked *Allegretto*. But the term applies to the bar. Don't think in crotchets, but in bars. Beethoven's notation is misleading—unless one thinks a bit!

V. W. T.—Having done the Lenten cantatas you name, you might well try Charles Wood's 'Passion according to St. Mark' (Faith Press). Concerning your other question, we are posting to you a booklet giving particulars of such works published by Novello. Make a list of those that seem likely to suit your needs, and ask Novello's to send them on approval. You may then keep them for a fortnight and choose at your leisure.

J. S. is anxious for information respecting a 'Colour System' of music-teaching. Erica Losh's 'Rainbow' (Novello) uses a colour scheme in linking staff and keyboard. The book is entirely elementary, and refers only to beginners. It is possible that J. S. may find in it the system which she seeks.—E. F.

T. L. J.—Any or all of the works of Rheinberger (twenty Sonatas and about a hundred short pieces); many pieces by John E. West; the best of Merkel, Guilmant, Dubois; all Franck; Vierne's 'Twenty-four pieces in Free Style'; Chorale Preludes by Parry, Darke, West, and many others. All the works named can be had from Novello's.

E. B. B.—(1.) Breitkopf & Härtel publish a complete edition of Beethoven, but a good many of the works are probably out of print. Write to Novello's concerning any work you require, and they will obtain it, if it is to be had. (2.) In Beethoven's Solemn Mass the chorus should undoubtedly enter at 'Pleni sunt,' although the previous *soli* indication is not contradicted. The point is evidently an oversight.

Idyll.—For your study of MacDowell take Lawrence Gilman's 'Edward MacDowell' (John Lane) and/or John F. Porte's book of the same title (Kegan Paul).

C. H.—Your question about matriculation at London University should be addressed to the authorities of that institution.

J. R.—(1.) Some of the pianoforte works of Arnold Bax would probably meet your needs (Murdoch). Write to Chester's for a list of their recent pianoforte issues. (2.) Try the Pianoforte Sonata by Benjamin Dale, and Karg-Elert's Sonata in F sharp minor (both from Novello). (3.) We cannot undertake the analysis you ask for, even if we had a copy of the Sonata—which we haven't. The composer is not yet 'in the forefront of British musicians.' (4.) Nor can we compare the Sonatas of Albeniz and Scriabin 'from an intellectual, pianistic, and attractive standpoint.' The task calls for more time and space than we can spare. Sorry!

C Clef.—Works for two violoncellos and pianoforte: Barcarolle, Reuschel, 2*s*. 6*d*.; 'Adieu,' Schuberth, 2*s*., and Six Caprices de Concert, 3*s*. 6*d*.; Theme and Variations, Thierot, 3*s*.; Adagio in G, Grimm, 2*s*.; Concerto in E minor, Kleugel, 5*s*. 4*d*.; Concertino, Romberg, 4*s*. (All from Novello.) We have given the prices at your request, and we see the reasonableness of your suggestion that our review columns should always state the cost. But space is a consideration, and moreover complications in regard to the rate of exchange make prices of foreign music fluctuate. However, we will see what can be done.

E. W.—The degrees and diplomas accepted by the Teachers' Registration Council are: Mus. Doc., Mus. Bac., L.R.A.M., A.R.C.M., A.R.M.C.M., and F.R.C.O.; or, as an alternative, attendance as a whole-time student for three years, or as a part-time student for five years, at certain approved institutions, among them being R.A.M., R.C.M., T.C.M., London, Inc.L.A.M., G.S.M., and the Royal Manchester C.M. If you want further particulars, write to the Secretary, Teachers' Registration Council, 47, Bedford Square, W.C.1.

W. L. (Chorlton-cum-Hardy).—(1.) We believe publishers of dance music and 'song hits' are prepared to provide harmony and other trimmings if the words and tune strike them favourably. So you might try. (2.) If the publisher accepts your work he will offer to buy it outright, or to pay you a royalty. The latter arrangement is fairer to both parties. (3.) You pay nothing to the publisher in either case—unless he is of the shark variety, in which case give him a wide berth. No reputable publisher asks a composer for money.

D. A. V.—(1.) We know of no edition of 'The Messiah' a semitone lower than the usual pitch. (2.) The tune 'O Sanctissima' appears in 'Church Hymns' (No. 38), and doubtless in many other collections. We cannot trace the song 'Croppies lie down.'

S. E. H.—We do not know who publishes John Hughes's hymn-tune 'Cwm Rhondda,' nor does it appear in various hymnals we have consulted (including one Welsh book).

Liber.—For a child just starting, take Francesco Berger's 'First Steps at the Pianoforte' (Novello, 4*s*.).

G. P. M.—The degree is of little worth in this country. Leave it alone!

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Where can lantern slides dealing with the life of Schubert be obtained? Mr. Frank Bevers, West Park Grove, Healey, Batley, York, will be grateful for information.

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The annual Report of the Village, Country Town, and School Concerts Society shows that this valuable organization has made continued progress since its inception in 1919. About fifty tours are arranged each season, the concerts numbering about five hundred. Co-operation with local choirs and orchestras is gladly made when possible. Warm approval of the scheme is expressed in a letter from the Duchess of Atholl, Parliamentary Secretary to the Board of Education. Full particulars as to the means of obtaining a visit from the Society's concert party are to be had from the hon. secretaries, Miss Paget, 20, Clarendon Road, W.11, and the Rev. Walpole E. Sealy, Fonthill, East Grinstead, Sussex.

# Church and Organ Music

## HYMN-TUNE ACCOMPANIMENT

By Corbett Sumsion

The responsibility for the standard of congregational singing lies with the organist, not as choirmaster but as organist. It is agreed on all hands that generations of organists have conspicuously failed in this simple task, and the odds are that the failure is due to lack of interest in the business. The first duty of every organist is to assert himself at his instrument. He should realise that a martinet nature is essential if he is to impose his views on others, and that although he will constantly be up against other opinions, he is the musical cock of the walk. With a full organ he can defy the parish. If it happens, as it is certain to do sooner or later, that he falls out with his vicar, he may fitly take a leaf from Wesley's book—Wesley, who, when reproached by a certain precentor for taking an anthem which he detested at such a pace that the choir never even started, retorted: 'I, Sir, am at the head of my profession. You, Sir, are nobody.'

The average congregation consists of two types—the perfunctory singer, who drags from sheer boredom, and the fervent singer, who drags from an excess of emotion. With this material the organist must do what he can. With his choristers he can overcome rhythmic difficulties by marching them round the practice-room whilst singing; and, if this device fails, stubbornness may yield to the rhythm of the cane. I think the whole congregation might with advantage join in the periodical perambulations of their parish church which they now leave to the clergy and choir. These latter indulge in a kind of eastern shuffle which directly militates against good rhythmic singing, and might well be quickened into a march. Is not the Church militant? Perhaps, however, in these shifting times, we had better leave the congregation safely pewed, and leave the organist to do what he may with other means.

One essential is bold phrasing; a second is to use plenty of organ and be hanged to the expression marks; and a third is to bring into effect such latent musicianship as a man may boast, let the people sing in unison, and himself improvise variations at his instrument. Nothing, in my experience, is better calculated to supply the apathetic pew-holders with that fillip which they lack. From an artistic point of view this seems to me the fittest method, and far preferable to the use of descant, in that the tune remains paramount. It is beyond dispute that when a composer sets himself to interpret the words of a hymn in terms of music, his concern is the tune. The remaining voice parts are the merest padding, and added in conformity to custom. The tune, therefore, I maintain, should retain its supremacy at all costs.

Now the organist will be faced by a great number of tunes which do not lend themselves to alternative treatment. Some hymns seem to be very complete as they stand, and the lily needs no painting. Other tunes, the product of persons with no musical education whatever, flaunt a poverty which no amount of skill and effort may hide. At the moment, however, the majority of organists have allowed their discretion to outrun their enterprise, and are content with a prim reproduction of the four voice parts. I realise that many an organist whose flesh may be willing enough to perform variations will be brought up short by his intellectual inability to weave them. That the art of improvisation is at a desperately low ebb is evidenced by those preliminary meanderings which, being without form and void, herald with a certain historic appropriateness the commencement of worship; and again in the starveling phenomena which pass current as accompaniments to Creeds and Paternosters. The less said about both the better.

For those who need outside assistance, there are already published a few volumes of alternative accompaniments to certain well-known tunes. That these publications are few must be attributed to the failure of the profession to buy. If this is due to apathy, then one can look with some eagerness to the projected School of Church Music. If it be due to parsimony, then perhaps arrangements might be made with one of the tobacco combines for an issue of appropriate cigarette cards. They would do no more harm than others I have seen, and might concentrate the pewholder's attention on a reform which is overdue, and to a musical bankruptcy in organists which is something of a scandal. But he must never learn how many men with half the alphabet after their name depend on a series of semibreve chords devised by Stainer to carry them safely through the ordeal of accompanying the Apostles' Creed.

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## CONGRESS OF THE NATIONAL UNION OF ORGANISTS' ASSOCIATIONS

By W. A. Roberts

The Congress was this year held at Lancaster, August 27-30, and the various meetings were full of interest and incident, the social arrangements of this annual reunion of friends and kindred spirits being a delightful feature. Numbering a hundred and fifty, the visitors were personally welcomed and hospitably entertained by the Mayor and Mayoress, Councillor and Mrs. Parr, in the Town Hall. The reception was followed by a concert in Ashton Hall, the programme including choice choral items contributed by Mr. Aldous's well-known Lancaster choir, and solos on the Norman & Beard organ by Dr. Reginald Dixon, who is practically the Borough Organist, although such an appointment remains to be officially created. Several songs were sung by a boy-soprano, Fred Firth, the 'Morecambe nightingale,' who has a beautiful voice which he uses with rare expression.

If space permitted, a reference in terms of high appreciation would be due to the singing of the Aldous Choir of seventy mixed voices, especially in Faning's eight-part 'How sweet the moonlight sleeps,' Elgar's three-part 'As torrents in summer,' Bach's five-part chorus 'The Heavens shout,' and Brahms's 'A Song of Destiny,' to which an organ accompaniment was admirably played by Dr. Dixon.

On the following morning Sir Hamilton Harty took the chair at the annual general meeting held in the banqueting room of the Town Hall. There was a large attendance of members and friends, to whom the Mayor of Lancaster conveyed a cordial welcome.

The subsequent formal business was expeditiously dealt with, for Sir Hamilton wastes no time. In his Report, the hon. secretary, Mr. John Brook, stated that there are now thirty-six Associations in the Union, representing three thousand members. The Executive had in hand two important schemes—viz., the application for a charter of incorporation, which would give the Association a legal status, and the formation of a Benevolent Fund. Both schemes were far-reaching and of great significance. As regards the incorporation, all that is now lacking is the sanction of the Board of

Trade to the scheme which the delegates have already approved. The new title will be 'The Incorporated Association of Organists,' with a sub-title, 'The Organists' Fellowship.' Full particulars will be published after receipt of the official sanction. Some unavoidable delay had arisen owing to the serious illness of Mr. G. H. Hirst, of Dewsbury, the Association's legal adviser and staunch friend. It was heard with satisfaction that Mr. Hirst is now well on the way to recovery.

The hon. treasurer, Mr. John Hodgkinson (Liverpool), reported a credit balance of £87, and his financial statement showed the economy practised in expenditure, which is cut down to a minimum.

On the motion of Mr. Lumsden (Edinburgh), a highly esteemed Scottish representative, Sir Hamilton Harty was with acclamation re-appointed President for the ensuing year, Mr. Brook hon. secretary, and Mr. Hodgkinson hon. treasurer, with Mr. Ormrod (Southport) and Mr. R. Mason (Liverpool) as auditors.

Well-merited allusion was made to the success of the *Quarterly Record* since Mr. J. Percy Baker assumed the editorship. On the invitation conveyed and voiced by Mr. Moore, Hull was selected as the place for next year's Congress. Peterborough was also mentioned, but after discussion, and especially after hearing a few words from Mr. S. W. Pilling, Hull was chosen. The Torquay Corporation was thanked for officially inviting the Conference to Torquay in 1930, a cordial invitation which was provisionally accepted. On the suggestion of Dr. Dixon it was decided that next year's meetings should cover the week-end, so as to include a service on the Sunday.

In the afternoon Dr. Prendergast, of Winchester, presided, and an address was given by Sir Hamilton Harty on 'The Discouragement of Music in England.' He contended that music in this country was discouraged by lack of the financial support given in other countries, that our musicians were not protected from unfair subsidised competition from foreign sources, and that the quality of the music by our native composers suffered from an absence of generous national consideration and support. Sir Hamilton said the problem was one that had nothing to do with narrow, internal dividing lines, and urged that a society of the size and importance of the National Union of Organists should not confine itself entirely to matters of limited interest, but should try to influence a wider field. It had already a membership of three thousand, was represented in the important centres of music, and included in its ranks the names of many very distinguished musicians. The general development of interest in music during recent years had made it impossible for organists to remain merely specialists in their own particular branch of music. His object in discussing the problem was to suggest means by which the corporate opinion of the members could be ascertained, and used as a lever to help forward certain reforms.

Speaking with great earnestness, as a 'British musician with an Irish accent,' Sir Hamilton said the policy of musicians must be one of aggression. Music must be made a new thing in the lives of the people, and be provided at a nominal cost. The Association of Organists should sound a more militant note. He confessed that he saw nothing grotesque in the adoption of trade-union methods by the profession. Though he wished to speak most temperately and with the utmost fairness, Sir Hamilton said he could not disguise from himself that he was making an attack on the national attitude towards music—an attitude which was scandalously unpatriotic, even if it were unconsciously so.

Music was an art that could not develop or progress without support and encouragement, and it would be hypocritical to pretend that English music could compete with the music of other countries unless it received an equal amount of support, either from the State or from groups of wealthy individuals, as in America.

They experienced a complete absence of organized support. England was the only civilized country of which this could be said. So far as an abstract love of music was concerned, he believed the British were as musical as others, but without a definite financial encouragement of music, he could not see how they would become a nation as truly represented in music as any of the other great nations.

There was too much free trade in this country's attitude towards music. England imagined that by throwing its gates wide open to the world it could provide itself with all that was best in the world's music. There was a catchword, 'Art knows no boundaries,' but that was not true of the English art of music. It knew too many.

It was best to be honest and contrast the amount of foreign music and musicians, and foreign musical propaganda, with the tepid welcome extended to British music and musicians in foreign countries. If they believed that music was a beautiful and noble art, it was their duty as a great nation to cultivate it and encourage it by every means in their power. Good music was a thing that could never show a commercially satisfactory return. To put it brutally, they were merely posing as a great musical nation so long as it did not cost them anything.

Musicians who looked for help from the State were not optimistic, as the attitude of statesmen to music was one of cynical indifference, combined with ignorance. In their legislation they had placed good music on the same level as cinemas and football matches, and had handicapped concerts with a tax that had crippled the efforts of large organizations and put out of action smaller societies.

Limited and inadequate as it was, municipal enterprise still represented the only thing which bore the faintest resemblance to State interest. Surely something could be done there. The municipal candidate who added a small musical plank to his manifesto would not be looked upon as entirely quixotic and visionary. Musicians should organize themselves as a voting power, and insist on candidates taking some interest in their work.

Sir Hamilton concluded his stirring address, which was that of a born leader as well as a fine musician, by saying that a revolutionary change in our national attitude such as his audience knew to be necessary, would come, as other revolutions had come, from the masses. It would come only when they had stirred the imagination of the people themselves, and had made them realise what was really meant and intended by a musical England.

In the debate which followed several good impromptu speakers were heard. Mr. Percy Baker said the address was a call to action, which should lead to something practical. They must look at the forces arrayed against them. All musicians looked upon music as a part of their lives, as a thing which had moulded their character, but that was not the view of the nation. To Englishmen, speaking generally, music was not a part of life, but a thing aside. The music heard on the gramophone and wireless merely trickled through the head. It was the wall of ignorance and indifference towards music which was the greatest obstacle they had to surmount.

Mr. Harold Dawber said that the difficulty they had to contend with, as regards corporations, was that these were composed of so-called business men, who would not encourage anything unless they could see some financial return. Pictures in art galleries were tangible investments, but there was no visible return or profit on money spent on music. How best to encourage works by native composers was another problem which, as regards organ music, Mr. J. A. Meale thought would be solved if organists would play more music by our native composers. We were too prone to neglect our own goods. Mr. Milner thought the way of salvation lay in the schools and the children.

In the afternoon visits were paid to the Castle and to Messrs. Shrigley & Hunt's stained-glass works, where the various processes were followed with keen attention. This beautiful and skilled art-work is an industry of which the town may well be proud. In the evening two musical recitals were attended, the first being given in the 15th-century Parish Church and the second in the handsome Roman Catholic Cathedral. At the Parish Church some excellent singing was heard from the choir of twenty-four boys and twelve men, whose training and quality were especially shown in Walmisley's 'Not unto us.' Mr. N. S. Wallbank, an able player who is shortly leaving Lancaster for Hull, displayed the organ, a Harrison rebuild (as yet incomplete), in some Bach and Mozart. At the second recital, in the R.C. Cathedral, where Dr. Reginald Dixon is choirmaster and organist, the excellent choir of men and boys sang Byrd's Motet, 'Sacerdotes Domini,' movements from Dixon's Mass of St. Wulstan, and examples of plainsong. In the Cathedral is a fine organ built in 1886 by Ainscough, of Preston. On this effective instrument Dr. Dixon played two Versets from Boëllmann's 'Heures Mystiques,' Widor's 'Suite Latine,' and his own musicianly organ Meditation, 'Ascendit Deus.' A collection was taken up at both recitals on behalf of the Organists' Benevolent Fund.

Wednesday morning was occupied with a lecture on the 'Poets of the English Lakes,' by Mr. D. Hardman, of Christ's College, Cambridge, who completely held the attention of his hearers.

The afternoon was spent in a visit to Morecambe, where the Mayor and Mayoress (Councillor and Mrs. Gardner) held a reception in Grafton Hotel.

At the annual dinner in the evening, at the King's Arms, Lancaster, Sir Hamilton Harty, as chairman, was supported by the Mayors of Lancaster and Morecambe, the Rector of Morecambe, and the Rector of Lancaster Cathedral. During the evening Sir Hamilton presented Mr. and Mrs. Brook with a cheque on behalf of the Associations, which was to be expended in a wedding present. The good wishes he gracefully expressed are echoed by all who know Mr. Brook and his splendid work for the National Union, which owes to him its inception and much of its extraordinary development. The work of the Lancaster Association officials, done by Mr. J. W. Aldous (President), Dr. R. Dixon (hon. secretary), and Mr. T. Arkwright (hon. treasurer), was duly recognised in a hearty vote of thanks. Some very good after-dinner speeches and stories were heard, interspersed with vocal and instrumental music contributed by Mr. Leonard Pearson (baritone), Mr. Wiggins (violin), and the Vale Vocal Quartet.

The next day most of the survivors spent in an excursion to the Lake District, going by train to Lakeside and thence by boat up Lake Windermere to Ambleside, and after lunch to Rydal Water and Grasmere. On the return to Lancaster a smoking concert in the King's Arms wound up a well-planned and enjoyable Congress.

### 'SECURITY OF TENURE'

Readers who imagine that parish church organists are now no longer subject to unjust or capricious dismissal will be disillusioned on reading of the following case that occurred recently. The church is a well-known one in the northern suburbs, and the victim an unusually well-equipped all-round musician—a Mus. Bac., F.R.C.O., A.R.C.M., and L.R.A.M., the two last-named diplomas being for pianoforte and singing. We suppress the names (though our conviction is that the greater publicity given to such cases the better). The organist was appointed, out of a large number of applicants, in November last year. If commendation of his work in the Parish Magazine (and even from the pulpit!) meant anything at all, he was giving complete satisfaction. No intimation to the reverse and no complaints of any kind were made by the vicar. It was therefore a shock to him when he received the following letter:

'My Dear Mr. ——, We are very loth to cause you any feelings of anxiety and disappointment, but it is only fair to let you know as early as possible that the opportunity has arisen for Mr. —— [the victim's predecessor] to return to us, and with his long experience and vast knowledge of our history and requirements, we cannot do otherwise than avail ourselves of his services.

'Therefore, while recognising your untiring efforts, and warmly thanking you, we have no alternative but to determine your engagement.

'With a view to giving you all possible consideration we wish to release you at once, and have arranged with Mr. —— [a deputy] to carry on until Mr. —— resumes. We are forwarding you a cheque for one month, together with a further three months' stipend.

'With this information before you, we think you may prefer to send us a formal letter of resignation for publication, and we do not hesitate to say we would wish it so.

'Wishing you all happiness and success in whatever post you elect to fill next,

'Yours very truly,
.....(*Vicar*).
.....(*Churchwardens*).

Rightly, we think, the organist declined to send a formal resignation. It should be added that he had given up a post in order to take up work at the church where he has been so shabbily treated, and that he has since been unable to find a suitable position. Apparently he has no legal remedy. What has become of the suggested form of agreement drawn up a few years ago by some influential organists' committee? Only by the use of some such document can organists be protected from methods that no employer would dare to use against an employee who belonged to a trade union.

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During the forthcoming Leeds Festival there will be the usual series of special services at Leeds Parish Church (September 30-October 7). We have received a copy of the Service Book, which shows a fine scheme wherein the best of English Church music plays a worthy part. The Service settings are by Farrant, Tallis, Wesley, Best, Noble, Walmisley, Stanford, Macpherson, and Bairstow, and the anthems are by Gray, Boyce, Vaughan Williams, Weelkes, Purcell, and Alcock. The book is fully annotated, and contains the hymn-tunes (with excellent descants by Tysoe, Moody, &c.), and some well-produced portraits and other illustrations. No publisher is given, but we presume it may be had from Mr. H. Bacon Smith, 31, Vernon Road, Leeds (2*s*.). The proceeds go to the Choir Endowment Fund, of which Mr. Bacon Smith is treasurer.

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Mr. Douglas Fox, of Bradfield College, gave a recital at Chigwell School recently. As most of our readers are aware, Mr. Fox lost his right arm in the war, but he makes such astounding use of his left hand and feet that few hearers would be conscious of his handicap. At Chigwell his programme included the Overture to 'Otho,' the Gigue Fugue of Bach, Saint-Saëns's Coronation March, the Air and Variations from Beethoven's Septet, and Grieg's Elegiac Melody. A good deal of fuss was made recently over the performance at Queen's Hall of a German pianist who played with left hand alone a worthless transcription of Strauss. We think that the regular and brilliant fulfilment of his work at Bradfield by this English organist is far more worthy of an ovation.

An organ recital per gramophone may in time become an ordinary occurrence in churches where there is no adequate instrument or player. Such a recital took place at St. Bartholomew's, Croxdale, Durham, on August 24, the programme including Bach's D major Prelude and Fugue (Dr. W. G. Alcock), the opening movement of Widor's sixth Symphony (Mr. H. Goss-Custard), Bach's Prelude on 'Christ came to Jordan' (M. Dupré), and items by Widor, Guilmant, Meale, &c. Choral records played were of Mendelssohn's 'Hear my prayer' (Temple Church Choir), Goss's 'O Saviour of the world' (Chapel Royal, Windsor, Choir), Byrd's 'This day Christ was born' (York Minster Choir), &c.

A fine series of twelve recitals of English organ music has just been given at Lichfield Cathedral by Mr. Ambrose Porter. About forty composers were represented, and the percentage of music by living writers was large. This is Mr. Porter's second effort of the kind. We should like to see his example more generally followed by players who are in a position to give serial recitals, and who are able to plan and publish their programmes in advance.

We have received a booklet containing particulars of an excellent series of recitals which will be given at St. James's, Muswell Hill, on Saturdays, at 5.45, by Mr. H. A. Bate. The series begins on October 13, and will last until mid-December. The choice of music is an admirable blend of old and new, original and transcribed. There are well-written analytical notes. The organ is a fine and large Harrison.

The ninth annual Sandbach and District Choral Festival took place on September 15, fourteen choirs joining forces. The canticles were sung to Stainer in B flat, and the anthems were Goss's 'O taste and see,' and Elvey's 'I was glad.' Mr. J. Meredith conducted, and Mr. C. Plumb was at the organ.

The anniversary of the opening of the Liverpool Cathedral organ will be celebrated on October 27, when a special excursion train will be run from London. Mr. Goss Custard will give an hour's recital. The railway fare will be 10*s.* return; railway tickets, programme, and other particulars are to be had from the Manager, 234, Ferndale Road, S.W.9.

Messrs. J. W. Walker have reconstructed the organ at Christ Church, North Finchley. It is now a three-manual, with detached console, thirty-five stops, adjustable pistons, and electro-pneumatic action. A series of recitals by well-known players is being arranged.

The recitals at Westminster Cathedral, which were dropped last season, are to be resumed. The new series will take place on Wednesdays at 6.30, beginning on October 10, and Mr. Guy Weitz will be the player throughout.

Mr. Owen le P. Franklin has resigned from the post of organist and choirmaster of St. Alban's, Holborn, and is about to start a six-months' tour of Canada as organ and pianoforte recitalist.

A new organ, built by Messrs. Henry Wadsworth, of Manchester, for the John Elias Memorial Chapel, Llangefni, was opened on August 22, Mr. John Williams giving the recital.

A new organ has been erected in the Wesleyan Central Hall, Johannesburg—a three-manual of thirty stops and twenty-two pistons. Messrs. Rushworth & Dreaper are the builders.

The rebuilding of the organ at Great Meeting, Leicester (the opening of which by Dr. Gordon Slater was noted in our last issue), was carried out by Messrs. J. W. Walker.

Mr. W. R. Simmons will give an organ recital for children at St. Luke's, West Holloway, on October 20, at 6.30.

A new three-manual organ has been installed in St. Michael's Church, Eastbourne, by Messrs. J. W. Walker.

The new organ at the Wesleyan Church, Stanford-le-Hope, built by Messrs. Speechley, was opened on September 5, when Mr. Allan Brown gave a recital.

APPOINTMENTS

Mr. F. Vernon Curtis, choirmaster and organist, St. Peter's, Carmarthen.

Mr. H. O. Hodgson, choirmaster and organist, Nottingham Parish Church.

Mr. Ronald Knight, choirmaster and organist, Woodford Congregational Church.

RECITALS

Mr. Arthur E. Temple, St. Lawrence Jewry—Prelude and Fugue in C, *Bach*; Fantasia, 'Ad nos,' *Liszt*; Sonata No. 2, *Mendelssohn*.

Mr. Purcell J. Mansfield, Holsworthy United Methodist Church—Concerto No. 6, *Handel*; 'Holsworthy Church Bells,' *Wesley*; 'The Angelus,' *Mansfield*; Reverie on 'University,' *Harvey Grace*; Minuet on 'Hanover,' *Charlton Palmer*; 'St. Francis preaching to the birds,' *Liszt*.

Mr. L. M. Jones, St. Lawrence Jewry—Phantasie in A, *Rheinberger*; Fugue in B minor, *Bach*; Scherzo, *Widor*; Festival Toccata, *Fletcher*.

Mr. Frank Wright, St. Dunstan-in-the-East—Dithyramb, *Harwood*; Benedictus, *Reger*; Cantabile and Finale (Symphony No. 6), *Widor*.

Mr. A. J. Sainsbury, Lausanne Cathedral—Symphony No. 8, *Widor*; 'Angelus,' *Norman Cocker*; Fantasie, *Franck*; Fugue, *Krebs*.

Mr. J. A. Sowerbutts, Cathedral Church, Guildford—Sonata No. 3, *Sowerbutts*; 'Sea Prelude,' *Robin Milford*; Introduction, Passacaglia, and Fugue in E flat minor, *Healey Willan*; 'Carillon de Westminster,' *Vierne*.

Mr. Owen le P. Franklin, St. Clement, near Eastcheap—Introduction and Toccata, *Walond*; Evening Hymn on a Ground, *Purcell*; Fugue in F, *Bach*; Sonata No. 2, *Mendelssohn*.

Mr. H. S. Middleton, Ely Cathedral—Chorale Prelude, 'Winchester New,' *West*; Prelude and Fugue in C, *Bach*; Voluntary in G minor, *Stanley*; Dithyramb, *Harwood*.

Dr. J. C. Bradshaw, Christchurch Cathedral—Sonata No. 4, *Guilmant*; Three movements from 'Messe Basse,' *Vierne*; Cradle Song, *Harvey Grace*.

Dr. Charles F. Waters, St. Clement Danes, Strand—Sonata No. 2 (first movement), *Bach*; Two Studies on English Hymn-Tunes, *Charlton Palmer*; March (Symphony No. 3), *Widor*; Two Communion Preludes, *Waters*.

Mr. H. Cyril Robinson, St. John's, Barmouth—Psalm-Preludes Nos. 2 and 3, *Howells*; Sonatas Nos. 1 and 2, *Mendelssohn*; Concert Piece, *Guilmant*.

Mr. Stanley Lucas, S. Croydon Congregational Church—Prelude and Fugue in E minor, and Air and Variations in A, *Hesse*; 'Plaint,' *Harvey Grace*; Prelude on 'Ye boundless realms of joy,' *Parry*; Choral, *Vierne*.

Dr. Eric H. Thiman, St. Lawrence Jewry—Pavan, *Byrd*; Rhapsody No. 1, *Howells*; Scherzo, *Harvey Grace*; Carillon, *Wolstenholme*; Fantasia on March Themes, *German*.

Miss Edna C. Howard, St. Mary-le-Bow—Toccata in F, *Bach*; Psalm-Prelude No. 2, *Howells*; Prelude on B A C H, *Liszt*; Sonata in G minor, *Merkel*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Masonic March, *Ellingford*; Sinfonia to 'Wir danken dir, Gott,' *Bach*; Sonata No. 1, *Mendelssohn*.

# The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Lady pianist (higher local, T.C.L., honours) wishes to meet vocalist or instrumentalist for mutual practice of classical music.—60, Gordon Road, Carshalton, Surrey.

Lady pianist wishes to meet violinist for mutual practice and enjoyment. Classical music only. Must be keen.—Rycott, 6, Cromwell Road, Teddington.

Lady pianist, working for L.R.A.M., wishes to meet violinist or 'cellist, or both, for mutual practice.—762, Coventry Road, Small Heath, Birmingham.

Gentleman, playing viola, second violin, or pianoforte, wishes to join chamber-music circle, or orchestra, within reach of Notting Hill Gate.—Benson, 43, Elgin Crescent, W.11.

Gentleman (advanced grade Associated Board standard) wishes to meet another for duets and mutual practice. Southport district.—Enthusiast, c/o *Musical Times*.

Lady pianist (L.R.A.M.) wishes to meet vocalist, equal standard, for mutual practice. London N. district preferred.—Olive M. Kemp, 12, Elgin Road, Alexandra Park, N.22.

Lady pianist wishes to meet violinist or 'cellist for mutual practice. Mornings or afternoons preferred. London, S.W. or W.—S. L. S., c/o *Musical Times*.

Young lady, moderate pianist, wishes to meet other musicians for mutual practice. One evening weekly.—W. O. S., c/o *Musical Times*.

Violinist (gentleman) wishes to form quartet or trio, or to meet accompanist, for mutual enjoyment of classical music. Has had quintet experience.—J. R. H., 44, Lynette Avenue, South Side, Clapham Common, S.W.4.

Violinist wishes to meet good pianist (lady) for the practice of Sonatas, &c. Once a week, within easy reach of Forest Hill.—Miss N. Bomford, 46, Westbourne Road, Forest Hill, S.E.23.

Lady pianist wishes to practice sonatas, concertos, &c., with a good violinist. West London.—W. H., c/o *Musical Times*.

Instrumentalists—violin, viola, 'cello, and bass—wanted for string orchestra in this district.—Hampton, The Avenue, Harold Wood, Essex.

# Letters to the Editor

## THE SOCIETY OF AUTHORS

Sir,—Messrs. Chappell's communication on the subject of the Incorporated Society of Authors, Playwrights, and Composers in the *Musical Times* of September is interesting inasmuch as it expresses in typical terms the attitude of those few music-publishing houses which still remain hostile to a Society which exists purely and simply for the purpose of protecting the rights and interests of authors and composers.

The immediate pretext for Messrs. Chappell's tirade is a circular letter which was drafted by the Composers' Committee of the Society, and which was dispatched to the leading sheet-music publishers with a view to obtaining their opinions on questions of more or less vital consequence to composers, who not unnaturally wish to submit their work for publication to those publishers who are prepared to offer the fairest terms.

(i.) *The Circular Letter to Music Publishers.*

This letter, which Messrs. Chappell designate 'foolish' and 'extraordinary,' and 'one more endeavour to teach music publishers their business,' is set out in full below. Already courteous and detailed replies have been received from a number of publishers, who have expressed their willingness to discuss the matter further and have dealt specifically with the various questions in the spirit in which these questions were asked:

'11, Gower Street,
'London, W.C.1.

'Dear Sir,—I am instructed by Lord Gorell, Chairman of the Society, and by the Composers' Committee to write to you and to the other prominent music-publishing houses in order to obtain your views on various points arising out of the terms of agreement between music publishers and composers.

'I shall, therefore, be pleased to learn from you what your attitude is towards the questions set out below, and what your own practice is with regard to them.

'A number of music-publishing houses have recently adopted forms of agreement considerably more favourable to composers than those which were customary in the past, and it is the wish of the Society to bring the names of these publishing houses to the notice of composers in order that they may submit their best work to them in the first instance.

'1. Are you prepared to publish on an exclusive licence basis or do you insist on an assignment of copyright prior to publication?

'2. If you own the copyright, what apportionment of mechanical royalties and broadcasting fees do you consider fair as between composer, author, and publisher; or, where there is no author, between publisher and composer? Do you collect these royalties yourself; if so, what charge is made for collection?

'3. Do you insist upon the composer's parting with all artistic control of his work to you?

'4. If so, is he consulted by you in connection with the mechanical reproduction of his compositions?

'5. Are you willing to include proper termination clauses in your printed agreements with composers, whether you have been granted an exclusive licence or conveyance of copyright?

'6. Do you fix a definite date for publication in your agreement?

'7. Do you fix in your agreement the number and price and format of the edition?

'8. Do you undertake to secure copyright in England and America on behalf of the composer and author?

'9. Are you prepared to take action for infringement of copyright when the author has assigned his copyright to you?

'10. Does your usual form of agreement contain a clause stating that accounts shall be rendered on specific dates?

'11. Do you claim the right to publish compositions and lyrics in album form, and, if so, on what basis?

'Yours truly,
'(*Signed*) G. Herbert Thring.'

(ii.) *The Rome Conference*

Dealing with the question of the letter of protest against Great Britain's inadequate representation at the Rome Conference for the revision of the Berne Convention, which appeared in *The Times*, Messrs. Chappell declare, 'Their protest was a very belated one.' Messrs. Chappell are again speaking without their book. If they had taken the trouble to inquire they would have discovered that for weeks preceding the Conference, Lord Gorell, the Chairman of the Society of Authors, had been in communication with Sir Philip Cunliffe-Lister, who was responsible for the British delegation. They would have learnt that Lord Gorell had expressed in the strongest possible terms the necessity of the representatives of the Society of Authors and the Publishers' Association being either included among the delegates or at any rate consulted by the official delegates on all points on which their special knowledge of the problems at issue might be of use. The latter alternative only the

Board of Trade conceded, and it was then that the Committee of the Society and the Publishers' Association decided to send to Rome, the former its Secretary, the latter its President.

It was only after the publication of the Secretary's Report on his return from Rome that it was decided, in consultation with the Publishers' Association, to lodge a vigorous protest signed by a number of the most prominent members of the Society and of the Publishers' Association. This appeared in *The Times* on July 10, 1928. Its object was to prevent the recurrence on future occasions of the Government's indifference to the value of literary and artistic property.

The names attached to this letter as signatories were: J. M. Barrie (President of the Incorporated Society of Authors, Playwrights, and Composers); Gorell (Chairman of the Committee of Management of the Incorporated Society of Authors, Playwrights, and Composers); Arnold Bennett; John Galsworthy; John Masefield; G. Bernard Shaw; Constable & Co., Ltd.; Longmans, Green & Co., Ltd.; Macmillan & Co., Ltd.; John Murray; Thomas Nelson & Sons, Ltd.; Humphrey S. Milford (Oxford University Press).

Messrs. Chappell & Co. were not consulted, nor was their signature to the document required. Nevertheless Messrs. Chappell were not going to let themselves be left out. As they say in their letter, 'We supported their protest in *The Times*,' and, sure enough, a day or two after the appearance of the letter signed by the imposing list of names set out above appeared a letter echoing the protest and signed in solitary splendour by Messrs. Chappell, Ltd.

### (iii.) *The Board of Trade Mechanical Royalties Inquiry*

'The increased royalties awarded by the Board of Trade to composers are a positive travesty of justice'—so runs Messrs. Chappell's trenchant comment on the result of the application made recently under Section 19 of the 1911 Copyright Act.

It seems extraordinary that Messrs. Chappell, whose Managing Director, Mr. William Boosey, played so prominent a part in the application, should be unaware that the award made by the Board of Trade was not made to composers, as they allege, but to copyright owners. In this connection it is interesting to note that Mr. Boosey, in evidence, admitted that in the great majority of instances Messrs. Chappell were the copyright owners of the musical works of which they were the publishers, and so held the control of the mechanical reproduction. Indeed, he even went further and admitted that Messrs. Chappell in their printed form of agreement stipulated that a composer's copyright should be assigned to them prior to publication.

On top of this Messrs. Chappell have the impertinence to ask, 'If the Society of Authors claim to be the indispensable guardians of the rights of composers, why are they taking no steps to remedy the abuse of his copyright which the composer labours under?' The first copyright difficulty which faces the composer is, in this particular case, that before his work can be published the copyright must cease to be his!

As soon as Messrs. Chappell have removed the beam in their own eye it will be time enough to consider the mote in the eye of the gramophone companies.

At the Board of Trade Inquiry Mr. William Boosey set himself up as the champion of the poor down-trodden composer.

The Society of Authors decided to test his altruism. Mr. Boosey, in common with the other publishers who were concerned in the application, was asked to give a guarantee as to the proportion of any increase in the mechanical royalty rate which he proposed to give composers. Mr. Boosey refused. Indeed, it was not till the Inquiry was nearing its conclusion, and the application seemed likely to fail unless the Society of Authors lent it its whole-hearted support, that the publishers concerned gave the required undertaking to two officials of the Society, whereupon Counsel for the Society was able to state to the Tribunal that a satisfactory undertaking had been forthcoming, and that the Society wished now that composers' interests were safeguarded to associate itself with the application.

This, Messrs. Chappell describe as the Society's Counsel 'apologising for his appearance.'

In fact, regarding the whole of this matter Messrs. Chappell in their letter are guilty of a number of crass mis-statements, so much so that it would be trespassing on your space to attempt to deal with them *seriatim*. Throughout Messrs. Chappell seem to have been actuated simply by a spirit of vindictiveness against the Society, and have patently made no attempt to verify their facts or references.—Yours, &c.,

G. Herbert Thring
(*Secretary of the Incorporated Society of Authors, Playwrights, and Composers*).

## THE NATURE OF HARMONY

Sir,—I have to thank Mr. J. K. Findlay for his letter in the August *Musical Times* and for his interest in my articles. He refers to and quotes from a book entitled 'The Scientific Basis and Build of Music,' by D. C. Ramsay, published in 1893. He is of opinion that in this work Mr. Ramsay 'has anticipated the line Dr. Shirlaw takes' in treating of the major and minor scales. This is strange, because up to the present I have not in my articles investigated any scales whatever. How then does Mr. Findlay discover that my views on this subject have been anticipated, seeing that he does not know what these views are? He speaks of 'the minor harmony, or scale,' as if these terms were synonymous. Of course they are not. We may, however, examine for a moment Ramsay's views on scale formation.

He begins by informing us that if—there is much virtue in this 'if'—we 'take *f* as the true generator of the scale of *c*, the subdominant chord comes out as *f*1, *c*3, *a*5.' No doubt! But several other things come out at the same time. For example, this 'true generator' *f*, or the subdominant chord *f*-*a*-*c*, necessarily becomes the tonal centre of the entire *c* major key system. 'This process Ramsay repeats for the tonic chord and for the dominant chord, the full process being—*f*1, *c*3, *a*5, *g*9, *e*15, *d*27, *b*45. Thus is evolved the true major scale.' In multiplying by 3 and 5 Ramsay professes to be guided by nature. But nature does not multiply *f*1 by 3 in order to obtain the note *c*, nor by 5 in order to obtain the note *a*. Besides, Ramsay assumes for the most part what he wishes to prove. If we know *a priori*, as Ramsay appears to know, that the major scale is evolved from a triad of triads arranged in the order of subdominant, tonic, dominant, no device of multiplication is necessary; we may at once present the order thus: *f*-*a*-*c*-*e*-*g*-*b*-*d*. Without such knowledge Ramsay is bound to treat *a*5 as he has already treated *f*1 and *c*3; he must multiply by 3 and 5. So that we obtain the much more logical triad of triads arising from the three sounds—*f*1, *c*3, *a*5—first postulated, thus:

*f*1-*c*3-*a*5
*c*3-*g*9-*e*15
*a*5-*e*15-*c*♯25.

This at least is how nature works, not indeed by multiplication, but by the natural series of primary and secondary harmonics.

As for the minor scale, this arises in a similar way, but by an 'inverse process.' In this case 'we must start from *b*45, the last born of the notes of the major scale, and divide, as we had formerly multiplied, by 3 and 5.' Our author does not favour the law of primogeniture; however, we will not stress the point. This, according to Ramsay, is 'nature's inverse process.' Where in all the world did Ramsay acquire such a notion? Nature does not divide *b*45 in order to produce *e*15. On the contrary, it is *e* that is the 'true generator' of *b*, for this *b* is the third harmonic or upper partial of *e*.

We find *b*, then, the leading-note of the *c* major scale, and the minor harmony *e*-*g*-*b* established as tonal centre of the *a* minor key system. The scale of the minor system ought, therefore, to appear as *b*, *c*, *d*, *e*, *f*, *g*, *a*, *b* ; just as the major scale ought to assume the form *f*, *g*, *a*, *b*, *c*, *d*, *e*, *f*. Ramsay assures us, however, that *f* is not really the tonal centre of the *c* major system, nor is *b* the centre of the *a* minor system. The centre of both systems is really *d*, or rather two *d*'s, differing from each other in pitch, the real centre then being ' neither in the one *d* nor in the other, but at an invisible point between them, like the centre of gravity in a double star ' ! But here we have reached a point that is surely beyond the gravity of the reader. O Liberty ! O Harmony ! What crimes are committed in thy name ! No, Mr. Findlay, please accept my assurance that my views regarding the origin and nature of the major and minor scales differ somewhat from those of Mr. Ramsay.

Certainly Ramsay exhibits a considerable perspicacity in his conception of the minor harmony as brought about by a process of inversion. Such a conception, of course, originated not with Ramsay but with Zarlino, who wrote about the middle of the 16th century. But not a single writer, from the time of Zarlino to the present day—certainly not Ramsay—has been able to tell us how such a process of inversion for the minor harmony can possibly arise. The most noteworthy attempts—Rameau with his co-vibration of multiples, Tartini with his combination tones, Riemann with his supposed undertone series, &c.—have failed, because harmonic generation arises upwards, not downwards. This is the problem—the nature of such a process of inversion—that I have set myself to solve in my articles dealing with the minor harmony. I hope and believe that I have been successful. At least, no serious criticism has so far been directed against my conclusions.

I observe that Dr. Froggatt, in spite of my articles, is still unable to understand this process of inversion. With every desire to help him, I am afraid the best advice I can give is that he should keep on trying. In time I am sure the light will break forth. He might begin with the fourth, and ask himself why he calls this the inversion of the fifth. He should not find it difficult to understand that this fourth can be heard as such only when the lower note of the interval is in the bass, and fulfilling up to a certain point the rôle of the fundamental. The resulting formation is as *g*4-*c*3-*g*2, the inversion of *c*2-*g*3-*c*4 (or, what is the same thing, $\frac{1}{2} : \frac{1}{3} : \frac{1}{4}$ ; $2 : 3 : 4$ I know Dr. Froggatt is very sensitive on this point). Arrived at this stage, the rest is comparatively easy. It is nature's method of inversion. Could anything be more simple, or beautiful ?

Dr. Froggatt also enters the lists on behalf of Mr. J. Morrison, and stoutly asserts that ' most certainly 16 : 19 : 24 and 6 : 7 : 9 are minor triads.' When Dr. Froggatt tunes his pianoforte in such a way that all the major thirds are of the proportion 7 : 9, he might let me know about it. I would like to hear it. If Dr. Froggatt finds nothing to complain of, I am afraid the neighbours will.—Yours, &c.,

Cupar, Fife, N.B. Matthew Shirlaw.

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## THE LARYNX AGAIN

Sir,—Please allow me to give a word of welcome to the letter which appeared in your September issue from Mr. Hoban, of Winnipeg. One is glad to know that Mrs. Aubrey is doing good work ; but it is possible that some other detail in her teaching is producing the good results rather than a special position of the larynx. It is noticeable that she has not given any anatomical or scientific reason for the special position which she advocates. As a voice specialist with very definite views upon the subject, it gives me pleasure to endorse Mr. Hoban's opinion that ' the tongue, larynx, and diaphragm require no direct manipulation.' I might, perhaps, feel inclined to qualify the statement by saying they very rarely ' require direct manipulation.' I agree, too, that ' the teacher should be thoroughly conversant with the anatomy of the vocal organs.' That, however, leads to the crux of the whole matter, namely, what constitutes the full equipment of the vocal organ and what is the particular office for each component part. Until that has been scientifically and definitely settled we are not likely to emerge from our present state of disagreement upon vocal training. In the *Music Student* of January, 1921, is an article by the late Albert Visetti, entitled ' Wanted a System,' in which the following occurs :

> ' Let us work together and formulate a system for mechanical and technical training—a universally recognised system, giving a hall-mark to the British trained singer. The foundation of all art is mechanical : technical accuracy to a student will become spontaneous, and he will then be able to employ his temperamental instincts to the full and his soul will speak.'

How soon such a system will become an accomplished fact it is impossible to say. Unfortunately, I have good grounds for believing that the musical Dons of Great Britain would be very loath to accept any such system if it happened to proceed from one of their own countrymen. Madame Blanche Marchesi, in her book ' A Singer's Pilgrimage,' remarks :

> ' Celebrities need not hide in England. Nobody disturbs their peace much. The world in general does not care if they exist or not. England, unfortunately, is apt to neglect and ignore its home-grown talents, but the British public thoroughly appreciates everything that comes from abroad.'

—Yours, &c., Ernest G. White.

135, New Bond Street,
W.1.

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Sir,—I would like to deal, if I may, with one or two points in the letter of your correspondent Mr. Stanley Hoban.

The first, that ' Singing has been subject to more experiment than any other branch of music,' is perfectly true, but this is due to the fact that there is not, and never has been, any recognised technique for the voice, and until there is such a thing, established and accepted, as is the technique of the violin or any other instrument, so long will these experiments continue, and rightly so.

Mr. Hoban says again, most truly, that ' We sing to create images of beauty,' &c. Does not an instrumentalist play for precisely the same reason ? But before he reaches that stage he has spent long years in arduous toil to acquire the complete mastery over the instrument and over his fingers, wrists, arms, and every part of his ' stock-in-trade.'

In the name of all that is reasonable why should a singer be the only person who should know nothing about the instrument he is using ? His voice has a physical origin and is the result of the muscular action of the larynx, and if there is anything wrong with the voice the cause lies in the larynx. If the teacher should know position and action in singing, it is essential that this knowledge should be imparted to the pupil.

Self-consciousness is nervousness, and is the result of lack of control over whatever instrument one is using, and a singer who has absolute control over his voice is a singer devoid of self-consciousness.

There are few singers who have this perfect control, for there are few to whom Nature has given, without training, a perfect vocal action, which is a larynx in the right position ; but that all singers can acquire it is beyond question, when this undoubted fact is recognised—namely, that it is the larynx which must be trained, and not the voice.—Yours, &c.,

7, Clifton Gardens, Ethel Aubrey.
Maida Vale, W.9.

## THE TORONTO MUS. BAC.

Sir,—I am sorry that a well-deserved but unexpected compliment paid to two friends of mine in the August *Musical Times* 'Organists' Long-Service Roll of Honour' should have revived for the moment an ancient grievance which by this time ought to be forgotten. In such cases it is always better 'to let bygones *be* bygones' than to rake up long-buried things from the dust-heap of 'auld lang syne.'

As one of the three survivors of the thirty-eight people who, on July 7, 1890, signed a letter to Lord Knutsford—then Secretary of State to the Colonies—on the matter referred to by your correspondent Mr. T. H. Hill, permit me to say that my position at that time enabled me to look well below the surface on both sides of the game—better, perhaps, than even Sir John Stainer himself. In consequence, after the 'affair' had blown over, I decided to retain an honorary *ad eundem* Mus. D. degree which, in 1886, I had accepted from Trinity University on the recommendation and advice of my old friend and master, Dr. E. J. Hopkins, of the Temple Church. Another friend, Dr. Albert Ham, the present esteemed Professor of Music at Toronto University, assures me that this degree is not only valid under changed conditions, but is nothing to be ashamed of. I may perhaps be pardoned if I say that I am rather proud of being listed in the same University Calendar with Dr. Edward Banting, the discoverer of that world-renowned Insulin treatment which, five years ago, saved my life.

Much has happened since I signed the Knutsford letter and memorial in 1890. In the first place, Trinity University has no longer an independent existence, having long ago been absorbed by the older and larger University of Toronto, which last year celebrated with considerable éclat its first centenary festival. Its large, handsome buildings, together with its comprehensive curriculum, may compare favourably with those of our own modern universities. Moreover, the support afforded to the homeland by His Majesty's 'Dominions beyond the Seas' during the Great War, may be said to have widened our prejudiced, insular outlook, by making many of us take broader views of things in general than we did previous to the fateful year 1914.

In proof of this, I see on p. 9 of the current 'Roll' of the U.G.M. the following significant statement: 'In 1923, a proposal made at the Annual General Meeting that all Graduates in Music of all Universities throughout the British Empire should be made eligible for membership of the Union was under the consideration of the Council during the two years following. It was found to be inexpedient to make any immediate change in the constitution of the Union, as the conditions prevailing at the various universities of the Dominions Overseas are so widely different.'

In view of the wonderful progress in all branches of musical education, &c., now being made even in the most distant parts of the British Empire, it may confidently be hoped that this proposal made to the U.G.M. five years ago may be realised before long. And should my unauthorised 'recognition' of two old and valued friends in the organists' roll as brother graduates in one of the best-equipped universities in the British Empire overseas prove in the slightest degree helpful to such a desirable realisation, I shall feel that I have been neither too 'previous' nor inconsistent.—Yours, &c.,

C. W. Pearce.

'The Paddocks,'
Ferndown,
Wimborne, Dorset.

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## LONGEVITY OF ORGANISTS

Sir,—It is just possible that some of your readers may, like myself, be interested in that discredited science, astrology. It so happens that I have completed a detailed study of the birth-dates of two hundred organists, and find ample reason for the longevity of the tribe. One of the most important planets to organists is Saturn—old Father Time—who gives long life if well aspected—*i.e.*, in harmonious relation with other planets. I have the birth-dates of thirteen of your August list, and also of T. H. Collinson, who was nearly fifty years at Edinburgh Cathedral. Twelve out of the fourteen have one or more good aspects to Saturn, and T. H. Collinson (a really phenomenal horoscope) has Saturn in good aspect to seven out of the remaining eight planets.

Of course, this is not the only configuration which produces longevity, but it is one which is very common in organists.

Fourteen per cent. of organists are born while the sun is in Capricorn, the sign of Saturn (*i.e.*, between December 21 and January 21), whereas the theoretical proportion would be only 8.33 per cent. The total proportion of planets in this sign, which theoretically should be fifty-eight per cent. (per hundred horoscopes), is seventy-five per cent.

I do not wish to take any more of your valuable space, but if any of your readers are interested in the subject of music and the horoscope, I shall be glad to give them any further details and statistics in my power.

I have no use either for fortune-telling or pseudo-mysticism, and am interested in astrology purely as scientific fact.—Yours, &c.,

Beatrice Saxon Snell (Miss).

Green End,
3, Craven Road,
Reading.

---

## ORGANISTS' LONG-SERVICE ROLL OF HONOUR

Sir,—Amongst the names in the list of organists of Kendal Parish Church (one of the largest churches in the country) appear Wm. Burn, 1738-91, and Thos. Scarisbrick, 1822-69, *i.e.*, fifty-three years and forty-seven years respectively. Mark Burn, the father of William, held the post previous to 1738.

At St. Thomas Church, Kendal, the present organist, Mr. Smallwood Winder, was appointed in 1883, forty-five years ago. History does not record why Messrs. Burn and Scarisbrick lived so long, but I know Mr. Winder must ride thousands of miles per annum on his push-cycle—and that in the hilly Lake District. My admiration for Mr. Winder is equally divided between his musicianship and his capabilities as an athlete.—Yours, &c.,

Paul Rochard.

'Newlands,' Kendal.

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## 'CUTTING OUT THE MIDDLEMAN'

Sir,—Your correspondent S. Midgley, writing in the September number under the above heading, blames artists for booking through agents and for refusing to accept low fees. While not sufficiently conceited to class myself as a 'clever' artist, I can certainly claim to be 'short of work,' and my experience as a free-lance for ten years may be of interest.

Before the war I was beginning to 'feel my feet' as a vocalist, though brought up and trained to another profession. However, after four and a half years of military service it was imperative to have expert advice, so in 1919, as funds would not permit of more, I enrolled as an evening student in one of our great schools of music. Here I remained for over three years. (Incidentally, during that time I came into personal contact with the head of the school on one occasion only, and the school has never assisted me to a single engagement. We evening students, who paid the bulk of the fees of the establishment, were known to the lordly day students, who were awarded scholarships and so paid no fees, as 'in-and-outers'—'in at a quarter to, and out at a quarter past,' as one of these students put it.) My fees alone cost me nearly £100.

Before leaving I sat for and obtained the highest diploma awarded by the school, and also that of another great institution. These elaborate documents stated

*No.* 1436. THERE IS A GARDEN IN HER FACE.—H. A. Chambers. *Price* (4*d*.).

# NOVELLO'S PART-SONG BOOK.

## A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

For S.A.T.B. unless otherwise stated. Those marked thus * may be had in Tonic Sol-fa Notation.

| *No.* | | |
|---|---|---|
| 614 | Absence ... ... H. Goetz | 3d. |
| 217 | * Do. (A.T.T.B.) J. L. Hatton | 3d. |
| 181 | * Do. ... ... ,, | 2d. |
| 67 | Adieu love, adieu G. A. Macfarren | 4d. |
| 312 | Adieu, my native shore Pearsall | 3d. |
| 943 | Adieu, sweet Amaryllis J. W. G. Hathaway | 3d. |
| 1227 | Do. ... C. Macpherson | 4d. |
| 390 | Adieu to the woods Egerton | 4d. |
| 658 | Advice to lovers ... P. W. Pilcher | 3d. |
| 1398 | *After many a dusty mile E. Elgar | 4d. |
| 913 | After the battle arr. T. R. G. Jozé | 3d. |
| 674 | Ah, my dear Son (Carol, 3 V.) ... | 4d. |
| 1375 | Ah! what is love ...W. McNaught | 4d. |
| 515 | Ah! woe is me (6 V.) H. Lahee | 6d. |
| 648 | Airley Beacon C. V. Stanford | 3d. |
| 568 | Airs of Summer ... J. L. Roeckel | 3d. |
| 17 | All among the barley E. Stirling | 3d. |
| 971 | *All for my true love H. D. Wetton | 4d. |
| 81 | All is not gold that shineth bright in snow (5 V.) W. J. Westbrook | 4d. |
| 394 | *All is still ... G. A. Macfarren | 2d. |
| 802 | All Souls' Day J. Rheinberger | 4d. |
| 59 | All ye woods and trees and bow'rs J. L. Hatton | 2d. |
| 83 | * Do. (5 V.) H. Lahee | 2d. |
| 940 | Do. ... H. W. Wareing | 4d. |
| 1037 | *Allan Water arr. H. E. Button | 3d. |
| 478 | *Allen-a-Dale ... C. H. Lloyd | 6d. |
| 1020 | *. Do. ... ... J. B. McEwen | 4d. |
| 334 | Already snow has fallen R. Franz | 2d. |
| 113 | Alton Locke's Song G. A. Macfarren | 2d. |
| 1425 | A-maying, a-playing A. Rowley | 4d. |
| 1011 | *Amaryllis I did woo J. E. West | 3d. |
| 1322 | *American National Songs (Three) | 2d. |
| 972 | Amintor's well-a-day J. E. West | 4d. |
| 1364 | An address to the nightingale W. W. Pearson | 4d. |
| 175 | An Autumn song ... C. Pinsuti | 4d. |
| 20 | An emigrant's song W. Macfarren | 3d. |
| 1074 | *An Empire song A. C. Mackenzie | 4d. |
| 1053 | An end will I bring Schubert | 4d. |
| 1387 | *An old Song resung H. B. Gardiner | 6d. |
| 485 | And then no more ... R. Raff | 3d. |
| 1103 | *Angelic hunter, The arr. J. Brahms | 4d. |
| 1091 | Angel's call, The I. I. Viotta | 2d. |
| 960 | *Angel's greeting, The J. Brahms | 4d. |
| 1167 | *Angelus (Tuscany) E. Elgar | 6d. |
| 1340 | *Anglers, The W. W. Pearson | 3d. |
| 30 | Angler's Trysting-tree, The C. W. Corfe | 4d. |
| 1039 | *Annie Laurie arr. H. E. Button | 3d. |
| 108 | Annie Lee ... ... J. Barnby | 2d. |
| 182 | April showers ... J. L. Hatton | 2d. |
| 1218 | Do. (A.T.T.B.) ,, | 2d. |
| 1318 | *Arethusa, The ... W. Shield | 4d. |
| 137 | Arise, sweet love ... H. Leslie | 2d. |
| 97 | Arise, the sunbeams hail F. Berger | 4d. |
| 520 | Around the maypole tripping J. L. Hatton | 2d. |
| 859 | *Arranmore Boat Song arr. T. R. G. Jozé | 6d. |
| 457 | *Arrow and the song, The W. Hay | 4d. |
| 973 | As Amoret with Phillis sat John E. West | 3d. |
| 1054 | As dewdrops at morn Schubert | 4d. |
| 525 | As I saw fair Clora F. Corder | 4d. |
| 146 | As it fell upon a day ... S. Reay | 4d. |
| 619 | As the ripples flow E. A. Sydenham | 3d. |
| 1052 | As the watcher longs Schubert | 4d. |
| 900 | As through the land J. Pullein | 3d. |
| 796 | *As torrents in summer E. Elgar | 3d. |
| 1180 | As when the sun renews his strength (Madrigal) C. E. Miller | 4d. |
| 1257 | *Ash Grove, The arr. Dunhill | 4d. |
| 1105 | At Andernach in Rhineland Abt | 4d. |
| 393 | At first the mountain rill G. A. Macfarren | 2d. |
| 981 | At her fair hands ... J. Elliott | 3d. |
| 788 | Do. ... C. H. H. Parry | 4d. |
| 335 | At parting ... ... R. Franz | 2d. |
| 358 | *At the coming of the Spring J. L. Hatton | 4d. |
| 195 | Auburn ... ... ,, | 4d. |
| 582 | *Auld Lang Syne arr. E. Land | 2d. |
| 71 | Autolycus' Song C. A. Macirone | 2d. |
| 1006 | * Do. ... C. Lee Williams | 4d. |
| 158 | Autumn ... ... W. Macfarren | 4d. |
| 274 | Do. (T.T.B.B.) ,, | 4d. |
| 353 | Do. ... A. C. Mackenzie | 2d. |
| 1162 | Autumn fields, The N. W. Gade | 4d. |
| 464 | Autumn is come again (5 V.) F. Corder | 4d. |
| 403 | Autumn song ... S. Reay | 4d. |
| 683 | Do. ... ...J. Rheinberger | 3d. |
| 484 | Ave Maria ... ... ... J. Raff | 4d. |
| 241 | * Do. ... ... H. Smart | 2d. |
| 968 | *Awake, awake ... G. Bantock | 4d. |
| 76 | *Awake, awake, the flow'rs unfold H. Leslie | 2d. |
| 25 | Awake the starry midnight hour Mendelssohn | 3d. |
| 923 | *Away to the woodlands H. W. Warner | 4d. |
| 978 | *Baby's feet, like sea shells pink, A C. H. Lloyd | 4d. |
| 225 | Bacchanalian Song (A.T.T.B.) J. L. Hatton | 4d. |
| 193 | Bait, The (Come live with me) J. L. Hatton | 2d. |
| 996 | *Ballad, A (8 V.) ... T. Wendt | 4d. |
| 1016 | Ballade of Midsummer ,, | 4d. |
| 1017 | Ballade of Spring ,, | 6d. |
| 1044 | *Battle of the Baltic, The C. H. Lloyd | 6d. |
| 861 | *Battle song, A arr. T. R. G. Jozé | 4d. |
| 578 | Do. ... E. A. Sydenham | 4d. |
| 1334 | *Beacon, The ... A. Carse | 4d. |
| 689 | Beauty, arise ... K. J. Pye | 4d. |
| 841 | Before me careless lying (5 V.) C. H. Lloyd | 6d. |
| 1238 | *Beleaguered, The A. S. Sullivan | 3d. |
| 56 | *Belfry Tower, The J. L. Hatton | 2d. |
| 1311 | *Belgian National song F. Campenhout | 2d. |
| 572 | Bells across the snow Ch. Gounod | 4d. |
| 432 | *Bells of St. Michael's Tower, The W. Knyvett (5 V.), arr. R. P. Stewart | 6d. |
| 1271 | *Ben Bowlegs (humorous) W. W. Pearson | 4d. |
| 984 | Bendemeer's Stream J. Pointer | 4d. |
| 1216 | Beside the river ... A. Jensen | 3d. |
| 793 | *Better music ne'er was known C. H. H. Parry | 4d. |
| 184 | *Beware ... ... J. L. Hatton | 2d. |
| 220 | Do. (A.T.T.B.) ,, | 2d. |
| 111 | *Bird of the Wilderness J. Barnby | 4d. |
| 196 | Do. ... ... J. L. Hatton | 4d. |
| 1157 | Birds are singing, The Hans Sitt | 3d. |
| 798 | Birthday serenade, A G. J. Elvey | 4d. |
| 1308 | Birthright, The ... ...E. Elgar | 4d. |
| 300 | *Bishop of Mentz, The Pearsall | 2d. |
| 1107 | *Black Monk, The (Welsh folk-song) arr. R. Boughton | 4d. |
| 55 | *Blow, blow thou winter wind G. A. Macfarren | 2d. |
| 1254 | Blow, breeze, from the North G. Elvey | 4d. |
| 1369 | Blow, western wind Pearson | 4d. |
| 661 | *Blue-bottle's fate, The (humorous) A. H. Ashworth | 4d. |
| 544 | Blue-eyed lassie, The F. Brandeis | 3d. |
| 933 | *Blwyddyn Bywyd D. Protheroe | 4d. |
| 187 | Blythe is the Bird J. L. Hatton | 3d. |
| 399 | *Boat Song ... H. Leslie | 2d. |
| 357 | * Do. ... ... E. Prout | 6d. |
| 1088 | Do. ... ... F. Schubert | 3d. |
| 385 | Boat, The ... ... R. Schumann | 4d. |
| 3 | Boating Song ... E. G. Monk | 3d. |
| 521 | *Boatman's Good-night, The F. Schira | 2d. |
| 545 | *Bonnie Bell A. C. Mackenzie | 3d. |
| 1310 | *Boy, The (humorous) Brewer | 4d. |
| 63 | *Break, break on thy cold grey stones, O sea G. A. Macfarren | 2d. |
| 99 | Breathe soft, ye winds J. B. Calkin | 2d. |
| 1307 | * Do. ... ... W. Paxton | 2d. |
| 878 | Bridal Song ... H. Leslie | 6d. |
| 639 | Bright be thy dreams Oliver King | 3d. |
| 402 | *Bright-hair'd morn, The S. Reay | 4d. |
| 584 | Bright Moon ... John E. West | 3d. |
| 1222 | *Bring me a golden pen F. H. Cowen | 4d. |
| 601 | Broken Flower, The Oliver King | 3d. |
| 447 | Brook, The C. G. Reissiger | 4d. |
| 1015 | *Brownies, The Moellendorff | 4d. |
| 1416 | Bushes and Briars ... (arr.) | 3d. |
| 223 | Busy, curious, thirsty fly (A.T.T.B.) J. L. Hatton | 3d. |
| 743 | *Butterfly, The J. Blumenthal | 6d. |
| 1095 | *By a gentle river laid John E. West | 4d. |
| 1430 | By Marykirk a sweet bird sang W. Jackson | 3d. |
| 1002 | *By the waters of Babylon P. Cornelius | 3d. |
| 1141 | By woodland and wayside E. Franz | 3d. |
| 1272 | Call John (humorous) arr. W. W. Pearson | 4d. |
| 1122 | Calm is the lake ... ... F. Abt | 4d. |
| 359 | Calm night ... ... J. I. Hatton | 4d |
| 380 | Calm of the sea, The ... H. Hiles | 6d. |
| 1432 | *Camel's Hump, The E. German | 4d. |
| 911 | *Capture of Cremona, The arr. T. R. G. Jozé | 4d. |
| 314 | Caput apri defero... ...Pearsall | 4d. |
| 178 | *Caravan, The ... C. Pinsuti | 2d. |
| 1251 | *Cargoes ... H. B. Gardiner | 4d. |
| 1273 | Carrion Crow, The (humorous) W. W. Pearson | 4d. |
| 607 | Cavalier, The ... C. Goodall | 4d. |
| 529 | Cavalry song C. A. Macirone | 4d. |
| 635 | Cephalus and Procris A. W. Batson | 4d. |
| 482 | Chafer's Wedding, A (humorous) Lewandowski | 8d. |
| 1087 | Chapel, The ... C. Kreutzer | 4d. |
| 427 | *Charge of the Light Brigade, The E. Hecht | 6d. |
| 85 | *Charm me asleep (6 V.) H. Leslie | 4d. |
| 906 | Do. ... J. B. McEwen | 4d. |
| 1429 | Charming Chloe ... ... E. Boyce | 4d. |
| 847 | *Chase, The ... E. German | 4d. |
| 757 | Cherry ripe ... A. H. Brewer | 3d. |
| 583 | Do. ... ... arr. E. Land | 2d. |
| 1255 | * Do. ... ... W. G. Ross | 3d. |
| 731 | Do. (6 V.) S. P. Waddington | 4d. |
| 1212 | Cheshire cheese, The arr. J. C. Bridge | 4d. |
| 734 | Chi la Gagliarda ... B. Donato | 4d. |
| 375 | Chieftain to the Highland bound, A Pearsall | 3d. |
| 466 | * Do. ... ... O. Prescott | 6d. |
| 94 | Childhood's melody F. Berger | 2d. |
| 101 | Chivalry of Labour, The (5 V.) J. B. Calkin | 6d. |
| 1145 | Chloe, that dear bewitching prude H. Willan | 3d. |
| 1147 | *Chorus of Empire C. A. E. Harriss | 4d. |
| 66 | *Christmas... G. A. Macfarren | 3d. |
| 1109 | *Christmas greeting, A E. Elgar | 8d. |
| 314 | Christmas song, A ... Pearsall | 4d. |
| 967 | Do. ... ... M. Prætorius | 3d. |
| 845 | *Close to my heart ... W. Davies | 4d. |
| 677 | *Clouds, The J. Rheinberger | 4d. |
| 823 | *Come again, sweet days J. Dowland | 3d. |
| 726 | *Come away ... E. German | 4d. |
| 873 | * Do. ... ... H. Parker | 6d. |
| 1169 | Come away, come away, death arr. Arne | 3d. |
| 36 | Do. (5 V.) G. A. Macfarren | 4d. |
| 51 | * Do. (5 V.) ,, | 4d. |
| 58 | Come celebrate the May ... Hatton | 2d. |
| 668 | Come, fairies, trip it ... F. Iliffe | 4d. |
| 102 | Come fill, my boys (A.T.T.B.) J. B. Calkin | 2d. |
| 118 | *Come follow me A. Zimmermann | 2d. |
| 1143 | Come forth, the summer's murmur hear ... E. Franz | 3d |
| 14 | Come, heavy sleep J. Dowland | 3d. |
| 745 | Come if you dare... ... Purcell | 6d. |
| 1210 | Come, lasses and lads arr. J. C. Bridge | 4d. |
| 899 | Come let me take thee J. Pullein | 3d. |
| 317 | Come let us be merry Pearsall | 3d. |
| 507 | *Come live with me W. S. Bennett | 2d. |
| 360 | Do. ... J. L. Hatton | 4d. |
| 193 | Do. (The Bait) ... ,, | 2d. |
| 497 | Come, May, with all thy flowers J. L. Gregory | 3d. |
| 1052 | Come, O come, dearest, come Schubert | 4d. |
| 671 | Come o'er the burn, Bessie (3 V.) | 3d. |
| 1214 | Come out across the heather A. Jensen | 4d. |
| 791 | *Come, pretty wag, and sing C. H. H. Parry | 3d. |
| 38 | Come sleep... ... J. Benedict | 4d. |
| 1060 | Do. ... J. W. G. Hathaway | 3d. |
| 1110 | * Do. ... R. H. Walthew | 2d. |
| 945 | Do. ... A. G. Wathall | 4d. |
| 1007 | *Come to me, gentle sleep Cowen | 4d. |
| 701 | Do. ... H. W. Schartau | 4d. |
| 713 | Come, tuneful friends (humorous) C. H. Lloyd | 4d. |
| 1032 | Come with me, fairest J. Brahms | 4d. |
| 615 | Comfort ... ... H. Goetz | 3d. |
| 999 | *Comfort in tears... P. Cornelius | 6d. |
| 1422 | *Coming through the Craigs o' Kyle A. Rowley | 4d. |
| 1182 | *Comrades' song of hope, The A. Adam | 3d. |
| 383 | Confidence (8 V.) ... R. Schumann | 4d. |

# THERE IS A GARDEN IN HER FACE

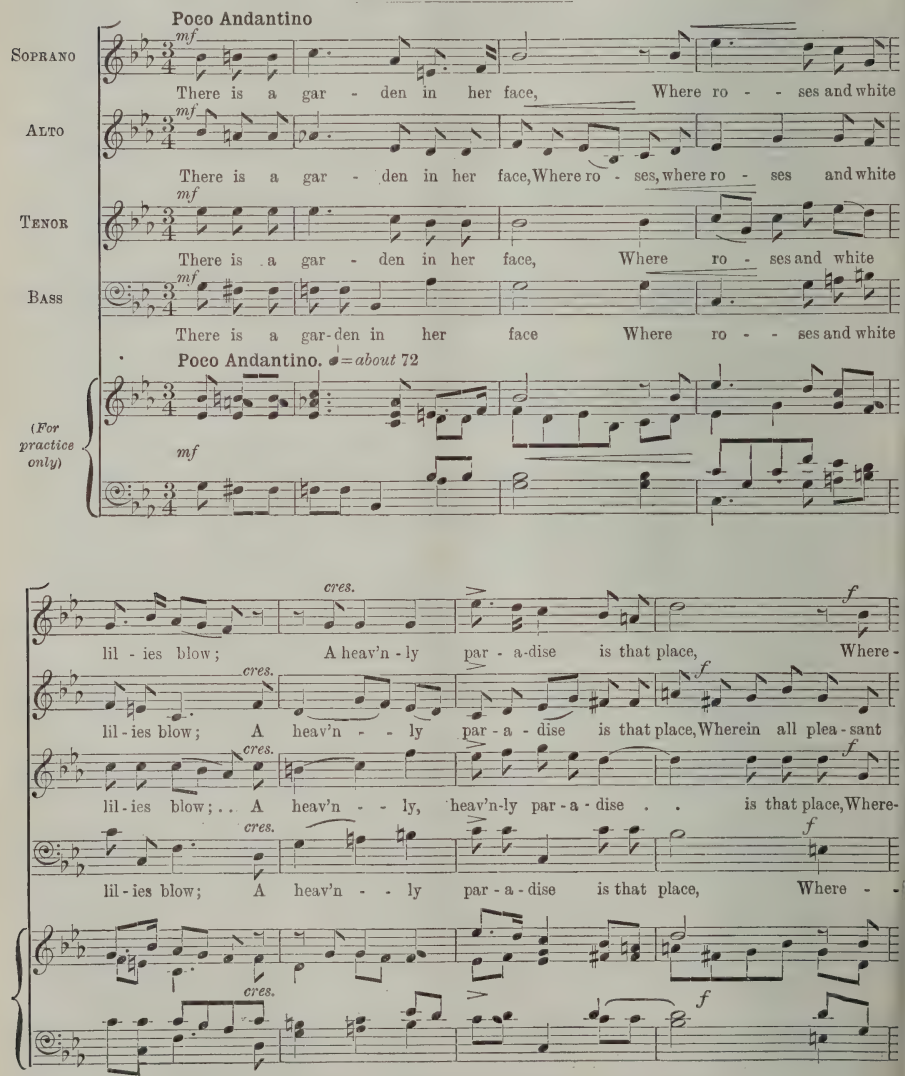
FOUR-PART SONG

WORDS BY RICHARD ALISON (1606)

MUSIC BY

## H. A. CHAMBERS

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Poco Andantino
mf
Soprano
There is a gar - den in her face, Where ro - - ses and white
Alto
There is a gar - den in her face, Where ro - ses, where ro - ses and white
Tenor
There is a gar - den in her face, Where ro - ses and white
Bass
There is a gar-den in her face Where ro - - ses and white
Poco Andantino. ♩= about 72
(For practice only)
cres.
f
lil - ies blow; A heav'n - ly par - a-dise is that place, Where -
lil - ies blow; A heav'n - - ly par - a - dise is that place, Wherein all plea - sant
lil - ies blow; . . A heav'n - - ly, heav'n-ly par - a - dise . . is that place, Where-
lil - ies blow; A heav'n - - ly par - a - dise is that place, Where - -



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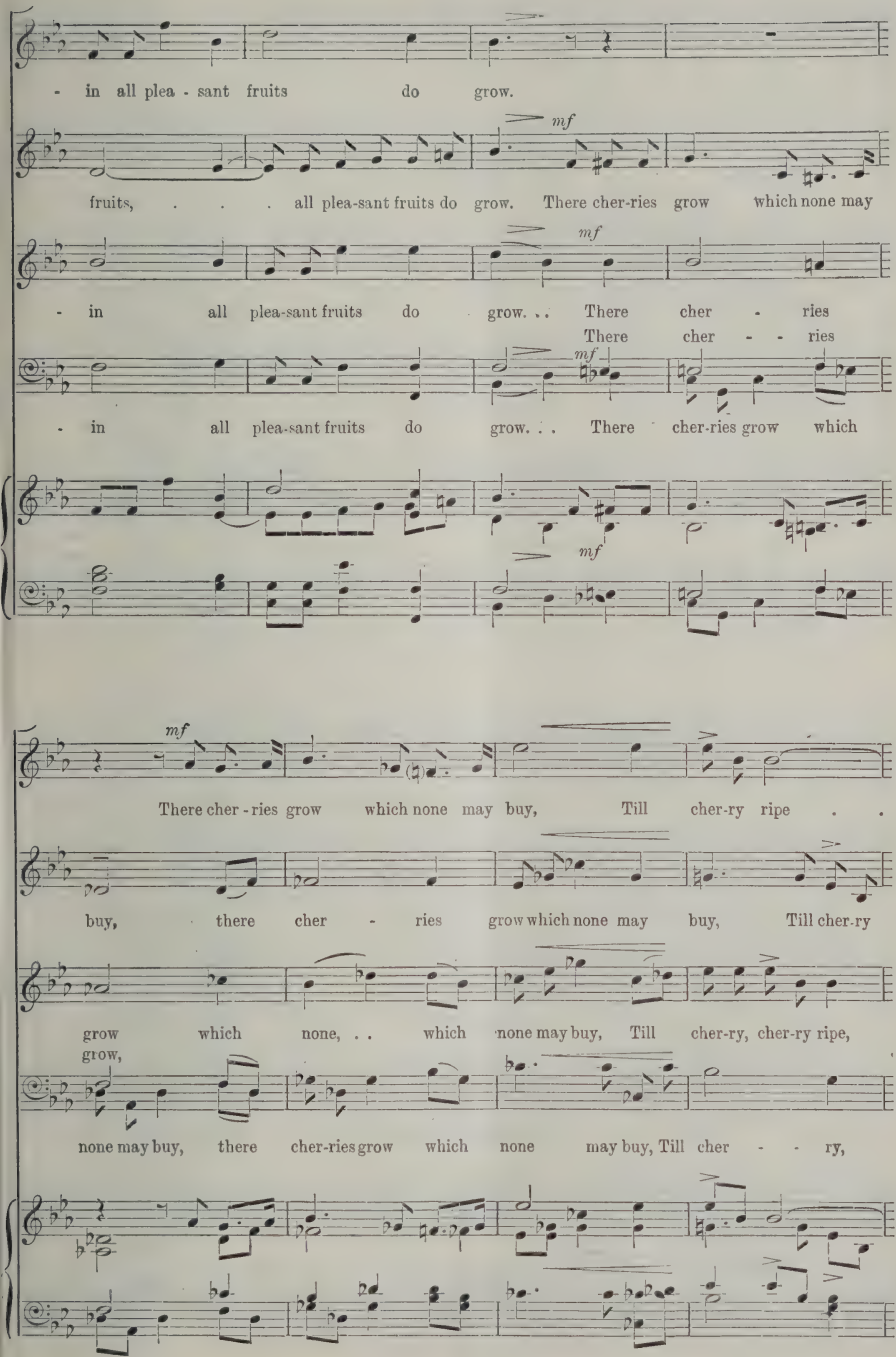
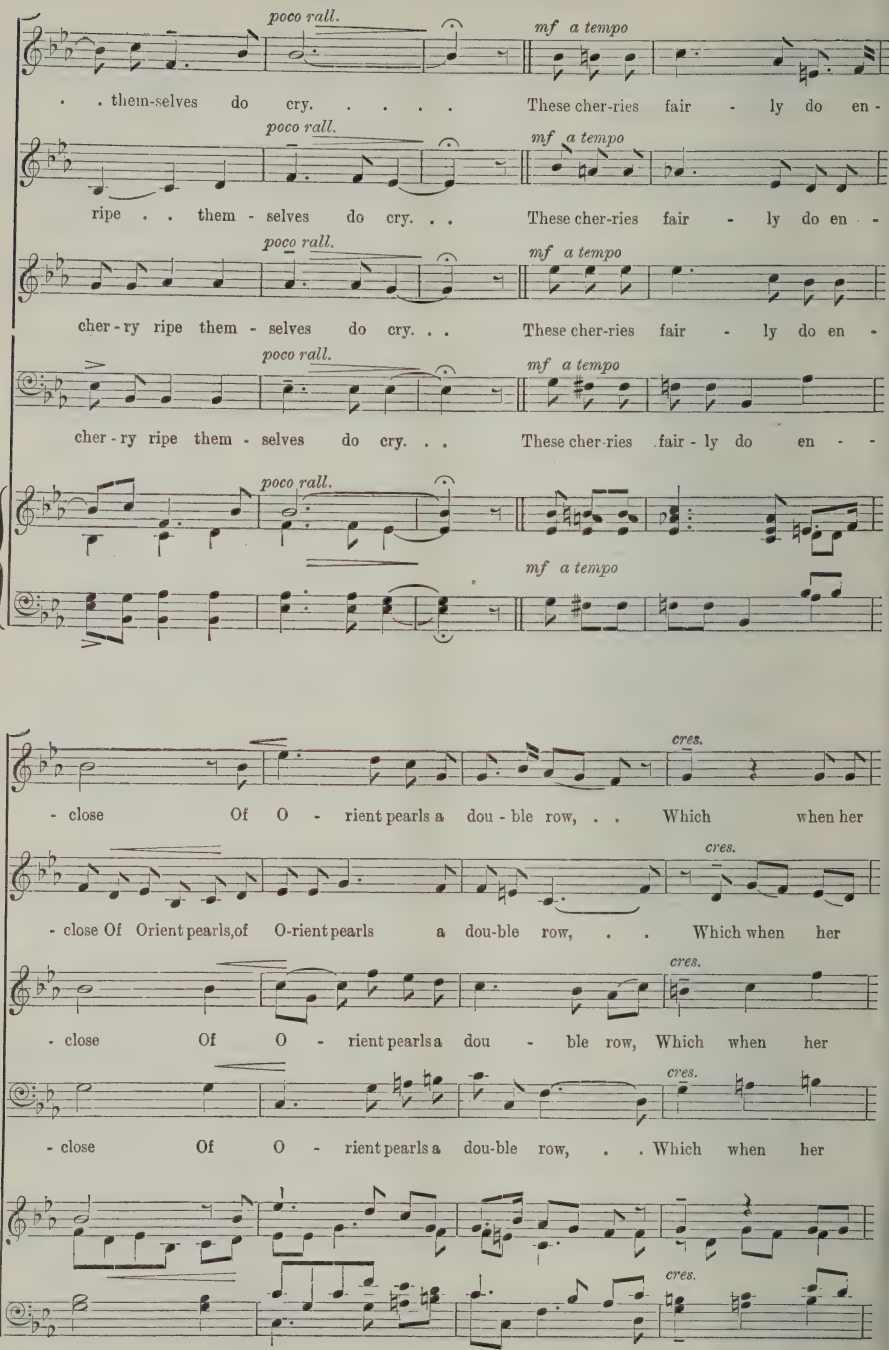
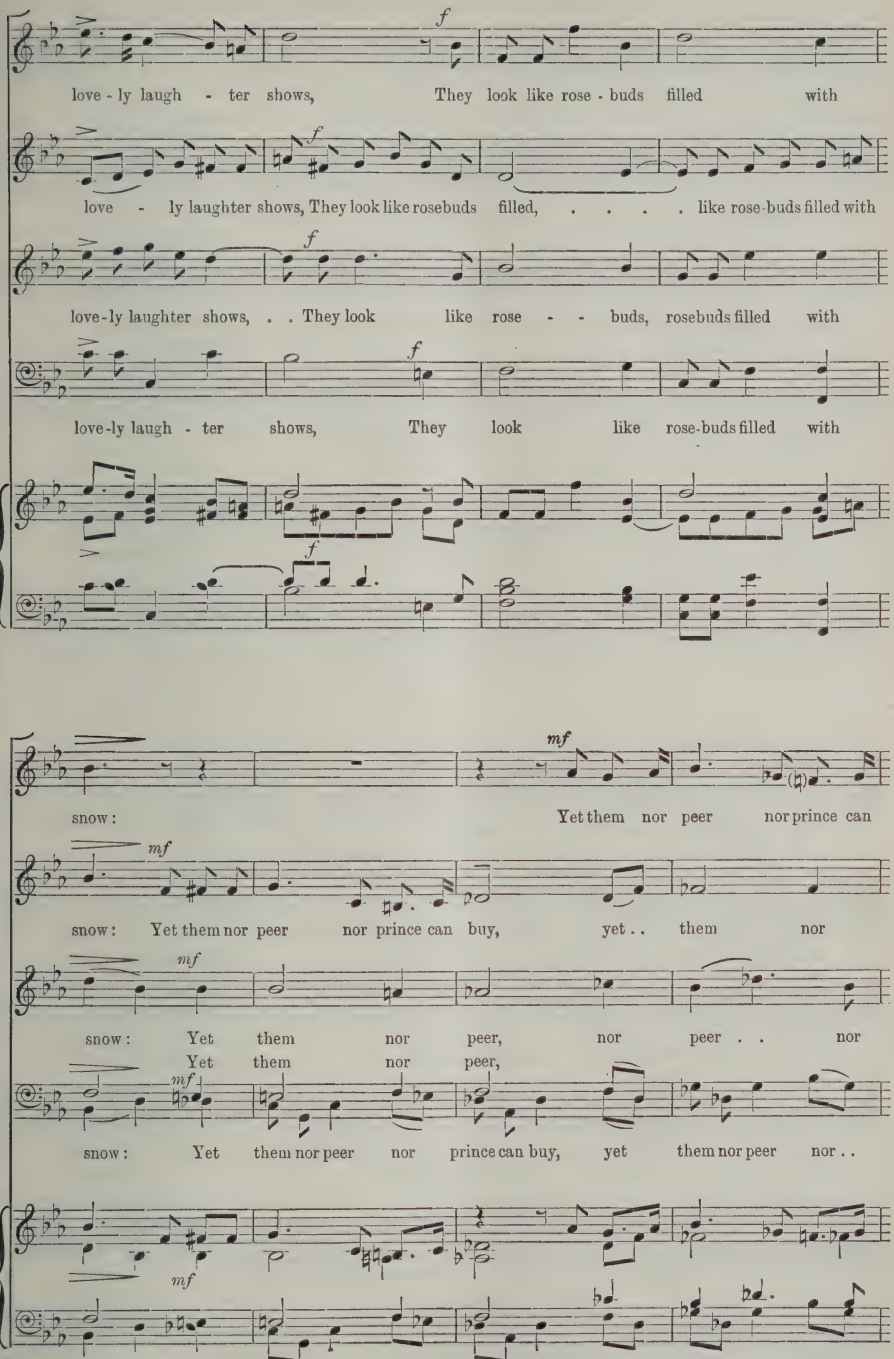
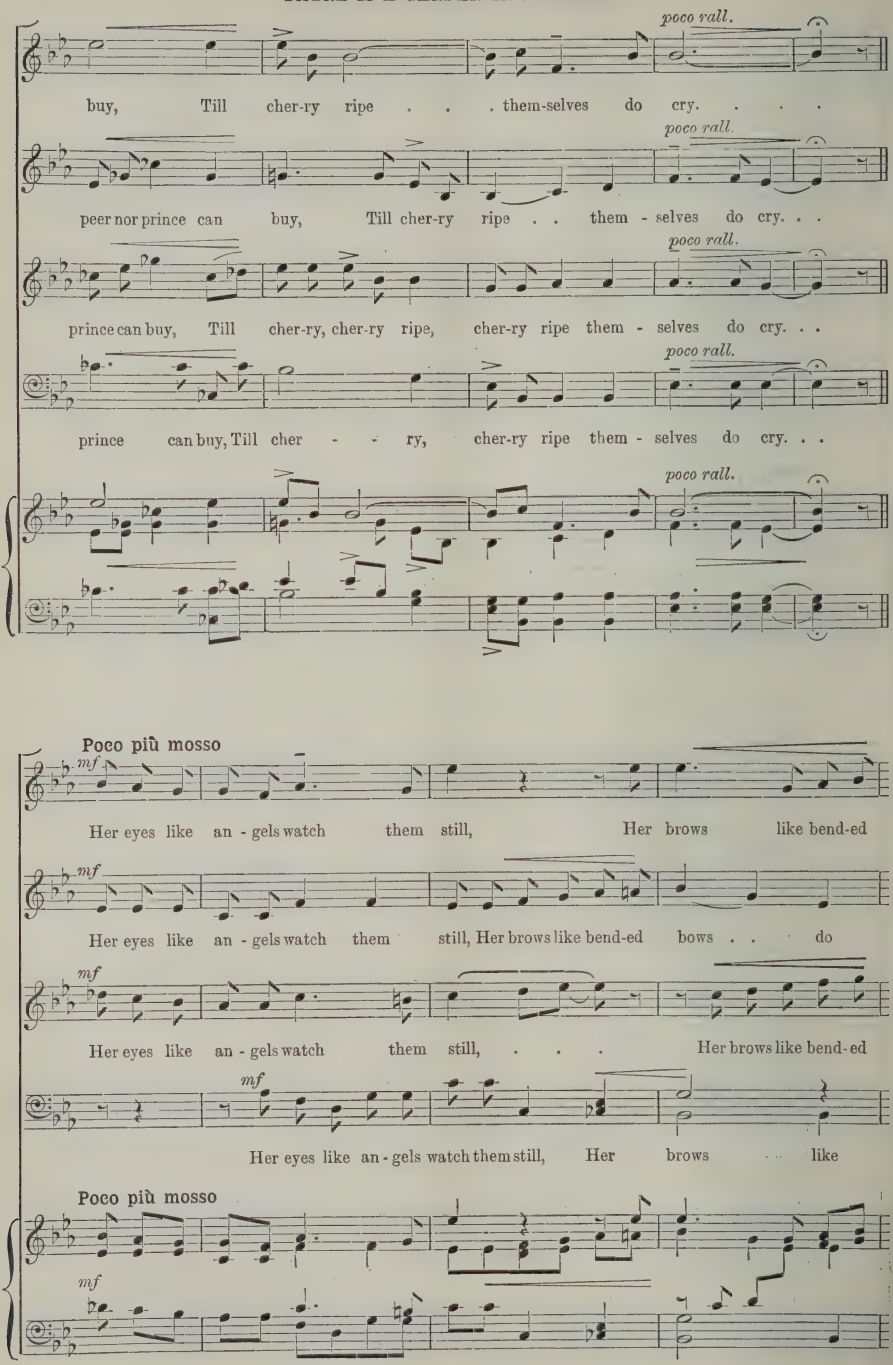
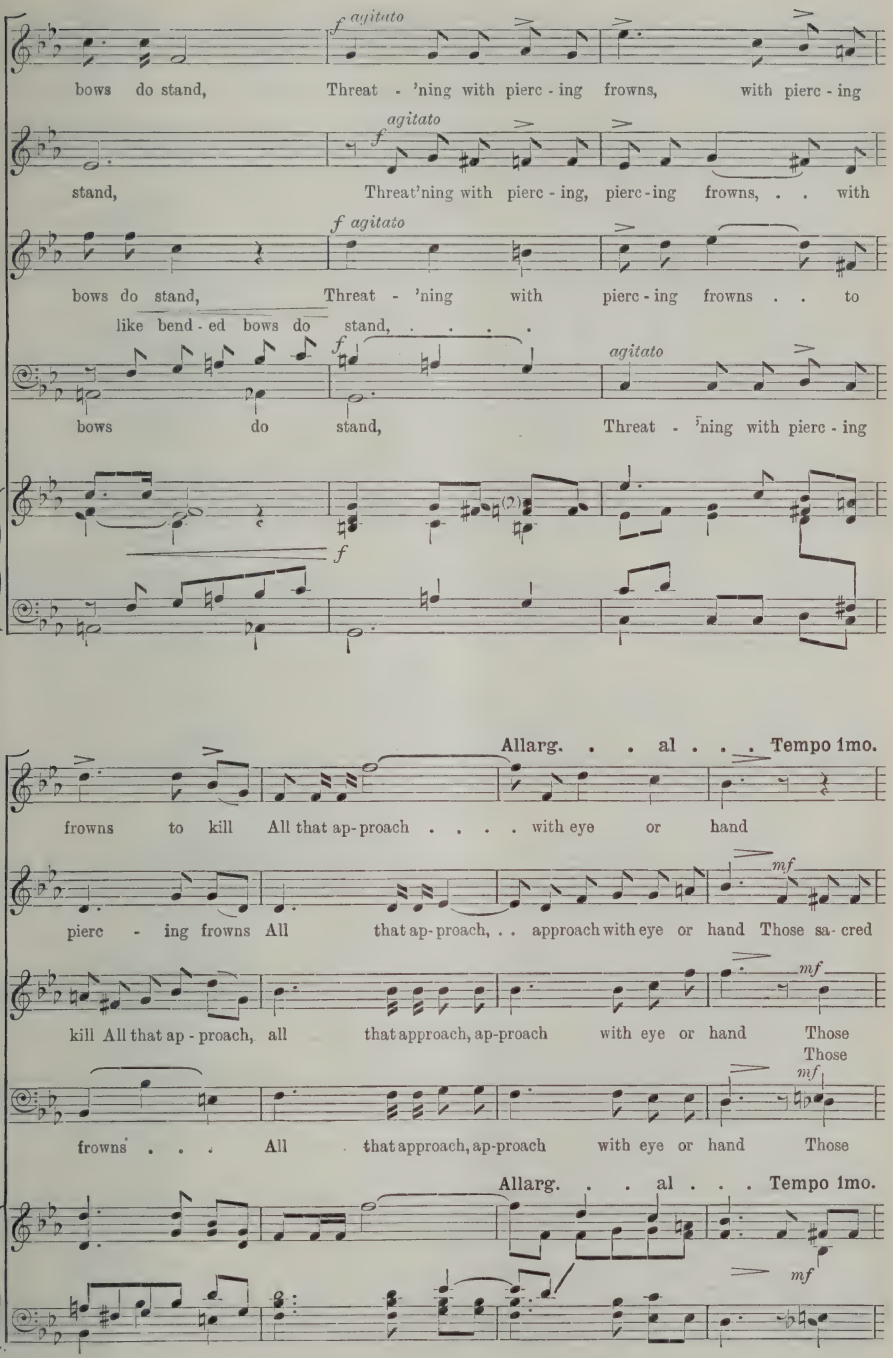
# THERE IS A GARDEN IN HER FACE

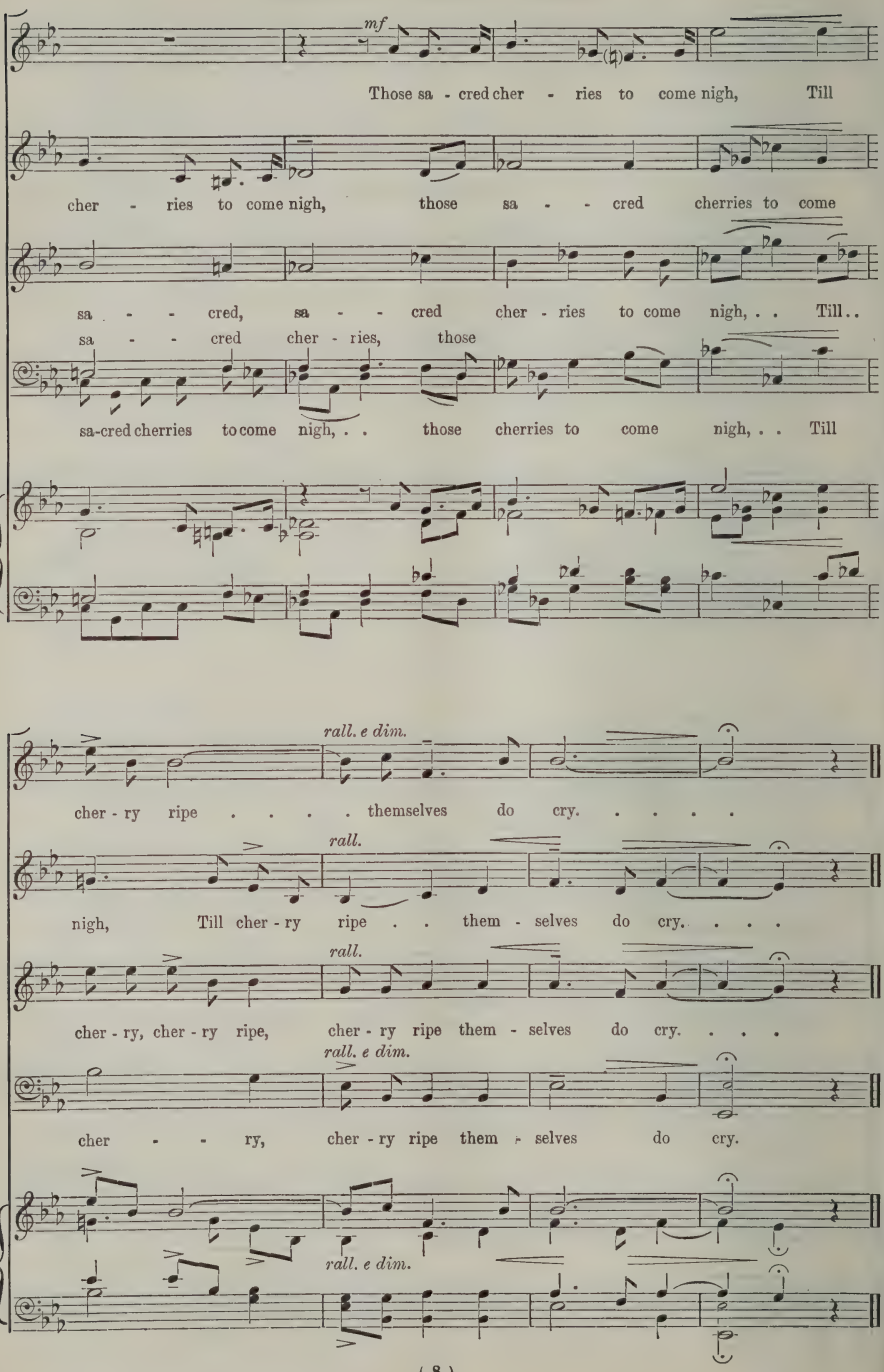

- in all plea - sant fruits do grow.
mf
fruits, . . . all plea-sant fruits do grow. There cher-ries grow which none may
mf
- in all plea-sant fruits do grow. . . There cher - ries
There cher - - ries
mf
- in all plea-sant fruits do grow. . . There cher-ries grow which
mf
mf
There cher - ries grow which none may buy, Till cher-ry ripe . .
buy, there cher - ries grow which none may buy, Till cher-ry
grow which none, . . which none may buy, Till cher-ry, cher-ry ripe,
grow,
none may buy, there cher-ries grow which none may buy, Till cher - - ry,


poco rall.
mf a tempo
. . them-selves do cry. . . . . These cher-ries fair - ly do en -
poco rall.
mf a tempo
ripe . . them - selves do cry. . . These cher-ries fair - ly do en -
poco rall.
mf a tempo
cher - ry ripe them - selves do cry. . . These cher-ries fair - ly do en -
poco rall.
mf a tempo
cher - ry ripe them - selves do cry. . . These cher-ries fair - ly do en -
poco rall.
mf a tempo
cres.
- close Of O - rient pearls a dou - ble row, . . Which when her
cres.
- close Of Orient pearls, of O-rient pearls a dou-ble row, . . Which when her
cres.
- close Of O - rient pearls a dou - ble row, Which when her
cres.
- close Of O - rient pearls a dou-ble row, . . Which when her
cres.


f
love - ly laugh - ter shows, They look like rose - buds filled with
love - ly laughter shows, They look like rosebuds filled, . . . . like rose-buds filled with
love-ly laughter shows, . . They look like rose - - buds, rosebuds filled with
love-ly laugh - ter shows, They look like rose-buds filled with
mf
snow: Yet them nor peer nor prince can
snow: Yet them nor peer nor prince can buy, yet . . them nor
snow: Yet them nor peer, nor peer . . nor
Yet them nor peer,
snow: Yet them nor peer nor prince can buy, yet them nor peer nor . .


poco rall.
buy, Till cher-ry ripe . . . them-selves do cry. . . .
poco rall.
peer nor prince can buy, Till cher-ry ripe . . them - selves do cry. . .
poco rall.
prince can buy, Till cher-ry, cher-ry ripe, cher-ry ripe them - selves do cry. . .
poco rall.
prince can buy, Till cher - - ry, cher-ry ripe them - selves do cry. . .
poco rall.
Poco più mosso
mf
Her eyes like an - gels watch them still, Her brows like bend-ed
mf
Her eyes like an - gels watch them still, Her brows like bend-ed bows . . do
mf
Her eyes like an - gels watch them still, . . . Her brows like bend-ed
mf
Her eyes like an - gels watch them still, Her brows like
Poco più mosso
mf


f agitato
bows do stand, Threat - 'ning with pierc - ing frowns, with pierc - ing
agitato
f
stand, Threat'ning with pierc - ing, pierc - ing frowns, . . with
f agitato
bows do stand, Threat - 'ning with pierc - ing frowns . . to
like bend - ed bows do stand, . . . .
f
agitato
bows do stand, Threat - 'ning with pierc - ing
f
Allarg. . . al . . . Tempo 1mo.
frowns to kill All that ap - proach . . . . with eye or hand
mf
pierc - ing frowns All that ap - proach, . . approach with eye or hand Those sa - cred
mf
kill All that ap - proach, all that approach, ap - proach with eye or hand Those
Those
mf
frowns . . . All that approach, ap - proach with eye or hand Those
Allarg. . . al . . . Tempo 1mo.
mf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that I was qualified as a concert artist in singing, but when I came to mention the fact to those who engaged artists, alas! they would not even look at them, and even suggested they were a drawback. However, I decided to 'peg away,' and advertised as far as funds would permit.

I have never refused an engagement because of the lowness of the fee. My lowest fee in recent years was 7*s.* 6*d.* for a hotel 'engagement' spread over a period of three hours, and so far my highest fee has been four guineas for an engagement at Queen's Hall, London.

Despite the fact that press reports have been excellent and that I have kept my name as far as possible before the public, my actual yearly receipts from engagements since 1920 have been £10, £22, £23, £20, £27, £29, £19, £10, £25 (this year to date).

I have a répertoire of a large number of works which I have memorised, and hundreds of classical and popular songs. No wonder then that, as a married man, I dare not throw over a certain means of livelihood for the purely executive side of music which I love so much more, and for which I honestly feel I am fitted.

Could I have done worse had I booked through agents or taken lower fees?

For obvious reasons, as I still look for a successful career as a vocalist, I cannot ask you to publish my name, but merely sign myself,—Yours, &c.,

'Nil Desperandum.'

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Sir,—I would direct Mr. Midgley's attention to your advertisement columns in the September issue of the *Musical Times*. He will find the announcement of the London Oratorio and Concert Association, which was founded in 1912 by myself and a few colleagues, to supply the want about which he complains. Any conductor or concert manager who is interested in securing the services of capable and reliable artists (not always the same thing!) may do so by writing to the secretary, who will send the names and addresses.—Yours, &c.,

Clifton Cooke.

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## WESTMINSTER SINGERS

Sir,—I crave the courtesy of your space to reply to a letter from Mr. W. H. Brereton in your July issue wherein he claims for the Westminster Singers a proprietary right in the word 'Westminster,' on the grounds that his quartet had registered this title, one which he says was adopted because the original members were Abbey men. Mr. Brereton apparently does not know that the Stationers' Hall registration conveys no legal rights whatever, and if he thinks it possible to monopolise the word 'Westminster' (as applied to vocal organizations) for all time and for the entire world, he is possessed of an ultra-sanguine disposition. I seem to remember a Westminster Choral Society, and it is quite open to anybody to institute a body of Westminster Madrigal or Folk-Song Singers without infringement of any sort.

The burden of his grievance is that my organization, the Westminster Glee Singers—which he terms a 'recently formed group'—has violated these so-called rights, not being 'blind to the advantages to be derived from the word "Westminster."'

The facts of the matter scarcely bear out this unpleasant innuendo, for my organization is a mixed-voice body of from twelve to twenty members, formed twenty-seven years ago, the adult singers originally being all Abbey men, which I believe was not the case with the Quartet in question. Our first tour, in Canada, was undertaken in 1901, and since that time the whole of the British Dominions overseas have been visited at varying intervals, no fewer than sixteen members of the Abbey choir having been included in our personnel.

Here is the record: Australia and New Zealand, three times; Canada, four times; India, Burmah, Ceylon, and Newfoundland, twice each; with single visits to South Africa, the West Indies, Fiji, the Bahama Islands, British East Africa, the Straits Settlements, the Malay States, and British Guiana. If foreign countries be also included the list would embrace the United States, Cuba, the Philippine Islands, Java, China, Japan, Portuguese East Africa, and the Hawaiian Islands.

All these many years it has been open to the Westminster Singers to visit the outlying portions of the Empire, and, in their restricted musical area, do what I have done in that wider field of unaccompanied part-singing which includes anthems, choral services, and compositions up to eight parts. But with the exception of a war-time visit to Scandinavia they have elected to confine their attentions to the British Islands, and they must not now complain if someone with more initiative and a wider vision realises the claims of our kinsmen overseas, and carries to them the musical message of our national British minstrelsy.

As a past lay-vicar of Westminster Abbey, controlling an organization which was primarily formed by Abbey men, my position would appear to be unassailable, and if confusion arises as to the two bodies, this can only germinate in the minds of the musically uninformed and unthinking.

It is regrettable to learn that any impression exists that Mr. Brereton and his excellent singers should not be available for engagements, and I can only hope that his quite legitimate complaint is not one of serious magnitude. Hitherto the English press has not favoured my work with much attention, and so this difficulty has not arisen. Possibly the publicity which this correspondence may give will be of some value in drawing attention to the fact that the Westminster Singers are still on their native heath, and available to carry on the useful work in which they have been so singularly successful for many years.—Yours, &c.,

Toronto, *July* 28, 1928. Edward Branscombe (*Westminster Glee Singers*).

[Having re-opened this matter in order to allow Mr. Branscombe to state the case for the Westminster Glee Singers, we close it again. Although the correspondence inevitably leaves things as they were, it has been useful, we think, in clearing up some confusion concerning the two parties.—Editor.]

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## HOLLINS AND HIS ORGAN

Sir,—I read with great interest your article on Dr. Hollins. If I may offer one or two comments, I should like in the first place to endorse your remarks about the wonderful effectiveness of the organ at 'Free St. George's,' and to commend a careful study of its specification to those who, in these days of high prices, are seeking for ideas. Having often had the pleasure of playing on it, and spending many delightful hours in the church with Dr. Hollins, I am sure that there is not an organ of that size which is capable of more variety.

Next I would refer to the remarks about the rendering of items for organ and pianoforte. I have had the privilege of joining with the Doctor in nearly all the works mentioned, and, apart from the stimulating and inspiring effect of such an association for an ordinary musician like myself, I am convinced that such performances have a great interest for the public, and I wish that many more recitalists could put such programmes forward.

It is a great regret to me that Dr. Hollins's brilliant 'Polonaise' for organ and pianoforte remains in MS., as it contains some of his most attractive writing, is immensely popular with all audiences, and gives ample scope for both performers.

It would savour of impertinence to say more about the personal aspect of your subject; Dr. Hollins's charm and affability are well known. How unassumingly and how unfailingly he 'delivers the goods'! In spite of his world-wide reputation, it can never be

said of him, as I have heard it said of players of far smaller deserts, '—— charges you so much for speaking to him!'—Yours, &c.,

F. Heddon Bond.

Wellingborough.

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## THE ANÆMIC CHOIR ORGAN, Etc.

Sir,—In the course of reviewing Karg-Elert's new Suite for organ you make several very apposite observations on registration, which all progressive organ builders ought certainly to take to heart! To our way of thinking a closer co-operation between player and builder has long been overdue, since it is only when one party becomes articulate and expresses itself decisively that the trail to greater perfection is blazed. Now, first, you pointedly remark that 'Our anæmic Choirs [*i.e.*, Choir organs] not only make it impossible for us to realise some of Bach's intentions; more and more they hamper us in dealing with modern music.' Only too true, ten years ago; but things are improving. For example, in the new organ for Glasgow University there is to be an eleven-stop Choir as against a twelve-stop Swell and an eleven-stop Great. The Choir organ for St. Thomas's R.C. Church, Wandsworth, will actually be larger by one stop than the Great! Moreover, the latest tendency in the design of the Choir organ is to incorporate some of the delightful independent Mutation ranks, of which Titelouze, Clérambault, Couperin, Bach, &c., made such free use, which have long been known both to Continental builders and players, but which, as usual, have scarcely been heard of by English builders or players until lately. British music, however, like British art, science, and philosophy, is gradually being deprovincialised; and one can only hope that even British organ-building will lift itself out of the groove in which it has always been, as far as tonal matters go. These Mutations, *i.e.*, Nazard 1⅓, Tierce 1⅗, Larigot 1⅓, Septieme 1⅐, &c., have great colouristic possibilities, and by means of various syntheses they may be made to yield many new and unfamiliar compound tones. To the full Choir organ, at any rate, they lend a really piquant brilliance which surely does away with the reproach of anæmia or lack of vitality!

Again, you remark: 'The pedal indication, Fagotto 16-ft. (or Bombarde) and 4-ft. or 2-ft., is hardly likely to be satisfied.' Again, only too true—but not in the best modern British work. At St. Thomas's, Wandsworth, above noted, the Pedal organ will contain a 4-ft. pedal stop, as well as a choir *octave* to Pedal, and *Swell* octave to Pedal for emergency! The Swell 16-ft. reed (Waldhorn) will be derived electrically from the Pedal as a *mf* 16-ft. reed (an 'expressive' one, too)—so here at least there will not be the slightest difficulty in carrying out Karg-Elert's directions. Hence perhaps we may ask, not without a certain feeling of satisfaction, '*Anything else?*'—Yours, &c.,

Henry Willis & Sons, Ltd.

234, Ferndale Road,
Brixton, S.W.9.

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## ISOLATED NEAR NEWBURY

Sir,—I wonder if any of your readers are in a position like mine. I have lived near London until March of this year, and for three years have been studying the violin, playing for two seasons as second violin in an amateur orchestra. Now, owing to the removal of my family, I am right in the country, six miles from Newbury. They have a good orchestra there, but I am unlikely to be able to join as I can find no means whatever of getting home at night—I cannot walk six miles at night, as I am not over-strong. So far I have been unable to find anyone in the surrounding district with any interest in real music. Is there, I wonder, among your readers anyone in the Woodhay district of Newbury (preferably pianist or violinist), who, like myself, would join forces for practice and mutual help and encouragement in this difficult business? I cannot afford anything expensive. I am not very advanced, but I am really keen, and would be grateful if you would publish this letter, in the hope that it may discover another traveller along the same road.—Yours, &c.,

Stargroves Gardens,
Newbury, Berks.

Margaret A. Moyes.

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## WILLIAM COBBETT AND THE GLOUCESTER FESTIVAL

Sir,—In the article on 'The Music Meeting,' in the August issue, mention is made of the carrying on of the meetings through world-shaking events. But here is a nasty knock from William Cobbett's 'Rural Rides':

> 'I intended to sleep at Gloucester, but found I should run a risk of having no bed if I did not bow very low and pay very high; for what should there be here but one of those scandalous and beastly fruits of the system called a 'music-meeting"! Those who founded the cathedrals never dreamed, I dare say, that they would have been put to such uses as this! They are, upon these occasions, made use of as *Opera-Houses;* and I am told that the money which is collected goes, in some shape or another, to the clergy of the church, or their widows, or children, or something. These assemblages of player-folks, half rogues and half fools, began with the small paper-money, and with it they will go. They are amongst the profligate pranks which idleness plays when fed by the sweat of a starving people.'

Well, well! It is to be hoped that Father William felt better when he had got this bit of uncommonly hot stuff off his manly chest. Anyhow, he is as dead (or nearly so) as the bountiful Queen Anne, and we are still going strong.—Yours, &c.,

R. H. Whall.

Stroud, Glos.

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## SOMETHING LIKE AN ENTHUSIAST

Sir,—I think possibly the following may be of sufficient interest to find a place in the *Musical Times*. It is from the diary of Col. Peter Hawker, born 1786; a great sportsman, but also a keen musician, as the extracts will show:

> '[Manchester.] I went on a musical excursion which except a wild fowl expedition is the only event which would have brought me here. [I follow his punctuation—such as it is!—R. H. W.]
>
> 'I went in the evening to Covent Garden Theatre in order to hear my favourite overture of "Der Freischütz" conducted by the immortal composer himself, Carl Maria von Weber.
>
> '. . . to the last most glorious Philharmonic where Thalberg drove me crazy with delight.
>
> '. . . toddled into Lymington (in a lobster cart) to the high diversion of ourselves and petrifaction of all the staring dandies and repaired to old Klitz, the Clementi of the place. There Langstaff joined in a trio while I went foraging and it came on a determined wet night, for which we were all well armed; as we brought off a fiddle, a tuning hammer and all the music we could borrow and sat with a good fire, for a thorough batch of such noise that neither the wind nor the rain was thought of.
>
> '[During a great storm]. We have our punts floating at our door in the street ready to rescue our family in case of danger . . . and I by way of aping Nero (who fiddled while Rome was burning) sat at my old humstrum and boggled through a given number of Bach's fugues.'

Hawker wrote a book on 'Instructions for the Best Position on the Pianoforte,' and invented 'hand moulds' for the pianoforte, which he patented, and which were taken up both in this country and abroad. In the intervals of shooting he dashed to France and Holland to recommend his invention. At Haarlem he played on the gigantic organ, and then:

'. . . . took the organist to the church porch, delighted him much with a sight of my hand-moulds for the pianoforte, gave him a prospectus of them, shook hands with him, and galloped off.'

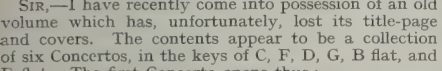
From 'More English Diaries,' by Arthur Ponsonby.—

Yours, &c., R. H. Whall.

Stroud, Glos.

### COMPOSER'S NAME WANTED

Sir,—I have recently come into possession of an old volume which has, unfortunately, lost its title-page and covers. The contents appear to be a collection of six Concertos, in the keys of C, F, D, G, B flat, and E flat. The first Concerto opens thus:




The volume itself gives no indication whatever as to the identity of the composer. I have, however, a book of six Overtures arranged for the harpsichord by their writer, C. F. Abel, and the style of composition, as well as the type of printing, seems to suggest some affinity between the Concertos and the Overtures.

Can any of your readers give me information which would settle the question of authorship?—

Yours, &c., H. Stubington.

Appletree House,
Presteigne, Rads.

### THE MODERN IDIOM

Sir,—Let us fervently hope that the article by Leonid Sabaneev, in the September issue of the *Musical Times*, wherein he demonstrates the absurdity of some of the claims put forward for Stravinsky by his admirers, may be taken as an indication that Authority is at last about to voice its protest against 90 per cent. of what is fashionably described as the 'modern idiom.'

Not long ago I met a student who is attending one of our leading musical institutions, and who is looked on by her teachers as a very promising pianist. I asked her to play me some Chopin, but was told she 'really did not know any,' and had the same answer when I asked for some Schumann. She was then left to choose for herself, the result being that I was treated to some strange music by a living composer—truly an example of a stone for bread!

It is lamentable that a leading musical institution should send out students who have been deliberately trained to ignore Schumann and Chopin; but still more lamentable that in place, say, of the Study in C minor being placed before her as a pattern of perfection, she should be taught to look on it as 'old-fashioned,' and be provided with something more 'modern' on which to exercise her talent.

We see, everywhere, this tendency to make little of music which is not of the variety known as modern, and to sing the praises of any composer who will but do his best to follow in the steps of the Stravinsky-Schönberg-Bartók school.

Those to whom such music gives gratification explain the present antagonism to modern music as similar to that which was felt towards Wagner's music. They apparently forget that Wagner stood alone, and that his genius made him the instrument of a real forward step in musical evolution, and, consequently, he was not surrounded by shoals of composers writing in the Wagnerian idiom.

They also forget, apparently, that Wagner never dreamed of asking his critics to judge his music otherwise than by *hearing* it. Honegger and Schönberg, however, say that it is very liable to be mere noise when *listened to*, and we must *read* it, if we wish fully to grasp its great merits.

If there *is* any glimmer of meaning in this statement it can only be that counterpoint of fine quality *visually* may go hand-in-hand with a resulting atrocious vertical harmony!—as if a round object could give birth to a square shadow!

Schönberg is praised by Honegger for the good work he has done in rescuing us from the 'tyranny of tonality,' an expression worthy of an Ultra-Modern.

The subject requires a volume—the subject, that is, of 'Modern Music'—and the sooner the better. People, like myself, who can enter into the delights of 'Gerontius,' the 'Enigma' Variations, 'Till,' &c., are getting more and more curious to know exactly what reasons can be put forward by the Anti-Tonality, Anti-Listening, and Anti-Euphony school, in support of its contention that it represents a real legitimate advance in musical art.—Yours, &c.,

Plymouth. Herbert W. Fisher.

## Sharps and Flats

Sir,—May I be permitted to offer a suggestion to the Band Committee, viz.: That during the week, rather than stick rigidly to eyebrow music . . .—*Letter to Editor of Southport Paper.*

Songs like 'Parted,' 'Absent,' 'Two Eyes of Grey,' and 'The Rosary' are the real folk-songs of modern England. And I am prepared to wager that none of your readers could guess the name of the most popular British Christmas song! No, it is not 'Home, Sweet Home,' nor 'Good King Wenceslas,' nor 'Christians, Awake!'—but 'The Miner's Dream of Home.'—*J. H. Squire*

Probst, in the last year of Schubert's life, gave him 17*s.* 6*d.* for the E flat Trio! One would like to visit Probst where he is now, and dole out brackish water to him at 17*s.* 6*d.* a molecule.—*Ernest Newman.*

Woman's sphere is the home.—*Galli-Curci.*

It is sad stuff, this talk about educating the public taste. Surely any bonehead can see that the public does not want the best . . . I do not believe in giving the people Brahms when they want Wilfrid Sanderson . . . Let the highbrows sniff . . . —*George Coulter.*

## Sixty Years Ago

From the *Musical Times* of October, 1868:

### CRYSTAL PALACE

On Wednesday, September 16, the annual concert of the Sol-fa Association was given with the utmost success. We have often alluded to the excellent progress of this Society; and have only to say that on the present occasion the choral music was given with even more than the usual amount of precision and refinement. An interesting test of the power of the choir to sing at first sight was exhibited to the audience, a sacred part-song, the composition of Mr. Henry Smart, having been brought forward, the seal of the copies broken in the orchestra, and the parts distributed at once to the singers. The performance of this composition was most praiseworthy; every note being taken almost as correctly as if the choir had been previously acquainted with the work.

An interesting incident occurred in All Saints' Church, at Hertford, lately, an account of which we extract from the *Hertford Mercury*. 'Sunday was the ninetieth birthday of Mr. Charles Bridgeman, and on that day he played the organ both at morning and evening service, and with his old skill. Everything changes now, and church music is not what it was. Some young people like the Psalms played to jig tunes, and musicians of the old classical school don't like it. Our venerable nonagenarian organist always was of that school, and those who love its music—sweet, solemn, reverent, and chaste—are still refreshed by performances which have lost but little of the grace and beauty which made Mr. Bridgeman eminent in years gone by. Mr. Bridgeman has now been organist of All Saints' Church for seventy-seven years—more than

three-quarters of a century! We are glad to be able to say that his health is good. Long may he live to make us wonder more than we do now at powers so long preserved.'

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Colchester.—The choir (consisting, at present, of eight men and twelve boys) at St. Leonard's Church, in this town—which has within its Borough seventeen churches—appeared at surplices on Sunday, August 30. This being the first time that a surpliced choir has appeared at Colchester since the Reformation, a very numerous congregation assembled at this beautiful old Church.

# London Concerts

THE OLD VIC

The renovated Old Vic. was packed for the opening of the opera season on September 13, when a good all-round performance of 'Aida' was given. The principals were May Busby, Gladys Palmer, Henry Wendon, Frank Sale, and Joseph Farrington, and capital work was done by all of them. We have often heard less good operatic singing from stars in more august surroundings. The chorus sang better than it looked. Operatic choruses rarely achieve success in both respects; the Old Vic. body deserves praise for managing the more important (and difficult) side. The good level of efficiency shown by all concerned, and the obvious enjoyment of the crowded audience, indicate surely the solution of the opera problem. But *is* there a problem? At the time of writing the B.N.O.C. is enjoying a successful spell at Lewisham, and the Carl Rosa Company is starting a season at Hammersmith. At the Old Vic. from now on throughout the season, opera will be on tap for three times per week. Let us have national schemes by all means, if there is no other way of giving us the pick of singers and conductors from abroad. But English opera must be an affair of English singers using their own language, in performances so priced as to attract the average English public that is now accustomed to getting a good evening's entertainment at the cinema and variety house for anything from a shilling up to a half-crown. The Old Vic., the B.N.O.C., and the Carl Rosa Company are building up a public for opera, and steadily founding a school of English opera singers. Costly schemes with imported 'stars' and fashionable audiences have their value, but they do neither of these things, and so in the long run do not make for permanency.

What the Old Vic. is doing in this and kindred ways may be read in the Annual Report. For example, the operatic nights are so attractive that almost invariably standing room is at a premium. Here is the opera public being built up. During the last 'International' season at Covent Garden the Old Vic. opera company was represented by half a dozen of its principals, including three who took part in the 'Aida' performance noticed above—May Busby, Gladys Palmer, and Henry Wendon. This is evidence of the valuable work done in developing a school of English opera singers. And, finally, we read that the success of opera at the Old Vic. was mainly instrumental in bringing about the dramatic performances that have sent so many people to the Waterloo Road in search of the Shakespeare and similar dramatic fare that they sought vainly in the West End. The Report holds out hope that when the Sadler's Wells Theatre is opened as a sister establishment to the Old Vic., opera will be played continuously, turn and turn about, at both theatres. So London will get its permanent opera after all, not by grandiose projects, but as a result of the labours of Emma Cons, Lilian Baylis, and their co-workers, who saw that in building up an opera tradition, no less than in building an opera house, the first thing to be done is to lay the foundation 'well and truly.'

H. G.

THE B.N.O.C.

With so much opera going on in London it has been possible only to take samples. Those taken from the B.N.O.C. season at the Lewisham Hippodrome showed that the Company is steadily gaining strength. The violent fluctuations that used to take place in the standard of performance—a brilliant production one night, a mediocre show the next—have been smoothed out to a general level of all-round merit, which fluctuates only on the right side. Even when a performance threatens to be good enough and no more, like that of 'I Pagliacci' on the opening night, suddenly it will change to magic. It was Mr. Frank Mullings who applied the touch, when he sang 'On with the motley.' Not even Caruso made that bitter cry so moving, so intense in its music.

'Carmen,' on the following night, was a mirror to all the traditions. Miss Constance Willis went through her part to a turn. She seems to have all her impersonations well organized and card-indexed; a most reliable and valuable artist. This was a performance in which one respected every player. Then came 'The Mastersingers,' in which the blood flowed more warmly on both sides of the footlights. Mr. Robert Parker, as Sachs, grated slightly in Act 1, but mellowed in his garrulous progress and was delightful by the time he sat down to his night's work in Act 2. Mr. Walter Widdop had an off-night vocally, but his Walther was of the right quality. All Davids are pretty singers—so seems to be the rule—but Mr. Heddle Nash is surely the prettiest of all. The stage company was thoroughly likeable all the evening, and it was not entirely due to the thrall of the music.

Missing 'Butterfly,' 'Aida,' 'Valkyrie,' and 'Trovatore,' we come to 'Parsifal,' on September 17, for the first time in a London suburb. The staging did not rival Bayreuth, nor did the orchestra, but the performance easily outdid Bayreuth (according to the present writer's experience) in the essential part that belongs to the spirit. Mr. Walter Hyde, as Parsifal, did not yelp or swagger; he sang and acted as his two *leit-motiven* told him. The Kundry, Miss Gladys Ancrum, was not a mixture of Chrysothemis and Musetta. Mr. Norman Allin's voice made Gurnemanz welcome to talk as much as he liked. Mr. Robert Parker showed us the depth of the mental as well as the physical agony of Amfortas. Only the Klingsor, Mr. Bernard Ross, felt the want of apparatus. The performance was keyed to the right pitch in mind and feeling, and it must be accounted one of the best achievements of the company.

The first performance of 'Lohengrin' by the B.N.O.C., with Mr. Tudor Davies in the title-part, was dated too late for mention in this notice.

M.

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PROMENADE CONCERT NOVELTIES

August 23 gave us the first performance of a work that will probably be heard again, and frequently—Zoltán Kodály's Suite, 'Hary Janos.' It consists of half a dozen movements arranged from a comic opera produced at Budapest in 1926. Hary Janos is not a mineral water, but a national character apparently compounded of Till Eulenspiegel and Baron Munchausen. The Suite is a very attractive affair, with scoring that can be described as fresh and original even in these days of brilliant orchestration. There is real beauty in the two quiet movements. The composer conducted, and was recalled many times. The Suite was finely played.

Godfrey Sampson's Symphony in D, which was conducted by the composer, on August 25, must be called an excellently made work, in spite of the suspicion of a sneer that lies behind the implication of respectable laboriousness. The sneer is, after all, but the refuge of the enterprising young people who may have original ideas but cannot do a sound job. Mr. Sampson may well ignore it, for, as this Symphony shows, he knows his craft. His deficiency is a lack of individual

notions, his merit that he is without false æsthetic preconceptions. For the moment his music is so colourless as to reflect no personality, either (unfortunately) his own or (fortunately) any other composer's, with the exception, perhaps, of Elgar here and there. The significant point is that, though the Symphony has no positive merits over and above good workmanship, its deficiencies are all negative. There are no faults to discard, only virtues to acquire, and so Mr. Sampson's progress towards something really vital should be easy and rapid.

Leo Sowerby's Overture, 'Comes Autumn Time,' was heard on August 30. The composer is among the young hopes of America, and is a Chicago organist who recently won the American equivalent of the *Prix de Rome*. The Overture is an orchestral version of an organ piece. It is on the short side, direct in style, with a likeable warmth in harmony and scoring, and not without suggestions of both MacDowell and Franck.

One of the most interesting novelties of the month was Sibelius's symphonic poem 'Tapiola' (September 1). It takes its name from the Finnish deity Tapio, and its mood is indicated by a verse prefaced to the score which speaks of dusky forests wherein 'dwells the Forest's mighty god, and wood-sprites in the gloom weave magic secrets.' It is a strong, rugged work, thoroughly characteristic of the composer's later style, which gripped the attention from the start. A violent contrast to this austere, brooding, sombre music was supplied by the blatant strains of the 'Zampa' Overture, which was placed between the Sibelius work and the other novelty of the evening—Arthur Benjamin's Concertino for pianoforte and orchestra. In this an attempt has been made to utilise some of the elements of jazz. The pianoforte part was ably played by the composer, but the work, in spite of occasional sparkling bits, proved boring to, at any rate, one listener.

Edgar Bainton's 'Eclogue'—first performed last winter by Sir Dan Godfrey at one of his Bournemouth Symphony Concerts—received its first London performance on September 8. As its title implies, it is of a pastoral character. It is a musicianly work, mainly quiet in mood, and well deserves the further hearing necessary for a full appreciation of its undoubted merits.

Rubin Goldmark's 'Negro Rhapsody' (September 11) had the misfortune to be eclipsed by Elgar's glorious 'Falstaff.' Even without this contrast, however, it would have cut a poor enough figure. The negro spirituals used by the composer are brave tunes, but his treatment of them is timidly conventional. Dvorák, in his 'New World' Symphony and the 'Nigger Quartet,' long ago did all that Mr. Goldmark can do with this kind of material, and did it a good deal better. In fact, Dvorák made the tunes his own to the extent of making them sound positively Slavonic. In the 'Negro Rhapsody' one is always conscious that all the fat remains with the thematic material, and that the composer's share is a lean and hungry sort of affair.

Alfredo Casella's 'Partita,' for pianoforte and orchestra (September 13), is nothing if not exuberant. The nimble Italian composer is here, there, and everywhere with technical devices and flashes of invention. He so dazzles and bewilders his hearers with his wit and resourcefulness that at the end their critical faculty lies for the moment exhausted and without a word to say in protest against such an assault of brilliancy. But it cannot be killed outright by this sort of clever fencing, and once revived it is acutely conscious of having been unfairly stunned. One's resentment, however, limits itself, when all is said, to the objection that Casella does not deliver the genuine brand of originality which this work so persuasively advertises. There is no settled style. The suite form of the whole, the 17th-century mould of the opening Sinfonia, and the passacaglia pattern of the second movement contrast oddly with the random provenance of the musical idiom, where the harmonic clashes of the Italian madrigal of the Italian Renascence hobnob with those of modern polytonality and the cheek of Rossini is by the jowl of Stravinsky. But at any rate the work is provoking, whether to wrath or enjoyment does not greatly matter, and one certainly wants to hear it again. The pianoforte part could hardly be better played than by the masterly Egon Petri.

Norman O'Neill's 'Three Shakespearean Sketches' (September 15) are the work of an adept at theatre music. Nothing could be more tactfully adjusted to audiences not predominantly musical, and it is therefore inevitable that in the concert-room these pieces must lack impressiveness in proportion to their fitness to the original purpose. The three movements are extracted from the incidental music written for David Belasco's production of 'The Merchant of Venice' at New York six years ago. The first, a 'Rhapsody' descriptive of Shylock, draws the portrait in colours and contours too soft to make a good likeness; indeed, without the quotation in the programme it would not have been recognisable. The 'Nocturne' that foreshadows the love scene between Jessica and Lorenzo has lyrical beauty and an appropriateness that, although a little obvious owing to the use of conventional devices, serves its purpose. Best of all is the final 'Masquerade,' a piece of English music in the German (Sir Edward) tradition, but with a good deal that is different and very neatly contrived. XXX.

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Mr. Gordon Bryan announces a series of three chamber concerts of unusual interest. On October 19, at 8.15, there will be a Ravel programme, in which the composer will take part, accompanying a group of songs and being pianist in a new work for voice, pianoforte, flute, and violoncello. On October 26 the scheme will be confined to pianoforte music for solo, duet, and two pianofortes (four, six, and eight hands), with a strong team of players. On November 2 there will be chamber music for wind and pianoforte (Mozart, Brahms, Poulenc, Beethoven, &c.), played by Léon Goossens, Richard Newton, F. J. Thurston, Aubrey Brain, and Gordon Bryan.

# The Coming Season

## First List

## ORCHESTRAL CONCERTS IN LONDON

(*For provincial orchestral programmes see 'Music in the Provinces'*)

London Symphony Orchestra.—Sir Thomas Beecham conducts the first of ten concerts on October 15, when the programme will include a Mozart Symphony and Violin Concerto (M. Szigeti) and Delius's 'North Country Sketches.' Albert Coates conducts a Wagner concert on October 29. Subsequent dates and conductors are November 12, Sir Thomas Beecham (Mozart's 'Requiem' and Liszt's thirteenth Psalm, with the Manchester Beecham Opera Choir); November 26, Emile Cooper; December 10, Casals; January 21, John Barbirolli; February 11 ('Ein Heldenleben') and March 11, Abendroth; March 25 and April 8 ('Symphonie Fantastique'), Weingartner.

B.B.C. Symphony Concerts.—Twelve concerts are to be given at Queen's Hall, with ten different conductors. On October 12 Sir Thomas Beecham will conduct Schumann's third Symphony, Delius's 'Brigg Fair,' Lord Berners's 'Fugue,' and his own arrangement of a Handel Ballet, 'The gods go a-begging.' On October 26 Szigeti will give the first performance in England of Casella's Violin Concerto, and Sir Henry Wood will conduct. Five of the later concerts will be choral.

### AMATEUR ORCHESTRAS

The Amateur Orchestra of London (Mr. Wynn Reeves).—The season's work includes four Symphonies: Lalo's in G minor, Brahms's third, Glazounov's sixth, and Rachmaninov's second. Two concerts are to be

given at Kingsway Hall, on January 14 and April 15. At the first rehearsal (Kingsway Hall Lecture Room, October 9, at 5.30) Mr. Reeves hopes to enrol new violin players and 'cellists.

Barclay's Bank Musical Society (Mr. Herbert W. Pierce and Mr. D. Marblacy Jones).—Concerts at Queen's Hall on December 12 and March 20. The orchestral works include Delius's Pianoforte Concerto and the Overtures to 'The Mastersingers,' 'The Ruler of the Spirits,' 'The Wasps,' and 'Die Fledermaus.'

The Strolling Players Amateur Orchestral Society (Mr. Joseph Ivimey).—The suggested programmes include: (November 29) O'Neill's 'Festal Overture' and 'Two Shakespearean Sketches,' conducted by the composer, and Schubert's Symphony in C; (February 14) a new 'Overture for a Comedy,' by Norman Demuth, Dvorák's Symphonic Variations, and pieces from Mackenzie's 'Colomba'; (April 25) Brahms's 'Academic Festival Overture' and the 'Jupiter' Symphony. The concerts are held at Queen's Hall.

## CHORAL CONCERTS

### LONDON AND DISTRICT

Alexandra Choral and Orchestral Society (Mr. Allen Gill).—'Hiawatha'; 'Acis and Galatea'; 'The Dream of Gerontius'; concert version of 'Carmen.' On February 12 Mr. Gill will give a lecture on Elgar, with choral and orchestral examples.

Bach Choir, The (Dr. Adrian Boult).—Bach's Magnificat; 'Psalmus Hungaricus' (Kodály); 'The Fire Rider' (Wolf); Schubert's Mass in A flat; Vaughan Williams's Mass in G minor.

Barclay's Bank Musical Society (Mr. Herbert W. Pierce and Mr. D. Marblacy Jones).—'Parcy Reed' (MacCunn); Five Mystical Songs (Vaughan Williams); 'O walk the Heavenly Way' (Bach); glees, part-songs, &c.

Battersea and Wandsworth Choral Union (Mr. F. Wilment Bates).—'The Pied Piper of Hamelin' (Parry); 'Look at the Clock' (Bath).

B.B.C. National Chorus.—November 23, a new choral work on 'The Pilgrim's Progress' by Granville Bantock, conducted by the composer; February 1, 'The Damnation of Faust,' conducted by Sir Hamilton Harty; March 1, 'Blest Pair of Sirens,' conducted by Sir Landon Ronald, and 'The Hillside' (Fogg), conducted by the composer; March 29, Verdi's 'Requiem,' conducted by Gino Marinuzzi; April 12, Mahler's eighth Symphony, conducted by Sir Henry Wood.

Bermondsey Settlement (Choral Section) (Mr. W. H. Bullock).—Carols and miscellaneous; 'The Count of Como' (W. H. Bullock).

Bishopsgate Institute Choral Society.—'The Creation'; Mozart's 'Requiem.'

Bromley Choral Society (Mr. Frederic Fertel).—'Tom Jones'; 'Solomon'; Brahms's 'Requiem.'

Central London Choral and Orchestral Society (Mr. David J. Thomas).—'Les Cloches de Corneville'; 'Tales of Hoffmann' (five performances, in different halls); 'The Redemption.'

City of London Choral Union (Dr. Harold Darke).—Verdi's 'Requiem.'

Croydon Philharmonic Society (Mr. Alan J. Kirby).—'Merrie England'; shanties, madrigals, and part-songs; 'The Dream of Gerontius.'

Dartford Choral Society (Mr. Ernest Leeds).—'A Tale of Old Japan'; 'Judas Maccabæus.'

'Destra' Choir, The (Mr. W. S. Lewis).—'The Messiah'; 'Christmas' Oratorio.

Dulwich Philharmonic Society (Mr. Leslie Regan).—'Ode to St. Cecilia's Day' (Handel); 'A Princess of Kensington' (German); 'The Pied Piper of Hamelin' (Parry); 'The Mystic Trumpeter' (Harty); 'St. Matthew' Passion.

Ealing Choral and Orchestral Society (Mr. Herbert Dawson).—'The Golden Legend'; 'Judas Maccabæus.'

Ealing Philharmonic Society (Mr. Victor Williams).—'The Gate of Life' (Leoni); 'Blest Pair of Sirens'; 'Belshazzar'; 'The Pied Piper of Hamelin' (Parry).

East Grinstead Choral Society (Rev. G. Farrant).—'King Olaf.'

Eltham Choral Society (Mr. Cyril V. Jenkin).—'Hiawatha.'

Grafton Philharmonic Society, Clapham (Mr. W. C. Anscombe).—'Hiawatha's Wedding-Feast'; part-songs and madrigals; 'Merrie England'; 'St. Matthew' Passion.

Grays (Essex) and District Choral and Musical Society (Mr. W. H. Fraser).—'Elijah'; 'Merrie England.'

Harold Brooke Choir, The (Mr. Harold Brooke).—'Belshazzar.'

Harrow and Greenhill Choral Society (Mr. F. W. Belchamber).—'The Song of Hiawatha.'

Hither Green Choral and Orchestral Society (Mr. Ernest Dumayne).—'Cavalleria Rusticana'; 'Hiawatha's Wedding-Feast'; 'Blest Pair of Sirens'; 'St. Paul'; 'The Rebel Maid.'

Insurance Musical Festival Society (Mr. Frank Idle).—'The Rebel Maid.'

Islington Choral Society (Mr. Ronald Chamberlain).—'The Banner of St. George'; 'Hymn to Providence' (Cundell); 'Elijah'; 'The Rebel Maid.'

L.N.E.R. Choral Society (Col. W. Johnson Galloway).—Carols, &c., and 'Hail, gladdening Light' (Gounod), arranged for male voices.

London Choral Society, The (Mr. Arthur Fagge).—'Jesu, Priceless Treasure'; 'The Blessed Damozel' (Julius Harrison, for female voices); Smyth's Mass in D; 'Songs of the Fleet'; 'King Robert of Sicily' (H. R. Hulbert); 'A Masque of the Sea' (Leighton Lucas); 'News from Whydah.'

Penge and District Choral Society (Mr. Alfred B. Choat).—'A Princess of Kensington'; 'The Power of Sound' (Somervell); 'Caractacus.'

People's Palace Choral and Orchestral Societies (Mr. Frank Idle).—'Samson'; 'The Dream of Jubal'; 'A Tale of Old Japan'; 'The Kingdom'; 'The Messiah'; 'Merrie England.'

Philharmonic Choir, The (Mr. C. Kennedy Scott).—March 26, Schubert's Mass in E flat; Brahms's Two Motets, Op. 74; 'The Song of Destiny.' May 30, 'The Hymn of Jesus'; 'Appalachia'; 'Hecuba's Lament' (Holst); 'Walsinghame' (Bax, first performance); 'News from Whydah' (Balfour Gardiner). (For the Royal Philharmonic Society) November 15, Schubert's Mass in E flat, conducted by Sir Hamilton Harty; December 6, 'Hercules,' conducted by Sir Thomas Beecham.

Plumstead Central Hall Choir and Orchestral Society (Mr. W. Wilson).—'Cavalleria Rusticana'; 'Elijah'; 'The Song of Hiawatha'; 'The Messiah.'

Purley Choral Union (Mr. Harold Macpherson).—'The Lord is my Shepherd' (Schubert); 'Coffee Cantata'; 'Peasant Cantata'; 'A Tale of Old Japan.'

St. Michael's (Cornhill) Singers (Dr. Harold Darke).—November 12: 'For the Fallen'; Mozart's 'Requiem'; 'As the leaves fall' (Darke); 'Peace' (Parry). November 13: 'O sing unto the Lord' (Purcell); Schubert's Mass in A flat; 'Watch ye, pray ye' (Bach). November 14: a Bach programme. November 15: 'The Messiah.'

Seven Kings Choral Society (Mr. G. B. Linch).—'Merrie England.'

South-West Choral Society (Mr. Frank Odell).—'The Creation'; 'The Messiah'; 'Tom Jones.'

Tulse Hill: Holy Trinity Choral Society (Mr. Henry F. Hall).—Brahms's 'Requiem'; 'St. Matthew' Passion.

Wanstead Choral and Orchestral Society (Mr. Leslie Regan).—'Dido and Æneas'; Bach's Mass in B minor.

Welwyn Garden City Music Society (Miss Alice Hare).—'John Gilpin'; 'King Olaf'; part-songs; Pergolesi's 'Stabat Mater.'

West London Choral Union (Mr. W. S. Lewis).—'A Tale of Old Japan'; 'The Gate of Life' (Leoni).

West Middlesex Musical Society (Mr. C. Stanley Smallman).—'Hiawatha,' Parts 1 and 2; 'The Banner of St. George'; Part 1 of 'Semele.'

Westminster Choral Society (Mr. Vincent Thomas).—'The Messiah'; 'Jesu, Priceless Treasure'; Elgar's Forty-eighth Psalm; folk-song arrangements by Vaughan Williams; 'King Olaf.'

Willesden Green and Cricklewood Choral Society (Mr. F. W. Belchamber).—Concert edition of 'Carmen'; Choral Fantasy on 'The Mastersingers'; 'King Olaf.'

Wimbledon Church Choral Society (Mr. F. Wilment Bates).—'Merrie England.'

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PROVINCIAL

Bedford Choral Society (Mr. A. F. Parris).—'The Messiah'; 'Belshazzar.'

Bedford Musical Society (Mr. H. J. Colson).—'The Music-Makers'; Brahms's 'Requiem.'

Bexhill Choral Society (Mr. G. Christian).—'The Messiah'; 'The Banner of St. George'; 'The Golden Legend.'

Birmingham Choral and Orchestral Union (Mr. Joseph H. Adams).—'The Messiah'; 'Tom Jones'; 'Aida'; 'Hiawatha's Wedding-Feast'; 'From the Bavarian Highlands'; 'Bon-bon' Suite.

Birmingham: The City of Birmingham Choir (Mr. G. D. Cunningham).—'Israel in Egypt'; Elizabethan madrigals; 'Sing ye to the Lord' (Bach); 'Golden Journey to Samarkand' (Bantock); Verdi's 'Requiem'; Brahms's 'Alto Rhapsody.'

Bolton Choral Union (Mr. T. Booth).—'Aida'; 'The Messiah'; 'Acis and Galatea'; selection from 'Judith.'

Bournemouth Municipal Choir (Sir Dan Godfrey; chorus-master, Mr. Hadley Watkins).—'A Tale of Old Japan'; 'The Music-Makers'; 'The Messiah'; a Bach Passion ('St. Matthew' or 'St. John').

Bradford Festival Choral Society.—'Liebeslieder'; Boughton's Choral Variations on Folk-Songs; Choral Hymns from the 'Rig Veda'; 'Elijah'; 'The Song of Hiawatha.'

Bristol Choral Society (Sir Thomas Beecham).—Ethel Smyth's Mass in D; 'A Tale of Old Japan'; 'The Messiah'; Choral Symphony (Beethoven); 'The Song of Destiny'; Bach's Mass in B minor.

Bristol Philharmonic Society (Mr. Arnold Barter).—'A Sea Symphony'; 'Come, Redeemer' (Bach); 'The Coming of Christ' (Holst); 'Stabat Mater' (Palestrina); 'A Pageant of Human Life' (Bantock); 'The Apostles.'

Broadstairs and St. Peter's Choral and Orchestral Society (Mr. F. E. Fisher).—'My soul is athirst for Thee' (Bach); 'The Wedding of Shon Maclean.'

Burnley Municipal Choir (Mr. D. Duxbury, chorus-master).—Dvorák's 'Stabat Mater'; 'The Messiah'; 'The Dream of Gerontius.'

Clare (Suffolk) Choral Society.—'King Olaf.'

Colchester Musical Society (Mr. W. F. Kingdon).—'King Olaf'; 'Ode to St. Cecilia's Day' (Parry); 'A Ballad of Dundee' (Wood).

Crewe Philharmonic Society (Mr. R. A. Taylor).—'The Messiah.'

Deal Choral Society.—'Tom Jones.'

Derby Choral Union (Sir Henry Coward).—'A Sea Symphony'; 'The Mystic Trumpeter'; 'The Dream of Gerontius.'

Derby Co-operative Choral Society (Mr. F. J. Stevenson).—'From the Bavarian Highlands'; 'A Tale of Old Japan.'

Dundee Amateur Choral Union (Mr. C. C. M. Cowe).—'Acis and Galatea'; 'A Tale of Old Japan.'

Dunfermline: Viewfield Baptist Church Choral Society (Mr. A. B. Sheddon).—'Israel in Egypt.'

East Herts Musical Society (Mr. W. J. Comley).—'King Olaf'; 'St. Matthew' Passion.

Glasgow Choral and Orchestral Union (Mr. Wilfred Senior).—'Elijah'; 'The Messiah'; 'A Hungarian Psalm' (Kodály); 'Sea Drift' (Delius); 'A Sea Symphony.'

Halifax Choral Society (Dr. A. C. Tysoe).—'The Damnation of Faust'; 'The Messiah'; 'Hiawatha's Wedding-Feast.'

Holme Valley Male-Voice Choir (Mr. Irving Silverwood).—On November 24, 'Die Tageszeitung' (Richard Strauss), for the first time in England; 'Alto Rhapsody'; Hymns from the 'Rig Veda'; 'A Dirge for Two Veterans'; 'A Yarn of Loch Achrae' (Cyril Jenkins).

Holmfirth Choral Society.—'The Messiah'; concert version of 'Carmen.'

Huddersfield Choral Society (Sir Henry Coward).—'The Dream of Gerontius'; 'The Mystic Trumpeter'; 'The Messiah'; selections from 'Israel in Egypt'; 'Ode to the North-East Wind.'

Kirkcaldy Choral Union (Mr. C. C. M. Cowe).—'King Olaf'; 'The Song of Destiny.'

Leeds Choral Union (Sir Henry Coward).—'Samson and Delilah'; 'The Messiah'; 'A Sea Symphony'; Five Mystical Songs and Five English Folk-Songs (Vaughan Williams); 'King Saul.'

Leeds New Choral Society (Mr. H. Bardgett).—'Christmas Oratorio'; 'Acis and Galatea'; 'The Pied Piper of Hamelin'; 'The Three Jovial Huntsmen' (Walford Davies).

Leeds Philharmonic Society (Dr. E. C. Bairstow).—'Semele'; 'The Messiah'; 'Sancta Civitas'; 'The Song of Destiny'; Choral Hymns from the 'Rig Veda.'

Lincoln Musical Society (Dr. G. J. Bennett).—'Alexander's Feast'; 'In Honour of the City' (Dyson).

Liverpool Philharmonic Society (Sir Henry Wood).—First Act of 'Lohengrin'; 'Song of the Rhine Maidens,' from 'Götterdämmerung'; 'Solomon.'

Luton Choral Society (Mr. F. Gostelow).—'The Burden of Babylon' (Bantock), conducted by the composer; 'Merrie England.'

Lynn Musical Society (Mr. A. Heath).—'Acis and Galatea'; 'St. Matthew' Passion.

Maidstone Choral Union and Rochester Choral Society (Mr. F. Wilson Parish).—Schubert concert; 'Sing ye to the Lord' (Bach); 'Blest Pair of Sirens'; Evening Hymn (Balfour Gardiner); 'I was glad' (Parry).

Manchester: The Hallé Choir (Sir Hamilton Harty).—'The Trojans at Carthage' (Berlioz); 'The Messiah'; 'Sing ye to the Lord'; 'The Music-Makers'; 'Mater Ora Filium'; 'Sea-Drift' (Delius); 'Now let the grace'; 'The Flying Dutchman.'

Northampton Musical Society (Mr. C. J. King).—'Acis and Galatea'; selection from Gounod's 'Faust.'

Northwich Philharmonic Society (Mr. J. Patterson Shaw).—'Les Cloches de Corneville'; 'Athalie.'

Nottingham Sacred Harmonic Society (Mr. Allen Gill).—'Acis and Galatea'; 'The Song of Destiny'; 'The Song of Miriam'; 'The Messiah'; 'Sea Drift' (Delius); 'The Mystic Trumpeter'; 'Elijah.'

Paisley Choral Union (Mr. W. Rigby).—'Spring' (from 'The Seasons'); concert selection from 'Faust'; 'The Golden Legend.'

Portsmouth North End Choral Society (Mr. Ernest Birch).—'The Song of Hiawatha'; 'St. Paul.'

Potteries Choral Society (Mr. Carl Oliver).—'The Last Post' (Stanford); 'Men of England' (Ketèlbey); 'For the Fallen.

Ramsgate Choral Society.—'Judas Maccabæus.'

Ravensknowle Vocal Union (Mr. Ernest Cooper).—'Songs of the Fleet'; selection from 'The Mastersingers'; 'The Creation'; 'Tom Jones.'

St. Albans Bach Choir.—Brahms's 'Requiem'; 'Sleepers, wake.'

Sittingbourne and District Musical Society (Mr. W. J. Keech).—'The Yeomen of the Guard'; 'The Rebel Maid'; 'Caractacus'; 'Merrie England.'

South Shields Harmonic Society.—'The Messiah'; 'The Song of Miriam'; 'Hiawatha's Wedding-Feast.'

Stirling Choral Society.—'The Messiah'; 'Judas Maccabæus.'

Stockport Vocal Union (Dr. T. Keighley).—Madrigals and part-songs; 'The Messiah'; 'I Pagliacci.'

Sunderland Philharmonic Society (Mr. R. F. Jarman).—Schubert Centenary concert; unaccompanied part-songs; 'Samson.'

Swansea: Hebron Church Choral Society (Mr. W. H. Thomas).—Cherubini's 'Requiem Mass' in C minor; 'Hiawatha's Departure.'

Warrington Musical Society (Mr. Frank H. Crossley).—'Tales of Hoffmann'; 'Les Cloches de Corneville.'

Weston-super-Mare Choral Society (Mr. Seymour Dossor).—'The Messiah'; 'A Tale of Old Japan'; 'From the Bavarian Highlands.'

Windsor and Eton Choral Society (Rev. B. C. S. Everett).—Part 1 of 'Semele'; 'Lochinvar'; First group of Choral Hymns from 'Rig Veda'; 'Towards the Unknown Region'; Two Princess Songs (Holst).

Wolverton Science and Art Institute and District Choral Society (Mr. C. Kenneth Garratt).—'The Golden Legend'; 'Hear my prayer.'

Yeovil Choral Society (Mr. F. G. Risdon).—'The Wedding of Shon Maclean'; 'The Creation.'

IRELAND

Dublin: Culwick Choral Society (Miss Florence Culwick).—'A Cycle of the Sea' (Gerrard Williams); 'Songs of the Open Air' (Dear); Meyerbeer's ninety-first Psalm; 'Vanity of Vanities.'

Dublin Philharmonic Society (Col. Fritz Braze and Mr. Turner Huggard).—Schubert's Mass in B flat; 'The Messiah'; Brahms's 'Requiem.'

Sligo Musical Society (Mr. Mark Franklin).—'Hiawatha's Wedding-Feast'; 'O God, when Thou appearest' (Mozart).

## Music in Wales

Aberystwyth.—The Mountain Ash Male-Voice Choir, newly returned from a tour of the United States and Canada, gave concerts in the University College Hall on September 2 and 3. Taken as a whole the programme was not worthy either of the attainments of this fine body of singers or of the present stage of musical intelligence in the country.

Cardiff.—Some concern is felt owing to the fact that the free public concerts given in the National Museum in Cathays Park have been less well attended than they deserve to be. The National Orchestra of Wales has achieved a high standard, and should receive the encouragement of attendance in large numbers. Those who do go are obviously appreciative, and are well rewarded. The lunch-hour concerts are without doubt a boon to workers in the neighbourhood.

Harlech.—A successful summer school in music took place at Coleg Harlech, between August 18 and 28. The school was directed by Sir Walford Davies, under the auspices of the National Council of Music, the students being mainly music teachers in schools and evening classes, and coming from all parts of England and Wales, with two visitors from Canada. Coleg Harlech exists to provide short courses in technical and general education for adult workers of all kinds. It owes much to the enthusiastic support and influence of the late Lord Haldane.

## THE SIENA FESTIVAL OF MODERN MUSIC

Siena has treated us royally. In many ways it is the most delightful of the places yet chosen for the annual Festival of the International Society for Contemporary Music, and every one enjoyed the week with its hospitality, its sight-seeing, and its occasional public outbursts of uncontrolled dislike. The Festival proper consisted of three chamber concerts (at the beautiful Palazzo Chigi Saracini), a morning session for Czecho-Slovakian experiments, and full performances of Stravinsky's 'Les Noces' and Walton's 'Façade.' Extra to these, however, were the two concerts of the Augusteo Orchestra from Rome under Bernardino Molinari, and a concert of unaccompanied polyphonic music under Mgr. Casimiri.

To the English present (more in number than usual) it was both disappointing and gratifying that no less than five of the modern works had already been played in London, not including 'Façade,' to which considerable additions had been made. Of these works let us leave 'Les Noces,' competently performed under Alfredo Casella, to the Stravinsky controversialists. The Ravel Violin Sonata really had little chance from its lifeless performance by Rudolph Kolisch and Jozefo Rosanska, but it does not wear well. I find it empty and thin; the first movement has charm, but the rest, especially the 'Blues' (dragged in for some unaccountable reason), places it among Ravel's failures. The certainty of touch in de Falla's Concerto for harpsichord on the other hand showed it as one of the finest things at the Festival. Though the composer played with great spirit, the Concerto would have sounded better still under a conductor; we missed some of its hard and brittle quality. A trifle too picturesque in its method, this work is without doubt as good as anything de Falla has written.

The obvious sincerity of Frank Bridge's Quartet No. 3 won it praise in certain unexpected quarters. The performance was as good as one could wish, and the Brosa Quartet distinguished itself as the finest ensemble present, both by this and by the performance of Bloch's Quintet, which caused a positive ovation. Undoubtedly the latter is a work of the first class, and stands with the de Falla among the best music of the week.

Unfortunately, the works contributed by Italian composers were the least important of all. Vincenzo Tommasini's Quartet No. 2 seems hardly to find a place among modern music. The harmonic and structural bases are old-fashioned, and the discords merely added. Over its mechanical development and its straining sweetnesses one sees the shadow of Franck. Alfano's Sonata for 'cello and pianoforte (played by Antonio Tusa as well as his short notice of two days would allow) was even less to my taste. It was, indeed, the only thing of its kind at the Festival; but that kind, based upon 'themes' and not ideas, upon enharmonic changes, soaring tunes over arpeggio accompaniments, sentimental recapitulations, luscious ninths and thirteenths and 6-4 chords, and all the hysterical paraphernalia—that kind is so outworn and so unsympathetic to-day that one wonders why anyone goes on writing like that. The work did not ring true.

The first concert contained also works by Karel Haba (Czech), Paul Hindemith (German), and Alexander Zemlinsky (Viennese, but lately from Prague). The first, a Flute and Pianoforte Sonata, undoubtedly has great merit. It is a work of rich colouring and rather full emotion, though it could not be called 'romantic.' I failed to see the point of a curiously obvious tune for the pianoforte in the first movement, and some of the passage work in the third had too little substance; but there is real sense of melody here and also a fine conception in terms of pure sound. A significant work, which showed too clearly the thinness of the musical conception behind the quarter-tonal experiments of the brother, Alois Haba.

The Hindemith was a disappointment. We have heard so much music of this sort from him now that one expects a development, an enriching of his musical mind and experience, which never comes. This 'Klaviermusik' (in ten parts) is too long; there is no instinct for cutting down or self-criticism here, and the music therefore lacks real hard thought. Some of the sounds are exciting to hear. But in the end one realises its facility and superficiality; one knows it is but second-hand Schumann. I once hoped for more from Hindemith.

The first movement of the Zemlinsky Quartet was to me just rather obvious 'modern music,' but the Theme and Variations told a quite different story. Excellent formally, it showed restraint and yet a fullness of feeling that were most welcome. The last movement was obviously the result of profound emotion, but musically I found it overlong and too ebullient. An interesting, but not altogether successful, composition.

Heinz Tiessen's Duo for violin and pianoforte (German) was ruined by an intrusive bell from near by; the second movement is long and difficult, with an unexpectedly romantic tune as second subject. I think a second hearing would increase one's respect for the work. Robert Blun (Swiss) suffers from the influence of Busoni; he is young, and has not found himself yet. His 'Music for Eight Instruments' is quite insignificant, though there is a faint promise of better things to come.

Anton von Webern's tentative and equivocal statements caused an uproar, almost a fight, among the Italian ranks. One cannot understand how these most remote and delicate sounds should cause shouts and threats. Without actually liking this music, I admire it more than the inane fluency of much modern composition. This Trio is like music seen through frosted glass.

The last concert gave us an interesting work by Bohuslav Martinu (Czech), but omitted the Prokofiev. I thought the studied simplicity of the opening failed; the second movement was excited and forceful, but rather dull despite its pace. The Andante introduced a new and most interesting idiom, sombre and passionate and rhapsodic, and quite removed from the commonplaces of the earlier music. The Finale slipped back a little, but ended very well. This work has much excellent music in it, and I look forward to other works by Martinu.

There remain the 'voice-band' from Prague, and 'Façade.' The former is an experiment in quasi-musical recitation, which uses the spoken voice over drums and pianoforte or in unaccompanied *spoken* harmonies to announce and not sing poems. It has a philosophical justification, it seems to me, when the words are said without repetition; the introduction of a spoken 'figure' damns it. This most novel and exciting entertainment, the invention of E. F. Burian, cannot be imagined without actually hearing it. I hope London will welcome it soon. It was an enormous success at Siena.

'Façade' was given twice, and after some opposition (mostly Italian) met with the success it deserves. As a form of entertainment it cannot be repeated. It suits Miss Edith Sitwell's poems uniquely, and one was, therefore, surprised (and pleased) that so many of those who could not have understood one word enjoyed it. That speaks well for the music, which, quite apart from its vigour and gaiety, its satire and its high spirits, succeeds largely by its skill. 'Country Dance,' for example, is a delightful Trio for flute, clarinet, and 'cello, whose counterpoint would satisfy the most academic. The new numbers are particularly effective. As given at Siena the entertainment was a little long, and could have done with some perfecting of its details. But there is no doubt it caused a sensation, and will be given at more than one Continental capital.

No account of this Festival would be complete without a word of thanks to the town, to those who lent their beautiful buildings and gave their pleasant parties, and to those who organized this jolly week for us. May we one day repay them by bringing the Festival to England!

Hubert J. Foss.

## ROYAL ACADEMY OF MUSIC

The Michaelmas term and the Academic year began on Monday, September 17, and it is satisfactory to record that the number of students is well up to the average, which gyrates round about the thousand mark. Verdi's 'Requiem' will be performed at Queen's Hall on November 20, under the conductorship of Sir Henry Wood, and the rehearsals for this important concert are in full swing. The usual fortnightly concerts will be held in the Duke's Hall, the first of the series taking place on Saturday, October 6.

Baron Profumo is offering a prize of a hundred guineas in celebration of the visit of Dohnányi and the Budapest Philharmonic Orchestra to the Academy under the auspices of the R.A.M. Club. The prize is for the composition of an orchestral piece, open to students and members of the Club. The adjudicator will be Dohnányi, and further details will be announced in due course.

F.

## ROYAL COLLEGE OF MUSIC

The Christmas term opened on September 17, with its usual accompaniment of cheerfulness and bustle, and the opening day was made the more interesting by an unusually happy address given by the Director, Sir Hugh Allen, to the students in the Concert Hall. The address dealt with the advantages and disadvantages of present times as compared with the stately spacious Victorian period, and though the case for both was stated impartially, one could not help feeling that the Director was somewhat exercised in his mind as to whether the greatest speed made for the greatest happiness of the greatest number.

The term being yet young it is not possible to record much in the way of achievement, but arrangements are already in hand for a large number of concerts and recitals in the Concert Hall, while as to the Opera Theatre, performances of 'Louise' will be given in October, and a new opera by Dr. Vaughan Williams, on the subject of Falstaff, is already in active preparation.

The College is generally privileged to have some share in the preparations for the principal provincial musical festivals, and this year has been unusually fortunate, for the London rehearsals of the Gloucester Festival and the Leeds Musical Festival were held in the Concert Hall, and it is gratifying to record that Mr. Herbert Sumsion, the new organist of Gloucester Cathedral, earned high praise for his achievement as conductor-in-chief, and that Sir Hugh Allen is sharing with Sir Thomas Beecham the duties of conducting the great Leeds Festival.

## HASLEMERE FESTIVAL OF CHAMBER MUSIC

By E. van der Straeten

This year's Festival was held from August 20 to September 1, and comprised twelve concerts apart from the unofficial morning performances. There has been much controversy with regard to the technical quality of the performances, which has been severely censured by some. The highest perfection, of course, lies in a combination of faultless technique and a clear understanding of the musical idea and the power to convey this to the listener. Where both together cannot be obtained, the latter is preferable to the former, and as Mr. Dolmetsch distinctly said that his object is to give a representation of the old 'Hausmusik' (music in the home), in this he has been fully successful. Most important of all, however, he has again made us acquainted with some beautiful

old works which cannot be heard anywhere else, and many of them were performed in a manner which reached a high standard of virtuosity. Admirable were all Mr. Rudolph Dolmetsch's harpsichord and gamba performances, Mrs. Dolmetsch's beautiful tone and rendering in gamba pieces, and Mr. A. Dolmetsch's clavichord- and Mr. Miles Tomalin's recorder-playing; and among the vocalists Messrs. Frank Phillips and Tom Goodey and Miss Annis Gray proved themselves to be artists of a high order. Very interesting was the revival, in the music for the dances, of the predecessor of the oboe, the *shawm* (which has a rough and screaming tone like the chanter of a bagpipe), and the *serpent*, the bass of the cornet family, which survived all the other members until it was superseded by the ophicleide about the middle of last century. Although it was very interesting to hear the tone of these oft-mentioned instruments, their disappearance cannot be much regretted. The *pochette*, or dancing-master's fiddle, was also used in the dances, and the power of tone of so small an instrument was quite surprising.

As on former occasions, four of the concerts were reserved for Old English music, including two for concerted music for viols and one for compositions by Purcell; two concerts were devoted to music by Bach, one each to Spanish and French, Italian, French, and Italian and German music; and two were composed of ancient dances interspersed by vocal and instrumental pieces.

Alfonso Ferrabosco's grand and solemn 'Four-Note Pavan' for four viols opened the Festival, and was played again at the end of the eleventh concert as a worthy conclusion of the instrumental programmes. There were some works for viols which we heard for the first time at these Festivals, viz.: Preludium and Fantasy (William Byrd) for five viols; Fantasy for three viols by Giov. Coperario (John Cooper); Suite for four viols, No. 1 in D major, by Matthew Locke; two Fantasies, 'Il Lamento' and 'La Ginandola,' by Thomas Morley, for two treble viols; four pieces for two lyra viols by A. Ferrabosco and William Corkine; a pretty Cuckoo song for soprano, four viols, and recorder, by Richard Nicholson (*circa* 1600); some popular 15th- and 16th-century tunes for the lute; two Fantasies for the harpsichord, by Orlando Gibbons; and a Suite for two violins, gamba, and harpsichord, by Christopher Simpson. The latter is compiled from 'Twenty-one Pieces for two trebles and bass,' which I take to mean two treble and one bass viol, as I often had these very pretty pieces performed on viols at my concerts for ancient music many years ago; while admitting that they sound quite well on the violins, I still think that they were intended for, and sound better on, viols.

The Spanish-French concert brought, apart from repetitions from former Festivals, a fine Fantasy for five viols, by Cabeçon; 'Gavotte et six Doubles' for harpsichord, by Rameau; Musette for two gambas and harpsichord, by De Caix d'Hervelois; and the brilliant, very difficult, and effective 'Jupiter' for gamba, by Forqueray. The outstanding novelties of the Italian concert were the fine 'Concerto Grosso' in F minor, by Alessandro Scarlatti, which shows originality of thought as well as mastery of form and instrumentation; two harpsichord pieces by Giovanni Picchi; a Madrigal for a voice and viol by Sylvestro Ganassi, author of the 'Regola Rubertina'; and a 'Pass' e mezzo' (with voices) and 'Saltarello' for two violins, viola, tenor, and violoncello, by Horatio Vecchi—all very fine compositions, especially the latter.

The most interesting features of the two Bach concerts were the performance of the Arioso for bass, 'Betrachte meine Seele,' the Aria, 'Erwäge, erwäge,' for tenor, both with two viole d'amore, lute, and gamba, and the contralto Aria, 'Es ist vollbracht,' with gamba obbligato from the 'St. John' Passion. It was perhaps the first occasion on which this supremely beautiful music has been heard with the most effective original accompaniment since Bach's time. The cantata for bass, 'Amore traditore,' is another fine work heard for the first time at these concerts.

The other works, though always welcome, had been heard before, and need therefore not be discussed here. I cannot refrain from recording, however, Mr. A. Dolmetsch's exquisite performance of the Chromatic Fantasia which, perhaps, he never played better than on this occasion; yet I still hold that this work calls for ampler means of expression than the clavichord can give. In the French concert, Marin Marais figured largely in various charming works for viols, which showed, apart from his charming melodious invention, his astoundingly advanced harmonies, the wealth and daring of which manifest themselves in 'Le Labyrinthe' and in the beautiful and very chromatic Caprice for three gambas. The concert opened with Couperin's fine 'Concert Royal' in A, and on the recorders were played some delightful pieces by the same composer, which we had heard before. New, however, was a quaint and pretty 15th-century song with lute and viol.

The Purcell concert brought chiefly a welcome repetition of works heard at the previous Festivals, but also an interesting Chaconne, 'Two in one upon a Ground,' for three recorders (the two upper parts in canon upon a *basso ostinato*), which was exceedingly well played and had to be repeated. The songs, 'The Airy Violin,' for contralto, and 'Ye gentle spirits of the air,' for soprano, which Miss Cécile Dolmetsch had to repeat, both proved a great success. In the Italian and German concert we heard excellent performances of Handel's Concerto Grosso in G minor, and Chaconne for harpsichord in G major, Kühnel's fine Gamba Sonata in A, two Sonatas by Legrenzi for two violins, alto, tenor, and violoncello with harpsichord, and Corelli's 'Christmas Concerto Grosso.' In one of his characteristic little speeches Mr. Dolmetsch pointed out that in this work and in Bach's 'Passions' the music told the story of the Birth and of the Passion of our Lord far more clearly and vividly than even the words of the Gospels, as music could express ideas which exceeded the power of the word, and even revealed the hidden meaning of these events. The two evenings reserved for ancient dances and popular vocal and instrumental music proved a great attraction to crowded houses.

That wonderfully versatile artist, Mrs. Dolmetsch, had not only designed all the costumes, but even painted a most effective background, besides proving herself a graceful and agile dancer. An Intermedio by Caccini, and Balletto with a choral accompaniment by Horatio Vecchi, were particularly charming, and so were many of the vocal and instrumental interludes, including three part-songs by Henry VIII. and Nicholaus Laneare (Lanier), as well as a Dialogue by John Jenkins and tunes for recorders.

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## ORGANISTS' LONG SERVICE ROLL OF HONOUR

By Charles W. Pearce

Permit me to offer hearty congratulations to Dr. H. J. Edwards upon his remarkable record of sixty-two years' service at the fine old Parish Church of Barnstaple (Devon). May he be blessed with health and strength to continue his Church duty for a long time to come! I somehow confused the date of his appointment to the conductorship of the Exeter Musical Festival Society (1886) with that of the Parish Church organistship, to which he succeeded his father in 1866.

In List II. (No. 129), Mr. Theo Gmür should be credited with *fifty* (not forty-eight) years of service in the appointment he still holds; and in List III. (No. 210), Mr. F. A. Crate should have been described as the present organist of St. *John's* (not St. Thomas's) Church, Winchester. As to List III. (No. 247), Mr. W. Stone writes to say that his appointment to St. John's, Weymouth, dates from 1880 (not 1881); he must therefore be credited with forty-*eight* years' tenure. List III. (No. 206): Mr. A. A. Box's second Christian name is *Ashdown* (not Anderson). The Rev. E. A. Ingham, Rector of Willoughby, Leicester, writes

to say that his father, Mr. Lawrence Ingham (List III., No. 221), was for forty years organist of Holy Trinity, *Chester* (not Liverpool).

Another instance of juvenile organ-tenure may be seen below in the case of Miss Alice Lean, who at the early age of nine, entered the ranks of duly appointed Church organists.

The many friends of Mr. G. B. Gilbert will sympathise with him for that incurable deafness which has incapacitated him from all professional work, including the dual position he held at West Ham Parish Church and Stratford Town Hall with such distinguished success for so many years. Prof. Percy C. Buck was one of his choir-boys at the Church.

And although Mr. George Riseley is, happily, still capable of continuing his public work at Bristol as a most able conductor, rheumatic trouble, which seriously interfered with his phenomenal pedal-playing, caused his much-regretted retirement from the organistship at Colston Hall.

Again, in thanking those readers of the *Musical Times* who have helped me in the compilation of this Roll of Honour, may I solicit further favours from them in the future? I shall miss the kindly assistance of my old friend Dr. W. H. Grattan Flood, of Enniscorthy, Ireland, from whom I received a letter shortly before his death—which all of us deplore. Letters and post-cards containing *legibly written* particulars of long service should reach me not later than October 10 at 'The Paddocks,' Ferndown, Wimborne, Dorset.

## LIST IV.—CATHEDRAL, COLLEGIATE, PAROCHIAL, AND OTHER ORGANISTS

(FOR NOT LESS THAN FORTY YEARS, CONTINUOUSLY, IN THE SAME APPOINTMENT)

| No. | Name | Appointment | Years of Tenure |
|---|---|---|---|
| 256 | Baker, Miss Mary ... ... ... ... ... | St. Mary's Parish Church, Southfleet, Gravesend (Kent), 1884 ... ... ... (at present) | 44 |
| 257 | Charlton, James, M.A., Cantab. ... ... ... | Parish Church, Leigh (Lancs), 1869-1913 ... | 44 |
| 258 | Cuzner, George ... ... ... ... ... | St. George's Parish Church, Beckington, Frome (Som.), 1865-1925 ... ... ... ... | 60 |
| 259 | Ferrey, G. ... ... ... ... ... ... | Christchurch Priory (Hants), 1843-93 ... ... | 50 |
| 260 | Fielding, Henry ... ... ... ... ... | Wisley Chapel, High Street, W. Glossop (Derbyshire), 1880 ... ... ... (at present) | 48 |
| 261 | Gaite, W. M. ... ... ... ... ... | St. John the Evangelist's Parish Church, Gt. Horton, Bradford (Yorks), 1882 (at present) | 46 |
| 262 | Gilbert, George Barnard, F.R.C.O. (retired) ... | W. Ham Parish Church, Stratford (London, E.), 1874-1924 ... ... ... ... ... (conjointly with thirty-one years as Borough Organist, Town Hall, Stratford, 1893-1924). | 50 |
| 263 | Gudge, Miss ... ... ... ... ... | Parish Church, Kimbolton (Hunts), 1869-1924 ... | 55 |
| 264 | Hemstock, Arthur (died, 1924) ... ... ... | St. Mary's Parish Church, Diss (Norfolk), 1864-1915 ... ... ... ... ... | 51 |
| 265 | Hiscock, W. ... ... ... ... ... | Christchurch Priory (Hants), 1788-1843... ... | 55 |
| 266 | Lain, Walter (retired) ... ... ... ... | St. Stephen's Parish Church, Notwich (Norfolk), 1882-1928 ... ... ... ... ... | 46 |
| 267 | Lean, Miss Alice (voluntary service) ... ... | St. Melyd's Parish Church, Melidon, nr. Prestatyn (Flintshire, N. Wales), 1876 ... (at present) | 52 |
| 268 | Nicholls, H. F., A.R.C.O. ... ... ... | Congregational Church, Victoria Road, Newport (Mon.), 1887 ... ... ... (at present) | 41 |
| 269 | Pearson, Arthur, Mus. Bac., Oxon. ... ... | St. Paul's Church, Huddersfield (Yorks), 1884 (at present) | 44 |
| 270 | Pyne, James Kendrick, M.A. (Manch.), Mus. D. (Cantuar.) (pupil of Dr. S. S. Wesley) ... | Corporation Organist, Town Hall, Manchester, 1877 ... ... ... ... (at present) (conjointly with thirty-three years at Manchester Cathedral, 1875-1908). | 51 |
| 271 | Richardson, Walter Henry, A.R.C.O. ... ... | Wesleyan Church, Derby, 1879 ... (at present) | 49 |
| 272 | Riley, Bradshaw ... ... ... ... ... | Wesley Church, Accrington (Lancs), 1863-1914... | 51 |
| 273 | Riseley, George (choral and orchestral conductor) | Corporation Organist, Colston Hall, Bristol, 1870-1920 ... ... ... ... ... (conjointly with twenty-two years at Bristol Cathedral, 1876-98). | 50 |
| 274 | Simms, Samuel ... ... ... ... ... | St. Thomas's Church, Stourbridge (Worcestershire), 1810-64 ... ... ... ... ... | 54 |
| 275 | Stevenson, William Robinson (died, 1925) ... | Upperthorpe Unitarian Chapel (rebuilt in 1914 as Unity Church), Sheffield (Yorks), 1882-1924 ... | 42 |
| 276 | Thatcher, Edgar (voluntary service) ... ... | Christ Church, Nailsea (Som.), 1860-1917 ... | 57 |

## KARG-ELERT

By Arthur Hutchings

Are there any great modern composers for the organ other than Franck and Karg-Elert, supposing 'modern' to refer to the period since Mendelssohn and Rheinberger? There are, of course, the Frenchmen who, each in his own day, worked with the avowed intention of exploiting the resources of the modern organ for the contrast and colour of the orchestra—and succeeded. But when we have discriminated between the best and the least good of Guilmant, Vierne, and Widor, the question still remains: What composer is there who is great, and modern, and, in the fullest sense of the expression, a master of organ idiom?

The organ, whether it be in church or hall, has a

religious dignity unique among media of expression which, it would seem, can only be attained by a composer who has entered into an inner shrine of devotion to the instrument, only to be described by such technicalities as 'organ idiom.' It is a full satisfaction of this demand that causes one to feel that Bach (but not Handel), Mendelssohn, and Rheinberger have, each in his turn, written for the organ of eternity. Of what modern composer can the same be said? One writes in a spirit of humble challenge to budding composers of to-day, for in my opinion the mantle of great organ-writing has fallen on Franck and Karg-Elert alone.

Franck was great wherever he turned, and the organ seemed to be an ideal means of expression for his restrained, mystical, but nevertheless intense genius. There is, of course, Parry, with his beautiful but limited tributes to the organ. Are they really 'modern'? Surely the constructional nature of the Chorale Preludes of Parry and Farrar makes them works of ability rather than genius, so that they are inclined at times to leave the listener just a little cold. Then what of Reger's more ambitious efforts? He is said avowedly to have attempted to be the modern Bach; but does the organist, after sweating to overcome the sheer technical difficulties of Reger, find his labours justified by the result? Not always. Though they may have grasped the full meaning of 'organ idiom,' the chorale-prelude writers are, at their best, somewhat of a retrogression from Franck; though here must be mentioned the notable exception of Vaughan Williams's 'Three Preludes on Welsh Hymn-Tunes.'

At first sight it would seem, then, that the only alternative to the limitations of chorale-prelude manufacturing is the giving to oneself the full rhapsodic licence of the modern orchestral tone-poem, as Herbert Howells has done in his Psalm-Preludes. It may be mere religious conservatism, but it seems to me that some restraining force is needed to satisfy that dignity required for organ idiom which I mentioned above, and about which Dr. Alcock spoke at an R.C.O. meeting last year. Franck found just sufficient of this restraining force in the subject-matter of his 'Three Chorals,' causing one to feel of them as Gray felt of the Grande Chartreuse—'not a cliff, not a mountain, not a precipice, but is pregnant with religion and poetry'; for that is the difficulty—to combine religious with poetic mysticism. From Franck one comes straight to the only other composer who has achieved the same object, being fully modern and yet offering a permanent work of devotion to the dignity of the organ—Sigfrid Karg-Elert.

In his 'Chorale Improvisations,' Karg-Elert, like Franck in his 'Chorals,' found just sufficient restraining influence. The title 'Chorale Improvisations' is significant, for rarely have they the severity of the old chorale prelude. It is as if Franck and Karg-Elert wrote their subject at the top of the paper, fell in love with it, and wrote an essay, the product in the case of Karg-Elert being more exuberant, though less finished. The familiar 'Marche Triomphale,' written upon the tune 'Nun danket alle Gott,' is a good specimen of his method of attack. Instead of following the tune laboriously, the composer becomes bound up with the spirit of the theme, and his essay is 'emotion recollected in tranquillity,' embodying and expressing the feeling which all must have experienced when a service has finished and the spirit of a great hymn-tune lingers half-consciously in the mind. This is what makes the choral improvisation, rather than the choral prelude, so admirable as a concluding voluntary.

No one would be so foolish as to put Karg-Elert on a pedestal. Indeed there are blemishes—moments of overworked chromaticism and cheap modern effects. The dictionary says that Karg-Elert is, or was once, a devotee of 'tone-impressionism.' This is a wide term, and has meant different things to different composers. But in the 'Chorale Improvisations' there is hardly a work that is not of high merit. There are formal chorale preludes, such as the magnificent 'Sleepers, wake,' which, may I be bold enough to say, should live as long as Bach's similar work; on the other hand, there are simple melodies, simply harmonized, such as the delightful little Folk-Tune in G; there are the grandiloquent pieces full of bravura work, such as the 'Jerusalem' Improvisation; and, within each, one can find employed all the resources of modern harmony. There are whole-tone effects, and luscious passages of chromatic harmony and counterpoint, making the work sound, as some one has said of Delius, 'like a deep moving river.' There is often found the Holstian use of a striking succession of unrelated chords, and many other beauties the enumeration of which would be tedious. One can say of Karg-Elert's 'Chorale Improvisations' what cannot usually be said of the chorale prelude, that every piece is a poem—for poems cannot be written to order.

Then why does not Karg-Elert appear in greater abundance in recital programmes? How one welcomed Mr. Sceats's article in the *Musical Times* of September, 1927, on the much-neglected master. Please, recitalists, may we not have more Karg-Elert?

## Musical Notes from Abroad

### HOLLAND

The celebrations of the fifty years' jubilee of the existence of the Netherlands Society of St. Gregory, held at Utrecht from August 26 to 30, showed a remarkably high state of Church music, at least so far as the choirs associated with that Society are concerned. Some of the performances by choirs of suburban and village churches, who had made a long journey at their own expense to take part in the Festival, were surprising. There was that, for instance, by a choir from Tilburg of the 'Missa Papæ Marcelli,' under its own local choirmaster, in which the building up of climax upon climax, the sustained emotional force of the recurring waves of sound, was worthy of much larger choirs from the best equipped centres. A new Mass by Jaap Vranken, one of the younger Dutch composers, was both as a composition and as a performance (by a village choir from the frontier between Limburg and Germany), more a technical *tour de force* than an emotional one, but it deserved the highest praise on this score. Vaughan Williams's Mass in G minor for soloists and double chorus, which I am told is in the regular repertory of the Utrecht Cathedral

Choir, was sung well on the whole, though the extremely delicate *pianissimos* and the fine balance between the parts were not always achieved. One of the big successes of the Festival was the glorious performance of Diepenbrock's great 'Te Deum,' by the local choral society and orchestra, conducted by Joh. Winnubst, the Cathedral organist. Although evidently not yet fully developed in the technique of conducting, and particularly of orchestral conducting, Mr. Winnubst showed very considerable powers, and in this work produced some remarkably fine effects. His performance of César Franck's Symphony was not so completely successful, but it displayed a careful and individual reading of the score. Even still more interesting was the large number of native works included in the programme, a list which suggested that the influence of Diepenbrock and the work of this and smaller societies is resulting in the formation of a sound, if not yet very original, school of Dutch Church composers. Winnubst himself and Vranken, Hubert Cuypers, Philip Loots, Willem Heydt, J. A. S. van Schaik, Antoon van Schaik, Jan Nieland, Willem van Kalmthout, and Jean Schryvers, all figured in the programmes as composers of long or short works, and in every case with excellent results. Besides these and the works of the old Italian and Netherlands schools there were sung many Gregorian melodies, each choir taking part presenting its own slight modification of a main method. There were also interesting and instructive lectures and demonstrations of all that pertains to Church music, by Mrs. Justine Ward, the head of the Pius X. Institute at New York (who had travelled from America, bringing with her seven girls, taken, for this occasion, from one of her high school classes), by Dr. Cæcilianus Huigens, founder and principal of the Utrecht School of Church Music, and others; and a couple of carillon recitals.

With the middle of September the season at Scheveningen comes to an end, and the climax of interest has been well worked. In this last month we have had no less than three performances of Beethoven's 'Choral' Symphony, one of Mahler's 'Lied von der Erde,' Saint-Saëns's 'Carneval des Animaux,' a programme of Russian works, a Johann Strauss concert, a single programme in which figured Richard Strauss's 'Serenade' for thirteen wind instruments, Rimsky-Korsakov's 'Caprice espagnol,' and Beethoven's Triple Concerto with the Budapest Trio as soloists, and a 'Huldigings' evening for Prof. Schnéevoigt. The concert portion of this last was representative of Schnéevoigt's general policy, and included works by Johan Wagenaar and Alex Voormolen, representing Holland, Sibelius representing Finland, Ravel ('La Valse') the mildly modernist tastes of a portion of his audiences, and Tchaikovsky ('Pathetic' Symphony) the semi-classical popular taste. After this concert a large number of Dutch musicians and music-lovers presented the conductor with a valuable antique Dutch chest, together with an album containing the signatures of the subscribers, besides which he received a number of other valuable presents on his retirement from the position and his departure for America.

A small but interesting point in the biography of Mozart has just been cleared up by the research of Mr. P. T. A. Swildens, who in *Cæcilia en he Musiekcollege* has an article on the question whether, and on what date, the composer appeared publicly at Utrecht during his tour as a boy round Holland. Mr. Swildens has found a copy of the *Utrechtsche Courant* of April 18, 1766, in which Leopold Mozart advertised a concert by his two children on April 21, 'in the Music-room on the Vredeburg,' a room probably belonging to the then existent Guildhall, but now long disappeared. In this advertisement Leopold Mozart speaks of his 'zoontje [sonnie], aged nine years,' though he was actually at the time ten years and three months old! Another example of the 'business acumen' of Mozart *père!*

HERBERT ANTCLIFFE.

# Music in the Provinces

(*See also under* 'Choral Society Programmes')

BIRMINGHAM.—Eight Symphony concerts will be given by the City Orchestra with Dr. Adrian Boult as conductor-in-chief, the first and last dates being October 4 and March 21. The programmes include Malipiero's 'Cimarosiana,' Schubert's Grand Duo in C, orchestrated by Joachim, Frank Bridge's 'The Sea,' Dohnányi's 'Ruralia Hungarica,' Prokofiev's Pianoforte Concerto in C (No. 3), Pfitzner's Overture,' Christ-Elflein,' and the Choral Symphony. Sir Henry Wood will conduct on November 22 and Dohnányi on January 24.

BRADFORD.—Mr. Keith Douglas has arranged to give twelve concerts with the assistance of the Bradford Philharmonic Orchestra, the Leeds Symphony Orchestra, and the West Riding Chamber Orchestra. The works to be played include Delius's Pianoforte, Violin, and 'Cello Concertos, Reger's Variations on a Theme of Mozart's, Satie's 'Gymnopédies,' Deems-Taylor's 'Through the Looking-Glass,' the Scherzo from Scriabin's first Symphony, Sibelius's 'En Saga,' Dohnányi's 'Cello Concerto, and Mr. Douglas's 'Comedy Overture.'——The Bradford Subscription concerts include visits by the Hallé Orchestra under Sir Hamilton Harty and a performance of Kodály's 'Hary Janos.'

BURNLEY.—Four orchestral concerts will be given by the Municipal Symphony Orchestra besides those in which it is to co-operate with the Municipal Choir. Mr. Fred Myers is the musical director. Each concert will be in the hands of a different guest-conductor, and well-known artists have been engaged.

CAMBORNE.—The Cornwall Symphony Orchestra, under Dr. Charles Rivers, will play Brahms's fourth Symphony at Camborne on November 4 and at Truro on November 5.

DERBY.—The thirteenth series of Municipal and County Chamber concerts will be given on October 12, November 9, November 30, and February 15, in each case with artists of the highest standing. During the season of 1927-28 over a thousand people took tickets for the whole series.

GLASGOW.—During the season from November 10 to February 9 the Choral and Orchestral Union will give concerts on every Saturday and Tuesday, all in the evening except the mid-day performance of 'The Messiah' on New Year's Day. A booklet containing the sketch programmes is obtainable from the Manager, at 193, Saint Vincent Street. The principal novelty is a Symphony for organ and orchestra by Marcel Dupré, to be performed for the first time.

LEEDS.—Three concerts are announced by the Leeds Symphony Society, an amateur orchestra under the direction of Mr. Harold Mason. The programmes include the Handel-Elgar Overture and the Prelude to Mackenzie's 'Colomba' (November 24); German's Welsh Rhapsody and the Sailors' Dance from 'Roderigo,' arranged by Cowen (January 26); Smetana's Overture, 'The Kiss,' and Mendelssohn's 'Italian' Symphony (March 23).

LEWES.—The fixtures of the Lewes Music Club include a concert-lecture by Mr. Armstrong Gibbs on 'The Relation of Verse and Music in Song-Writing,' a programme by the Virtuoso String Quartet, and a pianoforte recital by Dohnányi.

LIVERPOOL.—The conductors of the twelve concerts announced by the Philharmonic Society are as follows: October 9, Albert Coates; October 23, Sir Henry Wood (Sibelius's sixth Symphony); November 6, Furtwängler, with the Berlin Philharmonic Orchestra; November 20, Sir Hamilton Harty (Suite from 'Le Bourgeois Gentilhomme'); December 4, Sir Henry Wood (Wagner); December 18, Dr. Malcolm Sargent;

January 15, Karl Alwin ('Transvariationen,' by Clemens von Franckenstein); January 29, Sir Henry Wood ('Appalachia'); February 12, Pierre Monteux (Reger's 'Romantic Suite'); February 26, Sir Hamilton Harty; March 12, Sir Henry Wood (Vaughan Williams's 'Pastoral Symphony'); March 26, Sir Henry Wood ('Solomon').——The programme of the Liverpool Repertory Opera Company's fifth season includes: 'The Necklace, a Melomime,' by James Lyon (first performance), 'William Tell,' 'Hugh the Drover,' 'The Immortal Hour,' 'The Golden Goose,' by Holst (first performance), and Stravinsky's 'The Soldier's Tale.'

Manchester. — The Hallé Concerts prospectus (obtainable from Messrs. Forsyth Brothers, 126, Deansgate) gives particulars of twenty-two concerts from October 18 to March 21, all on Thursdays except the extra performance of 'The Messiah' on December 21. All the concerts are to be conducted by Sir Hamilton Harty, except that of November 15, when a modern programme will be given by M. Ansermet. The outstanding items in the programmes are the 'Schubert Prize' Symphony by Kurt Atterburg, Kodály's 'Hary Janos,' and a 'new Concerto' for 'cello and orchestra by Schubert and Cassado.

Margate.—A Festival on the usual lines was held at the Winter Gardens on the evenings of September 9-14, the only unusual feature being the competition of prolonged summer weather. In spite of this, however, the Festival brought in good audiences, and its varied attractions, in music and in personal factors, were well appreciated. The guest-conductors were Sir Landon Ronald, Dr. Malcolm Sargent, and Sir Frederic Cowen, who conducted his 'Fantasy of Life and Love' and 'The Butterfly's Ball.' Mr. A. W. Ketèlbey also introduced his new Suite of 'Fanciful Etchings.' Among the works given under Mr. Bainbridge Robinson were Harold Rawlinson's Overture 'The Maid of Orleans,' Vincent d'Indy's 'La forêt enchantée,' and Kallinnikov's first Symphony. A popular cast of artists included Isolde Menges, Philipowsky, the three Harrisons, and a number of well-known singers.

Southampton.—The works chosen by the Test Valley Orchestra for performance during the season, under the direction of Mr. Frank Bartlett, are Beethoven's eighth Symphony, Haydn's Symphony No. 13 (in G), Brahms's Violin Concerto, and the Siegfried Idyll.

## MANCHESTER PROSPECTS

Our Manchester correspondent writes:

The coming season will celebrate the establishment fifty years ago by the late G. Brand Lane of the Manchester Philharmonic Choir. His lamented death last spring deprived him of the opportunity of personal participation in the plans for a fitting celebration. His son, in continuing his father's work, has appointed Mr. Alfred Higson to the chorus-mastership, which will ensure the maintenance of the highest standards in the choir's work. His main business will be the preparation of 'Gerontius' for January 26, when Elgar will come to conduct; a touch of genius is manifested in the choice of Dame Clara Butt as soloist (along with Steuart Wilson and Harold Williams). Few people in England can have heard Clara Butt in this work, and the writer intends to add this experience to a long and varied one of famous singers of the Angel's music. The Lane series provides Manchester with many notable personalities: Paderewski, Pachmann, Cortôt, Casals, Kreisler, and Thibaud; Gerhardt, Chaliapin, and McCormack. The only fly in this precious ointment is the absence of any visit by outstanding orchestras—'Gerontius,' 'The Messiah,' and 'Merrie England' (the latter conducted by Sir Henry Wood) presumably utilising members of the Hallé Orchestra.

Any criticism of the seventy-first Hallé scheme would surely fasten on the fact that in a series of twenty concerts, averaging two and a half hours' duration—say, sixty hours music—orchestral works by native composers occupy an hour, to which must be added three choral items by Elgar, Delius, and Bax, making another hour's music. This bald numerical analysis carries its own condemnation. Can it be pure accident that the symphonic work of Holst, Bax, Vaughan Williams, or the later Sibelius again finds no place, or are we to assume that they come under the ban pronounced by Harty at the annual Hallé meeting in July, in the declaration that there was little music written in the last twelve or fifteen years worth the extra rehearsal necessary for its reasonably adequate presentation? Sir Hamilton on that occasion, and again more recently, made pretty vigorous use of his verbal shillelagh, but will he seriously contend that other societies producing and other men conducting these and numerous other works are *all* wrong in their judgments, or *all* know little or nothing about their job? In the absence of some such far-reaching condemnation the average concert-goer or critic is forced to the conclusion that individual predilections are in absolute control. Autocrat that he was, even Richter played works here upon which he set little value, for he recognised the rights of a public, limited to Manchester for its orchestral music, to hear such things occasionally.

And in concluding this argument for the fuller recognition of such composers, might one add the suggestion that the major works and (generally) the more recent ones should be drawn upon rather than the lesser, *e.g.*, Vaughan Williams's 'Pastoral' or 'London' Symphonies represent him more worthily than do the 'Wasps' or the 'Norfolk Rhapsody.' The season as a whole sustains the symphonic splendour of the classics, and affords a first hearing at Manchester of the Columbia Graphophone Company's two-thousand-guinea Symphony by Kurt Atterburg (November 8), Kodály's 'Hary Janos' Suite (December 6), Variations by Hely-Hutchinson (December 13), Ph. Em. Bach's second Sinfonia in E flat (December 6), Eric Fogg's 'June Twilight' (January 10), Prokofiev's 'Three Oranges' Suite (February 21), and Turina's 'Sinfonie Sevillana' (February 28). Dohnányi's visit on January 17 is to afford us a performance of 'Ruralia Hungarica.' Somewhat off the beaten track at big orchestral concerts will be a performance of the rarely heard vocal numbers from the 'Rosamunde' music of Schubert (November 8), and Backhaus's playing of the 'Waldstein' Sonata on October 25, when the programme will include only three other items: Bach's Double Violin Concerto, Elgar's 'Falstaff,' and Brahms's B flat Pianoforte Concerto. There are four orchestral nights devoted solely to Symphonies. The choral nights abandon oratorio for Berlioz's 'Trojans at Carthage' (November 1); Bach, Elgar, Bax, and Delius constitute a remarkable evening on February 7: 'Sing ye to the Lord' and 'Now but the grace,' 'The Music-Makers,' 'Mater ora Filium,' and 'Sea Drift'; and 'The Flying Dutchman' at the final concert on March 14, this choice and the Berlioz 'Trojans' being justified in the official foreword:

> 'Whatever opinions may be held in some quarters regarding the propriety of performing operatic works on the concert platform, such a policy is surely justified in the case of great works which otherwise apparently would never be heard at all in this country.'

Of 'The Flying Dutchman' the same introduction says, '. . . seldom, if ever, seen nowadays on our opera stage.'

Apart from Dohnányi, visits are to be paid us by Medtner (November 22) and Ansermet (November 15).

# Obituary

We regret to record the following deaths :

Ernest George Meers, at York, on August 20, in his eightieth year. He was born near Ashford, Kent, and educated at Faversham Grammar School. In 1871 he founded the business of Watts's Ltd., of which he was chairman and managing director at his death. He was a noted athlete, a mountaineer, a great traveller, and a born leader. His interest in music was great, and centred chiefly on the organ. A pupil of the late Dr. F. E. Gladstone, Sir Frederick Bridge, and Sir Walter Parratt, he took his Mus. Bac. at Oxford. He used his ample financial resources generously in the cause of organs and organ-playing, assisting promising students, and giving a helping hand to organ-building funds. He not only gave the organ in Maidstone Parish Church, but also maintained its upkeep. The organ in Borden Church, near Sittingbourne, is another instance of his generosity. Again, the fine three-manual that stood in his house at Chislehurst was offered by him as a gift to the town of Guildford—a gift that had to be declined owing to the lack of a suitable building for its re-erection. At the time of his death he was collaborating with Mr. H. F. Ellingford in a work called ' The Science of Organ Pedalling,' a subject to which he brought a degree of skill that few professional players could equal.

[We give below an Appreciation written by Mr. Ellingford.—Editor.]

In the passing of the late Ernest George Meers (Mus. Bac., Oxon. ; of Warwick's Bench, Guildford ; and formerly of Chislehurst) the musical world, and particularly that section interested in the organ, has lost a very keen enthusiast and patron.

Music was only a side-line, but in this side-line, as in his tennis and chess-playing hobbies, he was an extraordinarily capable exponent. In the late 'eighties he became the Amateur Tennis Champion of England, and he could play an excellent game of chess with the finest players.

Music, though a hobby, was to him a lifelong study. He held a few appointments as organist at some London churches, particularly St. Mark's, Lewisham, and gave the emoluments of these posts to the improvement of the status of the choir and its music. He also played the organ at the performance of Gounod's ' Redemption ' at the old St. James's Hall, London, soon after its production at the Birmingham Festival of 1882.

He was the donor of some fine organs, notably that in Maidstone Parish Church. The voicing of organ pipes, particularly those of the string family, was of especial interest to him, and at his home at Guildford he had a complete voicing machine, where he spent many hours experimenting in that subtle and delightful art.

He had a magnificent organ at Chislehurst, which is destined to go out to Sydney Cathedral, arrangements for the transference being made during the short occupancy of that post by his old friend, the late Dr. Tom Haigh. The small two-manual organ in his house at Guildford is a charming little instrument. It was on this organ that he spent many enjoyable hours in his favourite pastime, viz., organ-pedalling, and the playing of Bach.

In middle life he had lessons in organ-playing for several years, under the late Sir Walter Parratt, at the Royal College of Music, and greatly enjoyed the fun (as he expressed it) of playing some of the great Bach works at the terminal examinations.

It is no exaggeration to say that there are very few organ executants, even amongst the most expert pedal-players, who are possessed of a more facile or cleaner pedal technique than that of Mr. Meers. He made it a study and a science, and his methods and reasoning on the ways and means of footing intricate pedal passages were absolutely sound, and mostly irreproachable.

He was a man of great culture, charming, kind, and generous, and there are many students who will ever remember his practical readiness to assist them to continue their studies.

Herbert F. Ellingford.

Francis Edward Gladstone, at Hereford, on September 5, aged eighty-three. He was a son of the Rev. J. E. Gladstone and a first cousin of William Ewart Gladstone. His first musical instruction was at the hands of Samuel Sebastian Wesley, to whom he was articled at Winchester ; he took his musical degree at Cambridge. After holding the post of organist at Chichester, Llandaff, and Norwich Cathedrals, he was appointed to Christ Church, Lancaster Gate. Subsequently he became a Roman Catholic, and at the time of his death was honorary organist to St. Francis Xavier's, Hereford. For twenty-seven years he was a professor at the Royal College of Music, and he also examined for the Universities of Cambridge, Durham, and London. He wrote a good deal of excellent church and organ music.

Daniel Mayer, the well-known concert agent, in London, on August 23. Born in Westphalia on July 2, 1856, he was brought to England two years later, becoming, and remaining, a British subject. He showed talent as a pianist while still a boy, and was offered a a scholarship at Cologne Conservatory. He preferred, however, to be trained as a civil engineer. At the age of twenty he gave up engineering for music-publishing, joining the firm of Weekes & Co. Later he became interested in the pianoforte trade, and became proprietor of S. & P. Erard. The inevitable contact with famous pianists and other artists led to the foundation in 1891 of the world-famous concert-agency with which he was identified during the remainder of his life.

Howard Talbot, at Reigate, on September 12, aged sixty-three. His real name was Munkittrick, and he was born at New York, coming to England at an early age. After some training as a medical student at King's College, London, he entered the Royal College of Music, where he studied composition under Parry. He met with great success as a composer of light opera and musical comedies, among his best-known works being ' A Chinese Honeymoon,' ' Three Little Maids,' &c. He was also part-composer (with Lionel Monckton) of ' The Arcadians ' and (with Paul Rubens) of ' Three Little Maids ' and ' The Blue Moon.' For many years he acted as conductor at various London theatres.

Emma Carelli, Italian opera singer. She was killed in a motor accident, near Montefiascone, on August 19. Her debut at the Constanzi Theatre, Rome, when she was only twenty-two years old, was followed by a brilliant career in Europe and America, her most famous impersonation being that of Electra in Strauss's opera. She was director of the Constanzi Theatre from 1912 until 1926, when the theatre was taken over by the State. "

W. H. Murray, at Glasgow, in his seventy-ninth year. For many years he was a visiting music-master in Glasgow and Govan Board Schools. He was one of the first members and a one-time President of the Scottish Singing-Masters' Association ; he acted as local secretary for the Tonic Sol-fa College ; and as honorary treasurer of the Glasgow Musical Festival did much useful work.

Arthur M. Friedlander, suddenly, at Brighton, in September. He was an authority on the ancient music of the Synagogue, and had contributed articles on that and kindred subjects to the *Musical Times* and other journals. For some time he was choirmaster of the Bayswater Synagogue ; and he also composed and arranged music for the Jewish ritual.

Guilio Moretti, at Vedano Olona, aged seventy-eight. He was born and educated musically at Rome. For thirty-one years he was a professor of singing at Milan. In 1902 he came to London, and was appointed professor at the Royal Academy of Music. A few years later, however, he returned to Italy.

James Madison Tracy, at Denver, U.S.A. He was born in 1837, was a pupil of Liszt, and became well-known in the United States as a composer.

## Miscellaneous

Admirers of Coleridge-Taylor will be interested to know that Mrs. Coleridge-Taylor is publishing, as a picture postcard, a reproduction of an oil painting by Lilian Canning of the music shed in the garden where the composer used to work. The artist is an exhibitor at the Royal Institution, the Paris Society of Women Artists, &c.

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Abbreviations: (S) Soprano; (M-S) Mezzo-Soprano; (C) Contralto; (T) Tenor; (Bar) Baritone; (B) Bass.

| | Range of Lowest Key. |
|---|---|
| **FRANZ ABT** | |
| Ave Maria (O Lord most Holy). E (S or T) ... ... (1/6) | E—G♯ |
| **THOMAS ADAMS** | |
| Nearer my God to Thee. E flat (C or B); F (S or T) ... | B♭—E♭ |
| Radiant Morn, The. D (M-S, C, or Bar) ... ... ... | C♯—E |
| Rock of Ages. E (C or Bar); G (S or T) ... ... ... | B—E |
| **IVOR ATKINS** | |
| Virgin's Lullaby, The. G minor (M-S) ... ... (1/6) | D—F |
| **EDGAR L. BAINTON** | |
| Song of the Virgin Mother, A. D (M-S) ... ... ... | D—F♯ |
| **JOSEPH BARNBY** | |
| Elizabeth's Song. G minor (C or M-S) ... ... ... | D—E |
| Soft southern breeze. B flat (Bar); D flat (T) ... ... | D♭—F |
| When I view the Mother holding (Christmastide). D (C or M-S) ... ... ... ... ... ... (1/6) | D—D |
| **JOHN F. BARNETT** | |
| Rock of Ages, The. E minor (M-S or Bar) ... ... ... | B—F♯ |
| **JULIUS BENEDICT** | |
| I mourn as a dove. A (S) ... ... ... ... ... (1/6) | D♯—A |
| Lord is very pitiful, The. F (T) ... ... ... ... (1/6) | E—G |
| O thou afflicted. D flat (C) ... ... ... ... (1/6) | A♭—D♭ |
| **W. STERNDALE BENNETT** | |
| His salvation is nigh them that fear Him. G (Bar); B (T) ... ... ... ... ... ... ... (1/6) | D—E |
| O Lord, Thou hast searched me out. F (C) ... ... (1/6) | C—D |
| Whosoever drinketh of this water. E (B) ... ... (1/6) | B—E |
| **A. HERBERT BREWER** | |
| Virgin's Cradle Song, The. F (M-S) ... ... ... ... | D—F |
| **GERARD F. COBB** | |
| It came upon the midnight clear (Christmastide). D (M-S or Bar) ... ... ... ... ... ... ... | D—E |
| **WILLEM COENEN** | |
| Beyond. D flat (M-S or Bar) ... ... ... ... ... | D♭—F |
| Come unto Me. D (C or B); F (M-S or Bar); G (S or T) | C—D |
| Father, forgive them (Lent). F minor (S or T) ... ... | E—F |
| I shall see Thee again. F (M-S or Bar) ... ... ... | E—F |
| Thou wilt remember us. C (C or B); D flat (Bar or M-S); E flat (S or T) ... ... ... ... ... ... ... | B—E |
| **ANTONIN DVOŘÁK** | |
| Inflammatus et Accensus (Latin words only). D minor (C) | A—E |
| **EDWARD ELGAR** | |
| Angel's Song, The. C (M-S) ... ... ... ... (1/6) | D♯—E |
| As a Spirit didst thou pass. E flat (T) ... ... ... | F—A |
| **PERCY E. FLETCHER** | |
| Hark! hark! my soul! C (C or B); E flat (S or T) ... | A—D |
| **MYLES B. FOSTER** | |
| O for a closer walk with God. C (M-S or Bar); D (S or T) | C—E |
| **ALFRED R. GAUL** | |
| Eye hath not seen. G (C); B flat (M-S) ... ... (1/6) | B—D |
| Ruth (Entreat me not to leave thee). B flat (M-S or S) (1/6) | C—F |
| **CHARLES GOUNOD** | |
| Angel hosts descending. F (S or T) ... ... ... ... | C—G |
| Holy Vision, The. D minor (S or T) ... ... ... ... | D—F♯ |
| Jerusalem. A minor (S or T) ... ... ... ... | E—B |
| Nazareth. E flat (C or Bar); F (S or T) ... ... (1/6) | B—F |
| Power and Love. A (M-S or Bar) ... ... ... ... | E—F♯ |
| There is a green hill. D (C or B); E (M-S or Bar); F (S or T)... ... ... ... ... ... ... | C♯—D |
| **CARL H. GRAUN** | |
| Lo! the heaven-descended prophet. B flat (S) ... ... | E♭—C |

| | Range of Lowest Key. |
|---|---|
| **ROBERT KING** (Arranged by H. A. CHAMBERS.) | |
| Come, O Thou Traveller unknown. D (C or B); F (M-S or Bar) | C—F |
| **CHARLES H. LLOYD** | |
| O Father all-creating (Weddings). E (S or T) ... ... | E—G♯ |
| **ALEXANDER C. MACKENZIE** | |
| Cross and Crown. B flat (S or T) ... ... ... ... | C—G |
| Dormi Jesu (The Virgin's Cradle Hymn) (Latin words only). E (C or M-S) | E—E |
| For lo, the winter is past. B flat and C (T)... ... ... | E—G |
| Lord is my Shepherd, The. G (S) ... ... ... ... | E—G |
| **EDWARD J. MARGETSON** | |
| Far from my heavenly home. E flat (C or Bar); G (S or T) | B♭—E♭ |
| **JOHN H. MAUNDER** | |
| O lovely flowers (Harvest). G (C or Bar); A (S or T) ... | B—G |
| **BERNHARD MOLIQUE** | |
| Pour out thy heart before the Lord. A flat (T) ... (1/-) | E♭—A♭ |
| **ALICE A. NEEDHAM** | |
| Far from my heavenly home. C minor (C or Bar); D minor (M-S) | C—F |
| **HORATIO W. PARKER** | |
| Come, Holy Ghost (Whitsun). D (S) ... ... ... | D—G |
| Lo, now the shades of night. A flat (C) ... ... ... | A♭—E♭ |
| Declining now the sun's bright wheel. E flat minor (Bar) | B♭—E♭ |
| **C. HUBERT H. PARRY** | |
| Ballad of Meshullemeth, The. E flat (C) ... ... ... | B♭—F |
| God breaketh the battle. G (T) ... ... ... ... | D—A |
| Lady! thou Queen of Israel. E flat (S) ... ... ... | D—A♭ |
| Lord is long-suffering, The. (C or M-S) ... ... ... | D—E |
| **JOHN POINTER** | |
| How shall I sing that Majesty (with Chorus *ad lib.*) In two keys, C and D | C—G |
| **D. PUGHE-EVANS** | |
| Lead, Kindly Light. E flat (C or Bar); F (M-S); G (S or T) | C—E♭ |
| Return unto thy rest. E flat (C or Bar) ... ... ... | B♭—E♭ |
| **HENRY PURCELL** | |
| Now that the sun (Evening Hymn). E flat (C); G (S) ... | B♭—E♭ |
| **J. JOACHIM RAFF** | |
| Twilight is gently falling, The (Ave Maria). E flat (S or T) | E♭—A♭ |
| **ROLAND ROGERS** | |
| Lead, Kindly Light. F (C or Bar) ... ... ... ... | A—F |
| **FRANZ SCHUBERT** | |
| Litany for All Souls' Day. E flat (C or Bar) ... (1/6) | C—E♭ |
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| My Maker and my King. D (S) ... ... ... (1/6) | C♯—F♯ |
| **ALESSANDRO STRADELLA** | |
| O God, have mercy (Pietà Signore). D minor (S or T) ... | D—G |
| **ERIC H. THIMAN** | |
| Birds, The. C (M-S or Bar); D (S or T) ... ... ... | D—F |
| God of Love my Shepherd is, The. F (C or Bar); A flat (M-S) | A—D |
| In the bleak mid-winter. D (C or Bar); F (S or T) ... | A—E |
| Jesus the very thought of Thee. B flat (C or Bar); D (M-S) | B♭—D |
| My Master hath a garden. F (M-S or Bar); G (S or T) (1/6) | C—F |
| **HERBERT W. WAREING** | |
| Jesu, Lover of my soul. E flat (M-S or Bar) ... ... | B♭—F |
| **H. LANE WILSON** | |
| Lord is my Shepherd, The. E flat (C or Bar); F (M-S); A flat (S or T) | B♭—E♭ |

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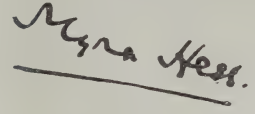

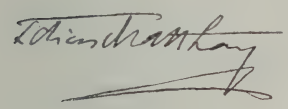

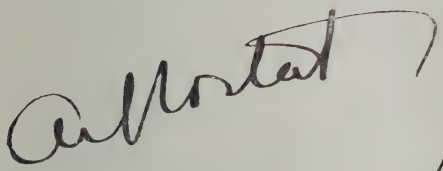

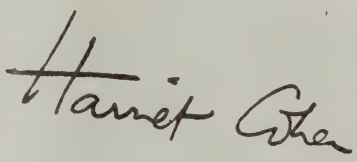

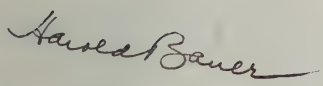

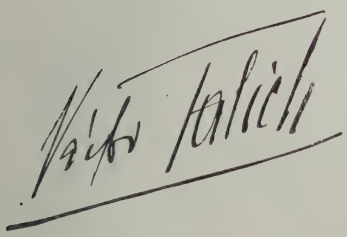

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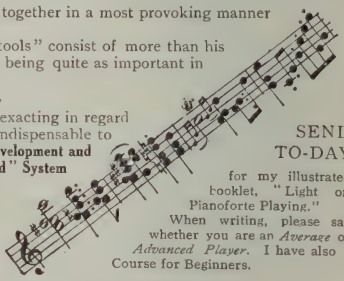

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2 GUILMANT (*a*) Scherzo Capriccioso. (*b*) Pastorale in A. (For Organ and Pianoforte.)
3 BACH ... (*a*) Trio: "Lord, for Thee my Spirit longs." Sinfonia: "My spirit was in heaviness." March, from "Dramma per Musica." (Transcribed for the Organ by Harvey Grace.)
SCHUBERT ... ... ... (*b*) Marche Militaire, in D
4 HUMPERDINCK (*a*) Vorspiel (*b*) Waldscene From "Hänsel and Gretel" (For Organ and Pianoforte.)
5 VIERNE ... ... Finale (First Symphony)

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The Musical Times

*AND SINGING-CLASS CIRCULAR*

NOVEMBER 1 1928

(For List of Contents see Page 1040.)

## SCHUBERT AND MELODIC DESIGN

By Rutland Boughton

(*Concluded from October number, page* 887)

Having to some extent traced the course of Schubert's divergence from the Italian viewpoint of Mozart to the real originality of the folk-singer, carrying with him all that he could of those additional powers of instrumental expression which had been evolved by Beethoven, and remembering that he was still fain of large forms and of dramatic expression, we find that towards the end of his seventeenth year he has established his idea of song-form according to the following principles:

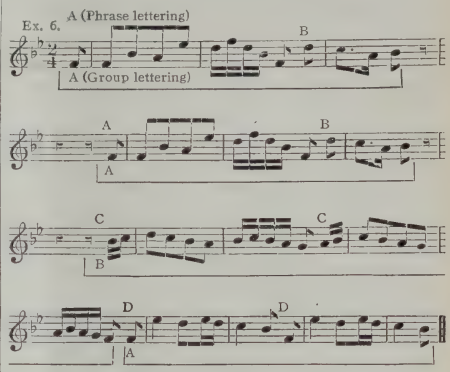
1. Verse form in preference to the cheap and easy *Da Capo;*
2. The paramount importance of the vocal line;
3. A definite reversion to the manner of folk-song, enriched by the possibilities of melodic growth disclosed by Beethoven and akin to the methods of the builders of Gothic—offering solid chunks of tune within a large musical design, much as figure-sculpture was incorporated into the general scheme of cathedral building;
4. The most economical relation between the vocal and instrumental parts—a thing which Beethoven had failed to effect; and
5. The establishment of the cyclical form outlined by Beethoven in 'An die ferne Geliebte,' but spoiled by the greater composer's last-minute reversion to the fussy Italian opera *coda*.

It only remains to analyse songs from one of Schubert's three cycles, to show how the first three principles were carried out in the fullness of his powers. I choose the 'Müllerlieder.'

The advantage of the cyclical form to Schubert lay in the fact that he could explore a larger world of experience and maintain the more exquisite nature of his own special art-form, with its somewhat parochial view-point. As compared with the cosmic adventures of Beethoven, Schubert was as a villager staying at home, watching clouds and stars, men and women, sometimes reading a book, but never ashamed of his limitations and even asserting their value. The 'Müllerlieder' offer expressions of such a natural and simple life, and their melodic design is the sort that best reveals such a life. I do not propose to take space here and perhaps bore the reader with a record of the complete analysis I have made, unless my conclusions are disputed and the Editor wishes. Enough here now to give its results.

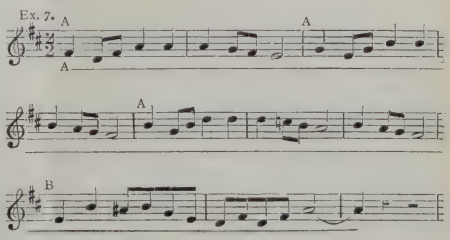
Of the twenty songs which make up the 'Müllerlieder' nine are in verse form, four use the *Da Capo*, and the remainder are 'written out.' An example of each should serve our present purpose.

The first song, 'Das Wandern,' is one of simple verse-form:




That, I think, needs little comment. It grows according to Nature rather than to plan. The themes issue from each other, and while the relation of the last phrases to the earlier ones is obvious, it is much to be doubted whether they were deliberately so arranged; they were, I imagine, the subconscious echo of the earlier phrases in the composer's mind. Though I have simplified the analysis by reducing its details to the shortest units of phrase-form, it is quite clear that 'Das Wandern' is couched in one of the commonest forms of folk-song, namely AABA, but developed with delicious melodic skill, in that the B or contrasting phrase is repeated sequentially, and the return of the A phrase hinted rather than declared. The phrase units are lettered above, and the related groups below, the music-type.

Of the four songs which use the *Da Capo* the most interesting is, perhaps, 'Mein!'



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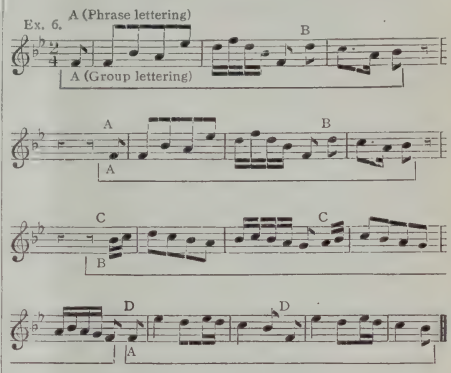


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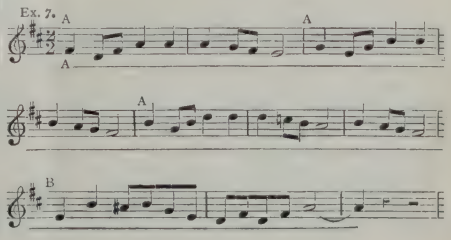
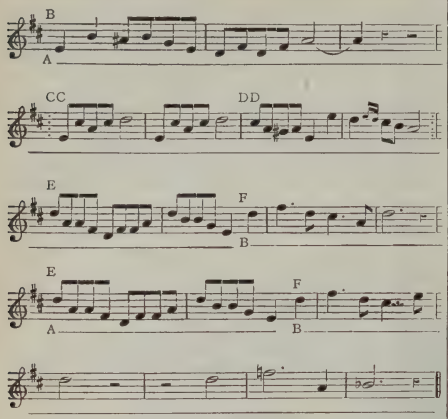
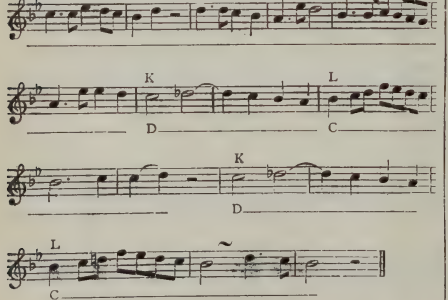




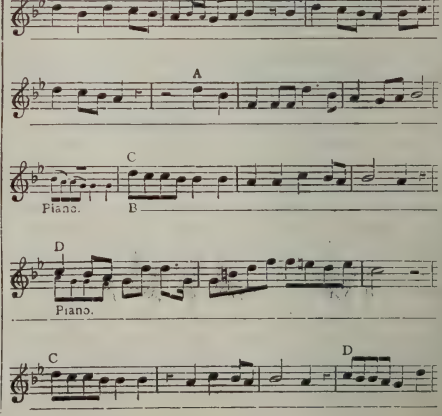
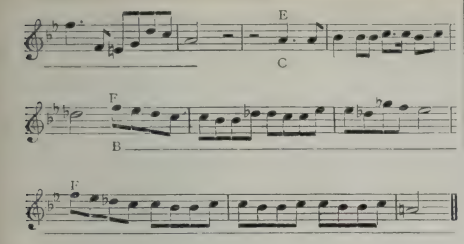

Here the melodic growth is more involved and interesting, but the folk-form is at the root of it all. A is twice repeated sequentially, the second time being extended Beethovenwise; B is so closely related to A that one hesitates to name it as a distinct phrase, and I was only prevented from doing so by the need to show the essential difference between the Italian methods most perfectly used by Mozart and the natural methods used by Schubert, the former wasteful, the latter economical of melodic form; therefore I have given the Italian form an advantage in the comparison by naming all differing phrases as new ones, even when the likeness is close as in A and B above. C, D, and E are also related to A; so the whole lovely melodic growth from A to F is really the development of a single tune-thought, and the entire section might fairly be lettered ABAB. The F as marked above is extended on its repetition to form a link with the next section:




A similar method is pursued here. H and J are closely related to G, L is derived from the second (varied) statement of J; so that in this section we might almost have lettered the analysis as CDCDC.

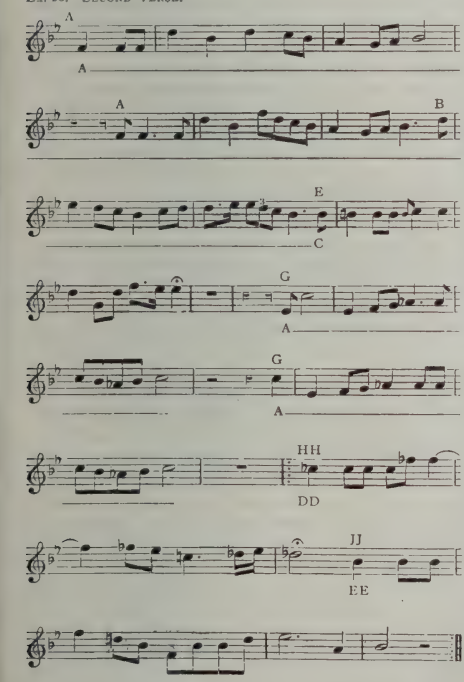
Then follows the *Da Capo* with, however, an additional three bars extending the F phrase. Schubert does not always use the same words in his *Da Capos* (or whatever the right plural is for the poor things); here he does—but with what a difference of intention and effect! The Italian form is to gather up a dissolute collection of phrases into an appearance of moral stability. Schubert's *Da Capo* is a necessity indicated by the dramatic expression. In all the lovely universe the miller's maid is the loveliest thing, and the lover is not going to end his song on any note but just his possession of her. I do not know whether the return to the first verse was or was not indicated by Wilhelm Müller, the author of the words; and Schubert was quite capable of undertaking such a thing on his own account. Here it is of importance for us to understand the poetic nature of this *Da Capo*, arising in the same sort of feeling as many refrains in folk-songs, and not at all in a formal need to complete a work of art in an approved fashion.

Of the seven more complex forms in the 'Müllerlieder' perhaps the most interesting is No. 12—'Pause.' To deprive this of its pianoforte part is partly to hide the line of the melodic design; but as no one will deny that the artistic value of Schubert's accompaniments is much higher than of those derived from the Italian tradition, even when handled with the genius of a Mozart, the student will understand that the beauty of the complete design is enormously enhanced by the thematic material presented by the pianoforte. Here we have only to establish the folk-influence in one of the more complicated examples of Schubert's art:



In this song also we find that the plan of setting phrase against phrase is associated with an advanced conception of thematic evolution. B is so definitely derived from A that it scarcely deserves naming as a separate phrase. The germ of the phrase labelled C is first stated in the accompaniment, and by its repetition there during the next phrase relates D both to A and to C. Perhaps it would be straining a point to suggest E as being related to A, but its step movement within the interval of a fourth certainly makes an aural impression of relationship, and F is more obviously evolved from C:

Ex. 10. Second Verse.



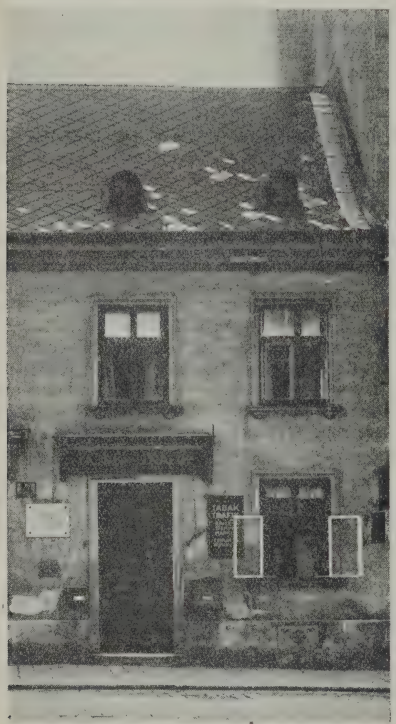

G, again, issues from A, while H and J have the effect of being entirely new material. So in the first half of the song there are two distinct phrase-groups, one derived from A, the other from C, with E as an interpolation. In the second half the influence of A is heard in five phrases out of ten, again a separate E phrase gives the awaited balance to the isolated theme in verse 1, and instead of the C phrases of the first verse there are two new phrases. Therefore if we ignore the manner in which the themes are varied in the course of their evolution, and name them in phrases according to their origin, as above underwritten, the complete song should be lettered AAAABBBBCBBAAACAA DEDE.

I fear that the very sight of that tiresome alphabetical plan will frighten some readers; but—and especially if they are composers—I think the matter is worth consideration, because it shows how, within a very narrow range of thematic invention and with the strictest regard for architectural order, a great variety of melodic design is possible. Consider that out of the twenty-one vocal phrases of the song, fifteen issue from the two chief phrases (those marked A and C). Trace the manner of the evolution of the ideas: how, for instance, A is stated, repeated with a decoration, repeated again in part twice over,* repeated again with a variation in the launching of it; how it unites with C to colour the D phrase, is stated again in the second verse, yet again with another variation, how its B-form is raised a scale-degree and varied, so that it almost sounds like a new thought, how it is twisted round in its G-form—all that is an example of natural economy and vital increase beside which the formal balance of phrases in a Mozart Symphony and the thematic irresponsibility of 'Voi che sapete' are respectively enchained and wasteful.

The comparison is important, for it is the musical translation of life itself. The Renaissance spirit with its popes who were poisoners and its princes who were brigands developed a formal art which was comparatively expressionless and a luxury art which was extravagant; those were the things which attained their most perfect and least harmful expressions, first in Palladian architecture and meaningless ornament, finally in the Mozart Symphony and opera. The suppressed Christian spirit was all the time seeking an equivalent for the lost expression of its Gothic cathedrals. That urgent reaction is best proved in music by Beethoven's efforts to regain mastery over polyphonic forms, and by Schubert's efforts to re-establish the common music of the folk. Such a song as 'Pause' is significant not only in its beauties but in what appear to be at first its imperfections. The song is not condemned before composition to a *Da Capo* or any other formula; it grows from phrase to phrase according to the immediate need for expression, and when it *must* throw out an odd theme for the sake of reality it does so without regard to immediate consequences, just as for true expression of feeling Schubert had

* Compare also the form of the first four phrases with that of the tune from the Choral Symphony, 'Das Wandern,' and hundreds of folk-songs of the same form.

to use the E phrase which at first stands out in disconnected fashion, so far as the first verse is concerned. But such unbalance is borne in mind and, when opportunity offers, a due though not exact counterpart is found in the later construction of the song. Many such unbalances occurred in the building of the Christian cathedrals; and not all of them found their balanced completion, for the Renaissance spirit intervened with its square, domineering, and hopeless conception of life and beauty. Again, at the end of his song Schubert was faced with a fresh demand from his poet—a



SCHUBERT'S BIRTHPLACE

question which carried the song into what were unexplored emotions and possibilities. For them he must find entirely new phrases, launched into the unknown as the builders of Gothic launched their towers and steeples. It would be easy to cavil at false details such as the harmonic and melodic affirmation of the final words which need the less emphatic cadence of a question, and are set as if the question had already been answered. Schubert was no perfect musician; but we are not here concerned with his petty deficiences. All we need to realise is that his art is fine in spite of its imperfections, and it is fine because he re-established the common tongue of folk-music as the basis of his art, and developed it according to laws of real life and natural growth, rather than according to the rules of orthodox musicians. So he offers many good examples of song which invert the principles of the Renaissance: for it was not Schubert's spirit but his form which was economical; it was not his form but his spirit which was lavish—sometimes so extravagant that his form tumbled down with the weight that he put upon it.

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## THE MIDDLE-CLASSICAL SCHUBERT

By Eric Blom

(*Concluded from October number, page* 891)

The Vienna of the early 19th century was not a great artistic environment. Beethoven towered out of it, if we survey it from Schubert's standpoint and therefore overlook him, in magnificent isolation. Sir Henry Hadow's assertion* that the three greatest artistic periods are the Athens of Pericles, the England of Elizabeth, and the Vienna of the last half of the 18th and the first quarter of the 19th century, is incomprehensible, not only because one wonders where the Italian Renascence and Paris under the last three Bourbons before the Revolution come in, but because one looks in vain for the great artists outside music who are presumably needed to constitute a great Viennese era.

As regards poetry—to return to Schubert's own time—we have only to look at his songs to find how lamentably his surroundings failed to provide more than passable lyrics. Painting was the likeable but uninspired *genre* art of which Schwind was the chief exponent. In the drama Grillparzer stood alone, appointed a classic by his own conscience and high-minded aims. The other and greater classical plays that were regularly performed came from Germany and abroad: Goethe, Schiller, Lessing, Shakespeare, Corneille, Racine, Calderon, Lope de Vega. The opera imported Cherubini, Spontini, and Rossini, the lighter French wares, and, more cautiously, Méhul, Spohr, and Weber. For the rest the theatre was entirely frivolous. Kotzebue and Schubert's friend Bauernfeld provided society comedy of some merit, but the type of light theatrical entertainment that was truly characteristic of Vienna had only a local significance and no artistic value. It was the kind of popular play of which Raimund and (after Schubert's time) Nestroy were the great representatives, a queer mixture of romantic fairy-tale, farce, mild satire, *Singspiel*, and sentimental comedy.

* Quoted by Karl Kobald in his 'Franz Schubert.'

Among the composers who provided songs for these shows people with no greater names than Umlauf, Wenzel Müller, and Joseph Drechsler were the most successful.

Schubert himself, with 'Die Zauberharfe,' had no success in this style, though one feels that it should have suited him ideally with a little more luck in the matter of libretti. For in pieces such as these people of his own standing and outlook played a great part. The humble citizens were here deemed worthy of becoming dramatic protagonists in the place of gods, princes, and heroes. The plays were maudlin and human, tinged with sadness and comedy that went far towards neither extreme, smug and naïve—in short, they represented just the kind of life that was Schubert's own—mildly romantic, moderately dissipated, kindly, short-sighted, warmly emotional without frenzy, full of ideals that stopped short of heroic sacrifices. Above all, they were unencumbered by pre-occupations with taste.

The citizen art-lover of Vienna in the early 19th century certainly had no taste in the sense that the cultured classes of Paris and London had. Schubert himself had none in that sense. He followed the fashions affected by his fellows without discrimination. In the churchyard poetry full of bones and decay, in the versified ghost stories which are too ridiculous even to be creepy, he wallowed with the best of them. The innumerable poems extolling the charms of individual Minnas and Emmas and Lauras, the personalities of which leave us cold, were as real to him as if each concerned his latest flame at the time of writing. The early ballads with all the trappings of recitative and diminished seventhry were so many momentous dramas, so many miniature *opere serie* to him. He had no sense of humour (though surely a love of fun and even of horseplay) and no literary judgment. It is true that he wrote in this vein :

> 'Yes, you see, a good poem at once draws something sensible out of me ; melodies come flowing along so fast that one would jump for joy. With a bad poem nothing will go aright ; you plague yourself and only dry stuff comes forth.'

But this means nothing except that Schubert simply did not know a good poem from a bad one, or how else could he, before and after this declaration, have turned out song after song indifferently to great and to paltry poetry ? Of course, a good poem would often draw great music from him. In the early 'Gretchen am Spinnrade' and 'Erlkönig' he was urged to an incredibly sudden florescence of mature power by the experience of encountering Goethe's work among the vast poetical rubbish-heap in which he rummaged after fuel for his creative fire. But does this prove, what is disproved in a hundred instances elsewhere, that he had taste ? Does it not rather show that he possessed, in its default, an extraordinary artistic instinct ?

Since he brought his genius into the midst of this happy-go-lucky Viennese period, instinct served Schubert a great deal better than taste would have done. In the circumstances he was fortunate in escaping the gift of a share of the latter commodity so disproportionate to that of his environment as to become an embarrassment. The simpering poetry, the plodding folk-music, and the shirt-sleeved domestic theatre with which he was surrounded would have driven an artist of keener sensibility into inarticulate disdain. Thanks to his unsophisticated, comfortable mentality he could produce great art of a kind without æsthetic qualms. What he lacked in artistic fastidiousness he more than replaced by an astonishingly responsive emotional nature, happily paired with immense technical facility. That this kind of spontaneous outpouring, uncontrolled by mental vigilance, is responsible for a vast amount of indifferent music from his pen is a misfortune almost nullified by his astounding productivity. It is, one might say, a misfortune he bears alone—that of having every scrap of his writing perpetuated in a complete edition such as a composer more aware of his permanent importance would have circumvented by a timely process of selection and destruction. We need not share in the mischief, for if we are wise, we shall ourselves make the choice, and if we retained only one-tenth of Schubert's published work we should still have a rich treasure.

Perhaps we are, after all, better qualified to select than Schubert himself would have been. One may well doubt whether he was a wholly trustworthy judge of his own work. Not only did he produce indifferent work complacently ; he did great work only half-consciously. Kobald tells us in his well-documented book that Schubert would often, on happening to hear a work he had written some time before, show astonished delight at finding that he could have composed anything so fine. The view that he did not finish the eighth Symphony because he felt he could not maintain its quality is certainly erroneous ; he would have cheerfully written a merely agreeable Scherzo and a poor Finale, and not even been clearly aware that they fell off. The case would not have been an isolated one ; existing examples of such inequality within one work can be cited (the C minor Pianoforte Sonata, for instance).

Schubert was never assertive about his art, as Beethoven was about his, nor prone to confide any self-satisfaction to others, as Mozart did in his letters. This lack of confidence was a personal trait, but it was also in part due, once again, to his environment. He could hardly be expected to know that he was a great composer

SCHUBERT'S GRAVE AT VIENNA. HIS BODY WAS BROUGHT HERE IN 1888

if those who surrounded him did not know it. Beyond his circle of friends he was scarcely noticed by his fellow-citizens until nearly the end of his career. We cannot even be sure that he ever met Beethoven, who certainly did not know him intimately or seek his acquaintance, and who only on his deathbed became aware of the remarkable distinction of Schubert's songs. None of these were heard in public until 1821, when Vogl sang 'Erlkönig.' About 1819 Bauernfeld wrote that Schubert composed between cares and worries, unknown, without name, his talent appreciated only by a few friends. In 1820 'Die Zauberharfe' and the operetta, 'Die Zwillingsbrüder,' were treated by the critics with greater or less benevolence as the works of an obscure beginner, and the latter had with the public only the kind of success that a musical comedy would have nowadays. It was ignored by musicians. 'Rosamunde,' in 1823, was professionally cold-shouldered in much the same way, and within two years of Schubert's death it was still possible for Eybler, who became Court *Capellmeister* in

succession to Salieri, and for a post under whom Schubert had applied to the Emperor, to frustrate the appointment by saying that he had never heard a single work of the applicant's. Even at the very end of his career the critics were still guarded and patronising. One of them pointed out maliciously after a concert that Schubert's friends did not stint applause, while another ranked him with the smaller stars which pale before the comet in the musical firmament, the comet being no other than Paganini.

It is fair to add that Schubert himself was bowled over by Paganini's witchery. In his appraisement of others he was no more sure than in his self-knowledge. In Weber's operas he liked, or deplored the absence of, only the qualities he wished to find there. 'Freischütz' attracted him for what it had of *Lieblichkeit*, 'Euryanthe' he disliked because it was lacking in *Gemütlichkeit*. That is it, *Gemütlichkeit*, that easeful and homespun German cheeriness for which no other language has a precise word; for this above all he strove to find a new musical expression, and it is the greatest triumph of his personality to have found the ideal artistic utterance of this most characteristic aspect of the Viennese middle class. He is nowhere more wholly and lovably himself than in the beslippered contentment of such a song as 'Der Einsame,' nowhere more at ease with his Muse than where he echoes the popular entertainments of the Sperl, the Tivoli, or the Prater, and is, in company with his fellow-citizens, noble and sentimental in waltz time. He had less than any great composer a notion that he was a classic. His art is humble, familiar, averse to riding the high horse. But if it is pedestrian, it was the first music to teach us this—that one possessed of instinctive genius need not ostentatiously bestride Pegasus in order to be a great poet.

## IMITATION AND SUGGESTION

By W. S. Drew

### I.

We shall probably avoid some of the confusions that are often to be found in discussions about art if we attack the question of song-interpretation by considering first what happens to the listener. We may go and see a picture which is hung in some gallery whenever we please with a fair amount of confidence that it will be, for all practical purposes, the same on each occasion. This kind of thing is not true of a song, and the reason for it may be seen by considering what it is reasonable to suppose is meant by the term. It is used in a way that implies that a song is something that has a kind of independent existence like a picture. But the 'song' which we buy is no more than a set of printed instructions from the composer how to produce a certain series of sounds: it does not have a real existence as a set of stimuli to the listener until some one actually starts singing. Of the various interpretations that the listener may hear, which is really the song? The poor thing seems to be reduced to a kind of hypostatical condition similar to that of the imaginary ideal player in the golf world, so that if some one sang badly he might be said to be 'four down to Bogey.'

The only person who is in a position to settle the matter definitely is the composer himself. The composing really consists in the orderly arrangement of his thoughts, and not in the writing down of the conventional signs for such thoughts on paper, though this latter process may be of assistance to him.

So far as the listener is concerned, when he goes to a concert to hear some new work the song is what he hears from the singer. The singer's business is to produce the vocal equivalent of the ideas of the composer as nearly as possible. His power to do so depends primarily upon his ability to interpret to himself all the signs which the composer has written, and afterwards upon his ability to turn these into the auditory stimuli which will cause the imagination of the listener to work in certain specific directions. The painter can paint his own picture, the composer usually has to get some one else to do this for him. If he is not a singer himself he can do no more than give his interpreter a set of instructions; if he is composing a symphony or opera he can never do more than that.

But even now we have not gone quite far enough, for the song finally has its being in the brain of the listener. Anatole France sums up the matter in words that I have quoted elsewhere:

> 'En vain la main de l'artiste sera inspirée et savante, le son qu'elle rendra dépend de la qualité de nos cordes intimes.'

Thus a singer with a voice of a particular quality may, by the singing of a few words, arouse in a sensitive listener feelings and associations of which the singer himself is quite ignorant. Vivid visual memories may be aroused in the minds of certain listeners by the singing of a song such as 'Morgen,' of Strauss; and if the singer is himself weak in the visualising faculty they may be memories and imaginings which not only do not occupy him as he sings but also are almost impossible for him at any time. Thus in singing, as in other arts, it is by no means only a matter of direct communication of thought from the 'expresser' to the 'impressed'; so that the answer to the question whether the singer can arouse in an audience thoughts which he has not experienced himself,

and suggest to them memories of experiences which he has not been through himself (in the ordinary acceptation of the phrase), is, to adopt the simple language of our legislators, in the affirmative.

The question of communication of thought may also be considered by trying to imagine what is going on in the minds of half a dozen people listening to the same singer. The exact thoughts of each are determined by his own previous experiences: the exciting cause, the singing, is the same for each, but the predisposing causes vary for each individual, and hence the results, though they may have a family resemblance, will all be different.

It is not necessary to have had a very wide experience of amateur and professional singing to know that our thoughts while we listen to some singers are certainly not those which are occupying the singers at the time, nor are they necessarily or even probably thoughts that they have had exactly at any time. Everyone knows, too, that a well-practised song must be done automatically to a large extent. It would not be necessary to stress such obvious facts if we did not hear so much about the 'expression' of the artist and so little about the 'impression' of those to whom he addresses himself. In the song called 'Shepherd, see thy horse's foaming mane,' one of the Hungarian melodies arranged by Korbay, one may sing 'with this bludgeon do I strike him dead,' and sing it effectively, without ever having been within measurable distance of killing some hated rival with a heavy stick. Most schoolboys have been irritated at one time or another into trying to punch some one's head. Jealousy is, I believe, not an uncommon feeling among the young, so that every young singer has the required experience ready to hand. It is the *words* in a song of this kind which supply the suggestion of the greater intensity of emotion. We need claim no more experience for that interesting person, the artist, than that which enters into the ordinary conventional life of every normal human being. The artist's distinguishing peculiarity, perhaps, is that he is more sensitive to certain kinds of experience, but you do not need to be continually pricking yourself with a pin to remind yourself that it hurts.

It is unlikely, however, that there should not be some foundation for the conventional way of regarding this question of self-expression on the part of the artist. The truth is that real experience is useless to him without what may be called artistic experience. He may get on with only a small amount of the former provided he is continually undergoing the latter, which is dependent upon what may be called re-impression, either deliberate or instinctive. The artist who paints a picture steps back from it to look at it and see what kind of effect it has on his own imagination. In doing this he is hampered by knowing what effect he meant the picture to produce, so it is easy to see why artists are sometimes bad critics of their own work, and why they attach an exaggerated importance to some example of it that other people may not regard as interesting.

These considerations also enable us to look with the indulgence born of comprehension upon the extraordinary antics of the followers of some freak school of art. A man may be so constituted by nature and environment that a peculiarly-shaped smudge on a canvas may always call up the idea of an elephant, whereas another curious set of curves may be the sign of a soul in anguish. A medley of colour-smudges with green as the predominant shade and the above two symbols in the foreground might always bring back to him the memory of his feelings when he was lost in the jungle as a child. As the artist looks at such a picture, which he labels 'Fear of the Jungle,' he sees signs that he recognises, and hence may be satisfied that he has 'expressed himself' adequately. And so he has—but to whom? To himself and to a small coterie who happen to have the key to these associations. And even though these associations may only be those of having had indigestion during a visit to the Zoo, we cannot deny the term 'work of art' to something merely because it appears to us frivolous or disagreeable. We reserve the term 'great artist,' however, for one who uses a language of more universal intelligibility.

The artist, whether he be poet, painter, actor, or singer, has to be continually making experiments on himself so that he may be able to judge the effect of his conventional signs upon the imagination of those other people to whom his art is addressed. The artist who does his work 'for Art's sake' is really doing it for his own sake; that is to say, he is addressing himself. It is obvious that nothing will save his work from oblivion if there is not at some time found a body of people whose responses to his work are similar to his own. Every sincere artist works very largely in this way—to please himself in the first instance. If he makes his living by his art he has to consider his public, and this may have a bad effect on his sincerity. But this necessity is by no means the unmixed evil that some esoterics would have us believe. An effort to make himself clear to the uninitiated is often a very salutary discipline for any artist.

. . . . . .

If this two-fold nature of the artist's business were kept more definitely in view, it would do much to clear up a good deal of vagueness and obscurity in the teaching and discussion of art in general and of singing in particular. I have quoted elsewhere a remark made by a distinguished singer about the interpretation of a song by Brahms, but it is so useful for our

present purpose that no excuses need be made for quoting it again. We are told that during the singing of 'Feldeinsamkeit' 'dissolution of the soul in the universe must sound forth in the singer's tone.' It was one of Phil May's characters, I believe, who suggested that in order to catch a rabbit one should hide behind a hedge and make a noise like a turnip. It is on a somewhat similar principle, I suppose, that in order to charm an audience with the beauty of 'Feldeinsamkeit' one should appear on a platform and make a noise like a soul dissolving in the universe. The inquiring singer may reasonably ask what is the 'tone' that will contain this high-sounding but vague emotion. He might—using for the purpose a 'tone' in which bewilderment or even indignation 'sounded forth'—ask 'What on earth (or in the universe) do you mean by that?' Putting aside for the moment the *lèse majesté* of such a question to a successful singer, let us try to answer it more or less in the terms of 'busy common sense.'

The song tells of some one lying in long grass; he can hear the sounds of a summer day, but can see nothing except the clouds passing across the sky, and he has a feeling of remoteness that makes him imagine he has been dead a long time and is travelling through boundless space. I make no excuse for the baldness of this paraphrase, for it is precisely the business of the poet, the composer, and the singer to put the matter in a way that is acceptable to the artistic susceptibilities of the people who are listening to the song. The instruction to the singer then becomes something of this kind: 'You must attempt to arouse in the minds of your listeners memories of the feelings, emotions, or moods they have experienced when lying at rest on a calm summer day looking at the clouds passing across the sky.' In this form the piece of instruction does not sound nearly so grand as before, but it has the modest merit of being clearly intelligible as far as it goes. So clear, in fact, that the next inevitable question is not 'What does that mean?' but 'How am I to do that?' In general, the answer to this question is 'by using in certain ways all the technique which you have at your command.'

And the answer to the next inevitable question, 'Which ways?' involves the whole business of the teaching of interpretation, which consists essentially in showing why the use of the voice in certain ways will produce certain effects in the minds of the listeners. For, though in ultimate analysis all things are inexplicable, it is yet possible to go a considerable way in answer to the question why a certain effect is produced by a certain sound or collection of sounds presented in a particular way.

It is a pleasing exercise for the eloquent teacher to make up phrases descriptive of the emotions which the 'tone' is intended to convey. But if by 'tone' is meant quality of vocal sound, the amount of specific suggestion which it can make *unaided* by words, emphasis, and melody is very small. In any case instructions of this kind shirk the real difficulty, namely, that of demonstrating the relation between vocal cause and suggestive effect on the imagination.

*(To be concluded.)*

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## THE CRISIS IN THE TEACHING OF THEORY

By Leonid Sabaneev

Any thoughtful teacher of musical theory—anyone whose function it is to enlighten the young generation of composers, to guide it to mastery in the sphere of creative work, to transmit to it the experience of the creative genius of the past—cannot but find himself in a tragical situation at the present time. What is he to teach? How is he to teach? Where are the truths of musical experience in which he can conscientiously instruct the young? And where the basis and criterion of musical beauty? What is he to teach if he is not to become ridiculous in the eyes of his pupils, who see everything that he tells them, everything that is imparted to them in the 'experience of music,' refuted hourly by the practice of contemporary creative work? How can the teacher now correct the student and say, 'this is not good,' or 'this is good'? Why is one good and the other bad, when the perspicacious student can immediately produce a pile of contemporary works by the leading geniuses of the moment in which everything that is 'bad' and nothing that is 'good' will be found? And when the student is able then and there to announce to the disconcerted teacher that the very authors of all these 'bad' and 'forbidden' things are recognised geniuses; to declare that even the professor himself will not venture to assert plainly that everything written by a 'master,' an admitted modern genius, is not musically 'good'!

I say, further, that the teacher's recognition of the tragedy astonishes me less than the fact that it is very inadequately realised by the bulk of those called to be professors of musical theory and composition. An overwhelming majority of them do not understand the immensity of the tragi-comedy of the situation—teaching an unknown something in the name of nobody knows what. . . .

I am inclined to ascribe this passive attitude in face of the tragedy (which—I cannot conceal it—is essentially the tragedy of mastery and tradition and of the concept of musical beauty) simply to the most unfortunate fact that the intellectual level of music teachers is generally far below that of their technical knowledge and skill. The teacher

is ordinarily either a composer, or a composer who has not 'come out'; a man rarely accustomed to render to himself a profound account of the fundamental facts and bases of the musical plane of things; a man seldom familiar with æsthetics, and hardly ever habituated to thinking in abstract terms. It is no secret, of course, that musical science is only emerging, and emerging with great difficulty, from a state of non-existence; and that what has hitherto been known to us under the name of 'musical science' is nothing more than musical quackery, a pharmacopœia, a collection of more or less antiquated formulæ gathered from the past experience of music by men who may have been excellent musicians, but who had little aptitude or fitness for the examination of phenomena. Musical science does not yet exist in the form which it should assume. One cannot blame those musicians, great and small, who collected the experience of bygone years and sincerely believed that the formulæ they compiled were the actual laws governing creative work and not merely partial instances of those laws—one cannot blame them for the fact that they were not scholars born, but only artists or craftsmen, and were, therefore, included in the category of men characterised by the habit of thinking in isolated, concrete facts and not in general terms; often, indeed, of not thinking at all, but simply 'experiencing.'

This tragedy is by no means new—I believe it has existed for more than a hundred years. Only now has it become intolerable to the logical thinker; in earlier times it was endurable, and the necessity for logical thought in the musical realm was not so urgent. The conflict between 'theory' and practice goes back to a very remote period. It is typical of the 'alogical' thinking of most musicians that these conflicts were never regarded by them as serious or particularly threatening; they saw in them charming anecdotes, interesting stories of how Beethoven used consecutive fifths, and so on. Furthermore, the whole of the musical culture of the romantic 19th century was carried on as a matter of principle under the badge of musical anarchy. The rupture between practice and theory was already perceptible at the beginning of that century. Previously the teacher was at ease, and could honestly and with a clear idea instruct his pupils in the formulæ of beauty, confident that deviation from them meant the destruction of the phenomenon of beauty. This idyll lasted for some three centuries only—until the beginning of the 19th century, when the rupture to which I have referred took place. For some reason it was not regarded seriously, but was looked upon as an interesting example, worthy to be imitated, of the self-will of the artist of genius; as the assertion of the artist's unlimited and undivided authority over the musical element, and the utter inconceivability of formulating the conditions of the musically beautiful. From this clearly evident fact that the existing theory could neither explain nor justify certain of the new phenomena which were beyond question beautiful, they came to the too hasty and quite unscientific conclusion that, on the whole, theories of any kind were superfluous and could account for nothing in the new phenomena. The anarchical and hypertrophied 'freedom-loving' ideas of the 19th century in music were reflected in the entire loss of any interest in the continuance of the work of broadening the theoretical basis underlying the new phenomena of musical beauty. Under such conditions any desire to 'theorise' was dispelled, a further contributory cause to this result being the fact that, as a rule, amongst musicians the representatives of *profound* theoretical thought were few and far between; the majority of the theorists were either compilers of a naïve type or pure formalists, completely detached from the living realities of music.

I am not, of course, discussing the fact that the idea of the 'unnecessariness' of any kind of theory was organically ruinous to mastery and tradition, without which art in general falls into a series of autonomous and culturally unconnected phenomena. More than that; it was simply illogical, since any natural philosopher unable forthwith to discover the laws governing a phenomena would be equally entitled at once to lay down his arms and declare that the phenomenon was not subject to law. Such phenomena may be said to be non-existent. And the appearance of a similar idea in music provides exceptional evidence of the feeble thinking prevalent in this domain.

However this may be, for upwards of a century the pleasant and charming anecdotal gulf between the theory and the practice of art, the heroic enthusiasm for the exploits of those who have destroyed theory and *nevertheless* have created beautiful things—all this has grown so enormously that it is no longer a laughing matter. Why, to this very day music has no theoretical foundation, even beneath such universally-recognised phenomena as Beethoven, as Wagner, Grieg, Debussy. Essentially the whole of the music of the 19th century, to say nothing of the 20th, is living illegally on musical territory, and nobody troubles himself about it.

Musical law, like every other law, begins to be needed when evil-minded persons make their appearance and take advantage of the simplicity and innocence of those about them. So long as the men around are orderly it is possible to picture to oneself the general anarchical prosperity of the idealists. The music of the 19th century was saved just because it was this utopian realm of absolutely honest and sincere workers. The motives of the composer were honest and sincere, the destruction by him of the old norms and laws was always and only

the result of an inner stimulus to the creation of a new beauty, which he found instinctively. Composers of the 'revolutionary' type of Wagner or Debussy; or of the Russians Moussorgsky and Scriabin, did not suspect the insignificance of their 'revolutionism' and subversion of laws in comparison with the rigid observance of the laws and organic norms of art to be found in their own works. Possibly this fact has never been grasped by the still childish and feeble habit of thought in the sphere of musical theory, but it exists nevertheless. So long as there is a desire for beauty alone, anarchism in music may be accepted as the normal state, though it does not in any way abolish the necessity of the active theoretical recognition of the laws of that beauty. These laws are simply not destroyed, since they are protected, not so much by the 'theory' as by the intuition of the composer.

With all its tragedy the present situation of the musical theorist, who is left without any real baggage of knowledge and facts, contains a great deal of comedy. We all know that, notwithstanding the existing state of affairs and the hourly negation of every law of practice, the professors continue to teach in the schools of music, with a persistence and a stolidity worthy of a better cause—what? The very thing which was of no use a hundred years ago. They teach it rigidly and mechanically, in order subsequently to inform the astonished pupil that everything they have imparted to him is unnecessary to his musical life, and the sooner he forgets it the better. It would be difficult to imagine a greater mockery of the toil and labour and the psychology of the pupil. The pedagogue of this naïvely formal type, propounding the recipes, long since obsolete, for a bygone musical felicity, cannot even regard his occupation as a kind of gymnastics for the pupil, an original method of developing the musical muscles wherewith to acquire mastery. Mastery nowadays is promoted by entirely different muscles, and it would be unnecessary to invent another system of gymnastics for them. It must be admitted that this monastic teaching, isolated from the world and life, is simply a meaningless affair.

It becomes still more meaningless when the teacher of theories bequeathed by Hucbald and Rameau turns out to be at the same time an admirer of Stravinsky or Hindemith, and thereby cuts away the ground from under his feet. The strange thing is that there are very many such. Nobody troubles about logic—it is merely a question of carrying out a formal programme. And how Rameau is bound up with the Hindemith practice is of no interest to anyone.

In our days the strangeness of the situation is increased by a further series of circumstances, which, on the one hand, characterise this alogical and, in the final reckoning (though involuntarily and passively), unprincipled world; and, on the other, expose the essential nature of the contemporary musical snobism. We know that it was peculiar and natural to the romantic to profess an anarchical position and to reject theory in the name of intuition. But the fashionable tendencies of the day affirm the contrary; formalism and mastery stand at the head of the corner. Now, mastery certainly presupposes a tradition. What sort of tradition? Of course it cannot be that which Bach or Mozart had. But no other has yet been formulated, and consequently this is a sham, imaginary tradition and a sham, imaginary mastery. It is, again, a game of chess without rules for the moves, and a supposition that all the same it is generally 'possible' to win. In the ages of formalism and mastery all art was nothing else than the knowing how to create the beautiful under the given rigid conditions. But in order that a mastery of this knowledge should be manifested it was absolutely necessary that there should be conditions. It is impossible to write a sonnet apart from the metre of the sonnet and at the same time to display a 'mastery.' Contemporary music alone knows how to perform this trick, and thereby it shows us that there is no actual mastery here but only a false, snobbish conception of it, plus an utter indifference to the fact that it should be endowed with the lineaments of reality.

There is one way out of the tragedy—we must create a scientific theory which it would be no shame to teach; we must attempt, modestly it may be at first, but seriously, to formulate the conditions sufficient and indispensable to the manifestation of the phenomenon of the musically beautiful. In a subsequent article I should like to discuss the basic principles upon which this theory should be constructed. It ought first of all to recognise the existing phenomena of music, to take possession of them and absorb them. We have no theory which would explain the principles of Wagner's style, nor even of Beethoven's. Hitherto musical theory as a whole (and this is both characteristic and ridiculous) has never set itself the task of discovering the laws of a given style, but has invariably sought at once to 'grasp the ungraspable'—to formulate the *general* laws, whereas the advance of any scientific theory from the special to the general is easier and more natural. Nay, more, it is the only way, since it permits us to evade the most difficult and fatal question for the theory of art—the question of appreciation.

In studying the laws of an accomplished, finished style we are operating with something quite concrete, real, and definite. We have no desire whatever to make the formulated laws of Mozart's style, let us say, obligatory for Wagner. Furthermore we can investigate the properties and features of a style which is

unpleasing to us personally, in which *we* see no beauty. The question of appreciation is quite distinct from the question of the investigation of style. There may be beautiful styles and styles which are unbeautiful, but appreciation itself is a function of the sociological conditions, the period, the personality, and the tastes of the group to which the individual belongs. I envisage the construction of a theory of music on principles differing entirely from the ordinary prescriptions attempted by the musical quack. Appreciation and its various forms should not become a kind of 'fate' forcing itself upon theory, but one of the questions which are subject to investigation. Instead of absolute and categorical appreciations of the beautiful in music there should be 'conditional appreciations'—the beautiful for such and such a group, or for such and such an age and society. And there should be an inquiry into the connection between a musical phenomenon and the advent of appreciation in just these groups.

All this is unexplored, or almost unexplored, territory. But the construction of the theory must be prompt, because musical activity is wide-awake, and the musical world is more and more inundated with phenomena concerning which it may be said *a priori* that they ought not to have genuine, real, truthful, positive appreciation in any groups—their success and their prevalence are due entirely to the state of confusion existing in a considerable section of the musical world. In every age the appreciation of the beautiful has been more or less clear-cut—it is a marked feature of the periods of sound culture. Our era is characterised by the very fact that appreciation is in a chaotic state, that as a phenomenon it is very often a lack of appreciation—and this is a sign of the decadence of the times. The beautiful is beginning to be found where the conditions do not in any way justify such appreciation. The confusion is particularly evident in those cases in which the appreciation is formulated in antinomic terms, such as 'beautiful because of its ugliness,' or 'ugly because of its beauty.'

Formulations of this kind are most often to be found in the columns of critical tirades. They indicate confusion of thought, the return of musical reception to its primeval chaotic condition, the barbarisation of reception. Musical theory has, apart from its purely abstract, scientific significance, a practical, working application—it should facilitate the development of mastery, *i.e.*, the combination of certain known practices which make it easier to incarnate the beautiful and to attain the fundamental categories of harmoniousness, suitability, brevity, and so forth. These are æsthetic laws which no one dares to impugn, and yet I have never found them in formulated musical treatises. They include such requirements as the harmoniousness of the whole (and therefore the establishment of a conception of that harmoniousness), laconicism (the absence of *longueurs*), and variety (the freedom from monotony)—all these are axioms of the beautiful, and from them are deduced all the partial manifestations of this principle. If we penetrate deeply into the essential nature of art and the creative process, we shall have to give the priority to these fundamental principles over the actual artistic effectiveness.

The principles of beauty are eternal and axiomatic, but artistic effectiveness is in its essence only such approximation to the ideal as the limits of man's powers will permit. The laws of beauty are absolute and mathematical, the laws of artistic styles and appreciations are relative and transitory. The great artists themselves have sinned against the law, and in this there is nothing unnatural or shameful—it must not be thought that genius is impeccable. There are *longueurs* in Schubert (though they are 'divines'); there is incoherence in such giants as Beethoven and Wagner; even Bach has his bad compositions. Genius does not determine the standard of beauty—it is only the faculty of intuitively guessing at beauty and its principles. Genius can and does make mistakes. Theory must take this into account, and in seeking for the principles of beauty and its incarnation must look for them, not in the special and specific but in the general and generic, in that which is made clear from the *combination* of revealed beauty created by man.

A theory of this kind, and of this kind alone, can help and not hinder creative work, can develop mastery instead of merely playing with the term and leaving the budding composer to put his own interpretation upon it. The tragic situation of the music teacher, who does not know what to teach, what to proclaim, what to avoid, will then disappear. The low level of culture amongst the mass of musicians (and even of theorists) has hitherto prevented the construction of a scientific theory of music. What we have is either the 'continuation of a prescription,' or the formal combination of antiquated rules useless to anybody; or, in recent times, certain pseudo-scientific but altogether fantastic and meaningless theories, which are presented authoritatively and without appeal, as a sort of divine revelation unsupported by argument, and are promptly transformed into the doctrine of a certain sect. These efforts of the theoretical temperament are almost less desirable than the complete absence of any theory, since they impose more and more despotic restrictions on creation, and at the same time offer no guarantee of beauty.

(*Translated by S. W. Pring.*)

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A concert will be given at Central Hall, Westminster, on the evening of November 22, in aid of the Hospital for Sick Children, Great Ormond Street, W.C. Many distinguished soloists have promised to assist, and the Band of the Scots Guards will play. The King and Queen of Portugal will be present.

## THE PIANOFORTE DUETS OF SCHUBERT

By E. G. Porter

It being much easier in these days to get two pianists into one room than it is to get two pianofortes, there is some hope that the old-fashioned pianoforte duet may come into favour again. A century ago it must have been a fairly common pleasure, for there seems to have been a brisk demand for Schubert's works in this form, eighteen of his duets being published during the last seven years of his life; many of them imposing numbers on a large scale running into twenty or thirty pages of printed music.

They form an important part of Schubert's output, and should indeed receive more attention than has at present been given to them. The complete list will no doubt surprise those who have not yet properly explored this field. They fall into six groups:

| | | Published |
|---|---|---|
| *Marches and Dances* | | |
| Three Heroic Marches | Op. 27 | 1824 |
| Six Marches | Op. 40 | 1826 |
| Three Military Marches | Op. 51 | 1826 |
| Grand Funeral March | Op. 55 | 1826 |
| Heroic March | Op. 66 | 1826 |
| Two Characteristic Marches | Op. 121 | 1830 |
| Children's March | | |
| Four Ländler | | |
| Six Polonaises | Op. 61 | 1826 |
| Four Polonaises | Op. 75 | 1827 |
| *Variations* | | |
| On a French Song, in E minor | Op. 10 | 1822 |
| On an Original Theme, in A flat | Op. 35 | 1825 |
| On a Theme from Hérold's 'Marie' | Op. 82, No. 1 | 1827 |
| On an Original Theme. Introduction and Variations, in B flat | Op. 82, No. 2 | 1860 |
| On French Themes. Andantino and Variations, in B minor | Op. 84 No. 1 | 1828 |
| *Overtures* | | |
| In F | Op. 34 | 1825 |
| In D | | |
| In C | | |
| *Sonatas* | | |
| Allegro moderato and Andante | | |
| Sonata in B major | Op. 30 | 1825 |
| Sonata in C | Op. 140 | 1835 |
| Sonata in C minor ('Unfinished') | | |
| *Rondos* | | |
| Rondo brillant in E minor | Op. 84, No. 2 | 1828 |
| Rondo in A | Op. 107 | 1829 |
| Rondo in D | Op. 138 | |
| *Divertissements* | | |
| Hungarian | Op. 54 | 1826 |
| In E minor | Op. 63 | 1826 |
| Phantasie in F minor | Op. 103 | 1829 |
| Lebensstürme | Op. 144 | |
| *Fugue* | | |
| In E minor | Op. 152 | |

The Marches and Dances are (with the exception of the 'Heroic March') all simply constructed on the March and Trio form, and rely for their attractiveness on a lively and continuous flow of melody, on figured accompaniments of most engaging rhythm, and on rich harmonies and striking modulations. There is not one, even of the shortest (some of which only occupy the double page), that does not display the genius of the composer in some way or other.

Of the 'Heroic Marches' the first is distinctly in Beethoven style, the subject being constructed on the notes of the tonic chord with a stately stepping bass, while the gentler trio consists of the same subject-matter converted into the major key with a short but very strong modulatory episode. The other two Marches of this set are more elaborate, the marches proper being complex pieces of workmanship of great vigour to which the trios very melodiously form a striking contrast, the trio to No. 2 having an especially lovely theme.

It would be difficult to choose the best of the Six Marches (Op. 40), for they all have special points of interest—such as the gentle trio of No. 1; the vigorous opening of the second, with the powerful movement of its bass and delightfully contrasted trio; the *sforzando* surprises of No. 3; and the alarming modulations of No. 6. The fifth is no doubt a favourite with many on account of the solemn majesty of its themes. It is an Andante movement opening in E flat minor, and the second subject, which is in F sharp minor, has a rising figure of peculiar melancholy that works its way gently into the relative major.

The first of the three Military Marches is as justly famous as the above six marches are unjustly neglected; the other two are short works of an ingenuity that lacks inspiration. The Characteristic Marches are of no great merit as music, although their irresistible rhythm in six-eight time makes them vivacious quick marches for real use.

The Funeral March was written at the death of Alexander I., and the Heroic March for the coronation of Nicholas I. In the trio of the former the persistent drum rolls, although effective to the listener, make the bass part very uninteresting for the player; but there is plenty of variety in the latter work, which abounds in startling changes of tone and rhythm, and is remarkable rather for its breadth than for its depth.

The Children's March is a little souvenir of Schubert's happy time at Gratz, in 1827, when Madame Pachler persuaded him to compose a little duet for herself and her son Faust, then seven years old. In a covering letter he wrote, 'I'm afraid it will not meet with your approval, as I don't feel myself particularly well qualified for writing things in this style.'

Several of the Variations are masterpieces, the two sets on original themes being especially beautiful. Schubert has kept fairly closely to the original themes in all cases, but has also shown the greatest originality in their treatment, and he always attains a beauty and interest that are somewhat lacking in Beethoven's Variations; also he shows that, contrary to his own belief (and that of many others), he had a considerable gift for contrapuntal writing.

Op. 10 was dedicated to Beethoven 'by his admirer and worshipper F. Schubert,' and consists of seven straightforward variations on a sixteen-bar melody with a concluding *Tempo di Marcia* of a hundred and twelve bars in fantasia style, in

which the theme is broken up and stated in various parts, together with quotations from the counter-subjects of the previous variations.

The eight variations on a simple theme from Hérold's 'Marie' were referred to on publication as a work 'that must truly be numbered among the best of the moderns,' but neither this nor Op. 84, No. 1, are to be compared with the two sets on original themes. In these, Schubert was not satisfied with the simple skeleton themes on which most variations are based, but wrote somewhat similar to the first, modulates from B flat minor to the tonic cadence by way of C major! The variations are elaborately planned, and each part of the score is full of interest to listener and performer alike, the eighth and concluding one changing from common time to twelve-eight, and like the Finale of Op. 10 it contains a strong modulatory passage. The introduction and variations in B flat, although a smaller work, are just as charming and make a splendid piece for home performance.

SCHUBERT'S ORGAN IN THE LICHTENTALER CHURCH

beautiful little subjects that are themselves masterpieces in miniature.

In Op. 35 the theme is a delightful little melody of twenty-four bars, and although in the key of A flat, the first sentence modulates to B flat minor and closes in C minor; the middle sentence has a most charming canon in the octave between treble and tenor; and the last sentence, although

The Overtures are in the usual form, those in F and D having most impressive introductions and finales of great vivacity. The latter was composed in 1817, and the Introduction and Finale were afterwards enlarged by Schubert to form parts of what is now known as the 'Rosamunde' Overture. The work in C is not quite so fine, although like all the duets it is very pleasant

to perform, as are also the Allegro moderato and Andante in C—evidently two movements of an unfinished sonata.

As the Marches will delight those who love a melody, so will the more classical-minded find in the Sonatas their chief pleasure, for they are as delightful aurally as they are mentally. They do not generally rise to very great heights, it is true, but they have a more closely knit form than is commonly the case with the solo Sonatas.

Op. 30, with its tender second subject in D flat and an enchanting second movement is well worth a close analysis, although it is a very light work; but the Sonata in C major (Op. 140) occupies twenty double pages and is built on orchestral lines. Here again the second subject is announced in the tenor in a very remote key, and there is a splendid Coda to the first movement. The other three movements suggest the influence of Beethoven more than any other of Schubert's music. The slow movement opens with Schubertian strains, but changes later to the more pithy phraseology of the slow movement of Beethoven's second Symphony, and the Scherzo also reflects the influence of that work. The Finale, Hungarian in character, is more in the manner of the Finale to Beethoven's fourth Symphony, but in spite of these traits (and even because of them) the work is most interesting.

It is the 'Unfinished' Sonata that is by far the greatest, and, like the 'Quartet-Satz,' is one of Schubert's most 'finished' works. It consists of ten double pages, and is full of romantic originality. The introductory Adagio of four bars announces the chief theme of the work—a falling chromatic phrase that is utilised throughout with the utmost ingenuity. It becomes the first subject of the first movement, which opens as a fugue in four parts, after which the subject is developed for three pages without a break. There is no proper second subject, but its place is taken by a more lyrical form of the motto theme in the relative major. A re-statement of the fugal opening leads without a break to an Andante amoroso in which the chromatic motto becomes a preliminary figure to the chief subject, and this in turn leads to an Allegro constructed on a variant of the motto. This splendid movement comes to a close in F minor, and is followed by a fragmentary Adagio (fifteen bars) of great dramatic power.

Of the Rondos, that in E minor is indeed brilliant, but nothing more; that in D is a shorter but pleasant work, the one in A being by far the finest. It contains both infinite variety and a unity that is achieved by constant reference to the two chief subjects and their accompanying figures, one of the most important of the latter being a demisemiquaver turn that first occurs in the tenor in bar six; the whole concludes with an exquisite little Coda.

The Hungarian Divertissement is probably the best known of all the duets (with the exception of the March in D), and is a long and elaborate work of fourteen double pages. It is a splendid precursor of the Liszt Rhapsodies, and is full of the fiery passion of the Hungarian peasantry, but contains little reference to their deep vein of melancholy. The chief subject and a Largo movement of the Fantasia in F minor are also Hungarian in character, but the work also includes a brilliant Scherzo and Trio, and the two final pages consist chiefly of a long and finely worked out fugal episode, concluding with a brief quotation of the opening subject.

The Divertissement, Op. 63, is in march form on French tunes, and like most of the works on non-original themes, is a much inferior composition; along with the Fugue, it is rather a study than an artistic production. The 'Lebensstürme' also, while being a very good work technically, is strictly confined to purely poetic storms, and contains no reference at all to real life. It is merely a high-class *salon* piece.

## Music in the Foreign Press

A SKETCH-BOOK OF BEETHOVEN'S AT MOSCOW

In the September *Melos*, M. Ivanof-Boretsky writes:

'In 1922 was discovered, among the materials transferred to the Central Archives at Moscow, a hitherto unknown sketch-book of Beethoven's, consisting of fifty sheets of staved paper. The first twenty-eight contain sketches for the String Quartet, Op. 132, and the following twenty-two sketches for the String Quartet, Op. 130. This book, together with the one belonging to de Roda (and described by him in the *Rivista Musicale Italiana*, 1905), fills the gap between the one sketch-book of 1824 and the six of 1825-26 described by Nottebohm.'

In the same issue, Alfred Rosenzweig describes a sketch (on a single sheet of staved paper, probably torn out of a sketch-book) which turned up at Vienna last year:

'The sketch refers to the String Quartet, Op. 18, No. 2 (middle section of the Adagio); but part of it was used only five years later in the "Kreutzer" Sonata (bridge-passage in the first movement, from the forty-sixth bar).'

A CATALONIAN COMPOSER OF CHURCH MUSIC

In the August *Revista Musical Catalana*, Lluis Millet praises Lluis Romeu's 'Cants Franciscans.' In the same issue appear very favourable comments on the same composer's 'Missa del Roser,' recently performed at Rome.

ARTHUR HONEGGER

The September *Rassegna Musicale* contains a very thoughtful essay on Honegger, by Guido Pannain:

'There are two Honeggers: the lyric, most human composer of "David" and "Judith," whom the writer unreservedly admires, and the merely skilful composer of things such as "Horace Victorieux" and "Pacific 231." In his chamber music, in the Pianoforte Concertino, the uncertainty of Honegger's musical aims is made manifest. All told, unless he is dealing with the human voice (and preferably with choral music) he loses himself in his quest for egregious, mechanically ingenious details. He is not capable of producing interesting abstract patterns in sounds (as, for instance, Hindemith), but needs the stimulus of some definite emotion tending to a naturally lyrical form of expression. In "Antigone," however,

he fell a victim to the snare of theoretical considerations; and the work, in consequence, is not only an artistic sin in itself, but a profanation of the Greek masterpiece.'

THE HISTORY OF THE SAXOPHONE

In the September *Musik*, Eugène Rosenkaimer points out that although the saxophone is said to have cropped up in 1846 (date of the patent which covers the invention), Adolphe Sax had built, as early as 1844, an example of the instrument, which was shown to Rossini and praised by him. It was used at a concert given that very year at the Salle Herz at Paris, the player being Sax himself.

But in the *Signale* (August 15) Fritz Rose traces the saxophone back to the 17th century. The Museum of the Florence Conservatorium, he tells us, has recently acquired an instrument, built by Dom Domenico del Mela (*b.* 1683), which is the prototype of the modern saxophone.

THE FIRST UPRIGHT HAMMERKLAVIER

The same del Mela, he continues, may be the inventor of the upright Hammerklavier:

'We have the description of a Hammerklavier built in 1711 by Bartolomeo Cristofori, of Padua. But it seems probable that del Mela was the first to build one on the principle already applied in the vertical spinet (clavicytherium). The Florence Museum owns an example of 1739, the clavier of which consists of forty-five keys.'

THE SECRET OF THE CONDUCTORLESS ORCHESTRA

In the September *Zeitschrift für Musik*, Alfred Malige writes:

'Orchestral playing without a conductor implies no secret, no "trick"; it is merely an extension of the methods of chamber-music playing. There may be no "conductor" standing at his desk, but there is always some one who "conducts" in the actual sense of the word. Supposing the leader has ensured the proper tempo for the first two chords of the "Eroïca"; at the third bar the 'celli take the lead, which a few bars further goes to the first violins. So far as a lead is necessary, it is taken by the instruments that give out the leading melody. At times it is not the leader who establishes the right tempo—*e.g.*, in the first movement of Beethoven's Violin Concerto it will be the player at the kettledrums. When the melody happens to be distributed among many instruments, it is the principal accompanying parts that provide the lead. Entries are secured by watching the lips, the bow, or the eyes of the performers who have the lead at the moment. All this constitutes a splendid means of educating both players and listeners—which should be enough to justify the practice.'

MUSIC AT WEIMAR BEFORE THE TIME OF LISZT

In *La Musique* (September), Julien Tiersot calls attention to the work done at Weimar by the French composer Hippolyte Chelard, who was Kapellmeister there from 1836 to 1848—when Liszt succeeded him:

'From the very moment of his appointment Chelard evinced a live interest in the doings of contemporary composers. In 1841 he was in touch with Schumann; in 1843 he was of great assistance to Berlioz. He could have done far better than he did had he been more active. As it is, he inclined to remissness, and was eventually superseded by Liszt, for whose advent he had paved the way.'

AN OPINION ON 'BORIS GODUNOV'

In the September *Zeitschrift für Musik*, S. Kordy, the London correspondent, expresses the following view, which I beg the Editor's leave to include in this column, although I feel that its proper place is in 'Sharps and Flats':

'At Covent Garden we have had "Boris Godunov," with Chaliapin. But not even Chaliapin's wonderful performance could save the work, which is tedious beyond measure, and will soon be relegated to the bookshelf and —so far at least as London is concerned— forgotten.' M.-D. CALVOCORESSI.

# Gramophone Notes

BY 'DISCUS'

COLUMBIA

That Brahms is steadily becoming a composer for the rank and file is evident. It is one of the best signs of advancing musical taste that his Symphonies and (in a lesser degree, of course) his chamber music are being enjoyed by many who hitherto had no ears for anything but a few of the Hungarian Dances and Waltzes. Here is the most attractive of his Symphonies—the fourth—played by the New York Symphony Orchestra under Walter Damrosch. This is good sound playing and recording. There are conductors whose watchword seems to be 'Brighter Brahms'; Damrosch is content to let the music say its say without underlining or endeavouring to make purple patches in a work whose appeal lies rather in logical consistency. He may even be accused of going to the other extreme, taking a somewhat prosaic view, and missing some of the mellow—even genial—glow of the music. But the clarity of his reading is an asset. From start to finish I found the set very enjoyable. For the student of development and construction the first movement of this Symphony is one of the best of lessons; with the minimum of effort he can follow the growth of the tiny germ—the opening three notes, D, C sharp, D—from which the bulk of the movement grows (L2151-55).

Various suites made up from Bizet's incidental music to 'L'Arlésienne' have been compiled, but that these have not exhausted the good things is shown by the selection just recorded, wherein are several numbers rarely heard in the concert-room. The players are the Paris Orchestre Symphonique, with a lively chorus, conducted by Pierre Chagnon. The performances have the vivid character that such first-rate theatre music needs. The Carillon, the Farandole, 'Marche des Rois' (sung by the chorus), are particularly good; and the familiar Adagietto, Prelude, and other old friends come off well (4988-92).

For those who like—or at least have no objection to—their Schubert cut up in dollops and strung together, there is 'Schubertiana,' arranged by Herman Finck, and played by his orchestra. The extracts begin with the 'Erl-King' and end with

the 'Marche Militaire,' sampling *en route* the songs and the pianoforte, chamber, and orchestral music (9480-81).

But the pick of this month's basket, for vividness and realism, is the record of the orchestra and chorus of La Scala, Milan, in the 'Storm' and 'Fire and Tempest' from Verdi's 'Otello.' This must be heard to be believed. Soloists, chorus, and orchestra alike let it rip to some purpose. Here is a 'best seller' (9483).

Ethel Leginska as a gramophone player is new to me. She has been recorded in a biggish dose of Schubert—the six 'Moments Musicaux' and the four 'Impromptus.' This is good, honest, clean playing, with an unflagging rhythm that is a good set-off against some lack of subtlety. In fact the records are a very good argument for being content with the right notes in their right places (good time and rhythm), plus a reasonable amount of dynamic variety. Any music worth its salt makes a surprisingly good show thus performed; it gains little, and often loses much, by being liberally 'interpreted.' The 'Moments Musicaux' are on 4887-90; the 'Impromptus' on 9476-78.

Two first-rate string quartet recordings are of the Léner party in Debussy's Quartet (L2141-44), and the Musical Art Quartet in the A minor of Schubert (9442-45). The latter is a new combination, apparently. If so, its debut is successful, both in choice of work and in performance. The Léner players are on the showy side in the Debussy, and the power is at times too great for the style of the music. But a performance so live and vivid almost disarms criticism.

Albert Sammons plays Kreisler's version of the Indian Lament from Dvorák's Sonatina—a good example of what may be done with very simple material—and his own 'Bourrée,' an essay in the antique style with more freshness than is usual in things of the kind (9484).

A fine bit of playing is that of Joseph Szigeti in a Sonata of Tartini, and the Finale of Beethoven's Op. 30, No. 3 (D1629-30). The Tartini is an object-lesson in broad phrasing and double-stopping. The Beethoven is brilliantly dashed off, but the pianist is too modest. This piece is not a violin solo, but a duo for violin and pianoforte.

The Colne Orpheus Glee Union is heard (at a considerable distance, too) in a couple of glees—Spofforth's 'Come, bounteous May' and Goss's 'O thou whose beams.' In both the singing is so strenuous as to suggest shouting. Fine voices, but not well used—or, rather, over-used (4987). The charm of Dora Labbette's voice cannot (or should not) make us overlook a bad fault in her singing of Sullivan's 'Orpheus, with his lute' and the Londonderry Air (to Weatherley's words, 'Danny Boy'). She dawdles badly. It may not matter much what singers do to the Sullivan song, but they should have more respect for one of the world's great tunes. Moreover, Miss Labbette is slightly flat at times (9479).

John Coates teaches us how a song ought to move. The record of Morley's 'It was a lover and his lass' shows how much our enjoyment of a song depends on two constituents that most singers partially overlook—the rhythm and the words. Two other short songs are on this record—Whittaker's 'Diaphenia' and a poorish setting by Cripps of 'O mistress mine.' In all three Coates's voice shows little sign of passing years; it is to be hoped that he will go ahead with recording before the inevitable decline becomes marked (4985).

Alexander Kipnis is recorded in half a dozen Schubert songs. He has a fine, sonorous voice, but I dislike his tendency to scoop in attack. The habit adds to the lugubriousness already involved in his choice of songs—'Der Doppelgänger' and 'Aufenthalt' (L2135); 'Der Lindenbaum' and 'Am Meer' (L2136); 'Der Wegweiser' and 'Der Wanderer' (L2134).

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H.M.V.

Those of us who are lukewarm concerning Beethoven's 'Pastoral' Symphony are hardly likely to be converted by the performance of the Vienna Philharmonic Orchestra, conducted by Franz Schalk (D1473-77). The records raise the question of power-scale in an acute way. What should we say of a concert-hall performance of this work in which the general impression of the first movement was *fff*? That is the effect of the records in an ordinary room, and the countryside suggested is surely Hampstead Heath.

The 'Scene by the Brook' is similarly riotous. The Scherzo suffers less, and the 'Storm' gains. Probably a good deal of experimenting with needles might give a satisfactory scale of power, but why should the gramophonist be expected to put right what ought never to have been wrong? I don't object to loud records; on the contrary, I've never yet found one too loud, even in a small room, provided the music called for great power. We want our records to give us all the grades from *ppp* to *fff*; but we are not satisfied when their bottom grade is *forte*.

In a lesser degree this same fault appears in the records of the 'Lohengrin' Prelude, played by the Philadelphia Symphony Orchestra under Stokowski. The over-keen tone of the strings is fatal to the atmosphere that this piece should evoke (D1463).

Far better (though of no great interest musically) is the record of the Overture to Wolf-Ferrari's 'Secret of Susanna,' and 'The Song of the Nightingale,' from Napravnik's 'Don Juan.' The players are La Scala, Milan, Orchestra, conducted by Panizza (D1488).

By far the best of the orchestral records is that of the Philadelphia players in a couple of Bach transcriptions—the Prelude in E flat minor from Book 1 of the '48,' and the Chorale Prelude, 'Ich ruf' zu dir.' At first sight it might seem that the E flat minor piece wouldn't bear transference from the keyboard to the orchestra; but it is remarkably effective. Of course, it loses in intimacy, but the loss is more than balanced by the epic character of the result. Much the same remark might be made concerning the Chorale Prelude. I started both sides of the record with misgivings, but was converted. For big and intensely expressive playing, faithfully reproduced, this record will not easily be beaten (D1464).

Clarity and refinement are the prime virtues in the performance of Schubert's 'Trout' Quintet by Backhaus, Mangeot, Howard, Withers, and Hobday. The pianoforte tone is excellent (as is usual with Backhaus); balance is good, save in one variation, where the theme is in the bass; here the pianist seems to have made too little

allowance for the recording difficulties, so the structure is top-heavy and the tune is hardly heard. Otherwise this is a charming set of records (D1484-87).

We have all admired John Amadio's dexterity, and most of us have wished that he would display it in music more worthy than the show pieces he has usually selected. It is pleasant, therefore, to hear him in a couple of movements from a Flute Concerto by Mozart—tuneful stuff, delightfully played (C1533).

Harold Samuel's playing of Schubert's Moment Musical in F minor strikes me as being mechanical. On the same record are two Schubert Waltzes, and the well-known Gluck-Brahms Gavotte (C1551).

An attractive Schubert number is the Military March in E flat, arranged and played by Backhaus. With it is a most engaging contrast—Triana, from Albeniz's 'Iberia.' Playing and recording are well up to the high Backhaus standard (DB1125).

The palm for instrumental virtuosity this month goes to the record of Mischa Levitzki playing Rubinstein's Staccato Study and the Paganini-Liszt 'Campanella.' The Rubinstein is mere fireworks—but what a display! One's principles as to putting purely musical values first weaken before such brilliance as this, and I own (without qualm) that I encored it (D1489).

There is an interesting batch of organ records—first-rate music, admirably played. But what is to be said of the recording? Those of us who play the instrument, and who know the works well, can enjoy the records, because we can mentally supply deficiencies (usually in the bass) and disentangle the obscurities. Less favoured gramophonists must wonder at times what it 's all about. The clearest of the set are those of Dr. Bairstow playing Bach's B minor Prelude and Fugue, and a Chorale Prelude on 'Come, Saviour of the World.' The pace is on the quick side, and I should have liked more delicate and expressive registration for the Chorale Prelude—but the exigencies of recording no doubt prevented this (C1534-35).

The confusion is naturally most marked in the record of Harwood's 'Pæan,' played by Harry Goss-Custard on the Liverpool Cathedral organ. The vast spaces destroy clarity, but give a rich obscurity that has an impressiveness of its own (C1536).

The Fugue from Reubke's Sonata is brilliantly played by Thalben Ball, and there is enough detail to make the record enjoyable—even exciting—to those who don't know the work well (B2788).

Stanley Roper plays Debussy's 'Little Shepherd' and Alec Rowley's 'South Wind.' In the latter the solo stop is at times over-loud, and in both pieces the tremolo is apt to confuse (B2465).

The choir of the Temple Church sings Wesley's 'Blessed be the God and Father.' Over-refined in the quieter passages, I feel, but excellent in the final chorus (C1541).

The best of the vocal solo records is that of Olczewska in Handel's 'Lascia ch' io pianga,' and 'Mon cœur s'ouvre à ta voix' from 'Samson and Delilah.' If all contraltos had such voices . . . ! (D1465).

NATIONAL GRAMOPHONIC SOCIETY

Haydn's B flat Quartet ('The Sunrise') is so well-known and attractive that one would expect it to need no aid from the Society. It is played by the International String Quartet. The tone is on the steely side. The work fills five sides of Nos. 109-111, the remaining space being given to a beautiful four-part Fantasia of Purcell, in which the tone is far better.

A flute Quartet is out of the usual run, and the Society has done well to record a truly charming example in Mozart's Quartet in D for flute (René le Roy) and three strings (Mangeot, Howard, and Withers). It would be difficult to overpraise the delicacy of tone and the beautiful phrasing of the flautist. The only fault in the balance is an occasional tendency to drown the flute in some of its low, quiet passages (112-113).

## Wireless Notes

By 'Ariel'

It was unfortunate that the part in the Leeds Festival broadcast programme that we all wanted specially to hear—the choral works—came through badly. Perhaps the hall was to blame. Let us hope so, at least; otherwise it will appear that the problems of broadcasting a big choir have not been solved. It cannot be held that so far choral music has been transmitted with a clarity and balance equal to that of the orchestral broadcasts; and until the disparity is made good we shall not be able to get full enjoyment from the Wireless National Chorus. The formation of this body is a fine stroke on the part of the B.B.C. If the choir proves to be as good as report leads us to expect, it should enable the Corporation to do much for choral singing and composition. I mention the latter point because it is obvious that the National Chorus will be able to give a hearing to works that, on box-office grounds, or on the score of difficulty, stand a poor chance of performance by ordinary choirs. It is to the credit of the B.B.C., too, that membership is dependent on the singers' belonging to some established choral body. Without such a safeguard two or three hundreds of picked singers might have deserted the London and suburban bodies to which they belong. We shall discover the quality of the National Chorus on November 23, when it is to give the first performance of Bantock's new work founded on Bunyan's 'Pilgrim's Progress.'

The departure of Mr. Percy Scholes to Switzerland closes a noteworthy series of musical Talks. Mr. Scholes was, I believe, the first of the regular critics engaged by the B.B.C. Since then, dramatic and literary critics have come and gone, but Percy has gone on—I had almost said 'for ever.' I think the actual period is about five years. This is a long innings, but the merit lies less in its duration than in the retention of freshness and enthusiasm till the very end. Keen critics make a keen public, and the virtue of keenness was possessed by P. A. S. in no common degree. Probably he was sometimes bored or tired, but I defy any listener to prove that he ever showed it. He takes with him to his mountain fastness the hearty thanks of legions of listeners.

Musicians are delighted to find Mr. Ernest Newman now added to the weekly bill of wireless fare. His engagement by the B.B.C. indicates a

notable conversion. Mr. Newman has never vilified broadcast music as Sir Thomas Beecham has done, but I recall some pretty drastic things written by him a few years ago. Some of them were justified, however, and a good deal of improvement has taken place since, both in programmes and transmissions. Sir Thomas's diatribes are on another footing. At what date do you suppose he said as follows?

'Ever since the beginning of the present century there has been committed against the unfortunate art of music every imaginable sin. But all previous crimes and stupidities pale before this latest attack on its fair name, the broadcasting of it by means of wireless. . . . . The performance of music through this or any other kindred contrivance cannot be other than a ludicrous caricature. . . . . If the wireless authorities are permitted to carry on their devilish work, in ten years' time the concert halls will be deserted.'

This was written in the *Evening Standard* not ten or fifteen years ago, but only two. And his even more violent outburst about wireless music sounding like all the hogs in all the hoggeries of the world, was released a few days before he himself conducted a couple of broadcast concerts a few weeks ago. He must not be surprised if in future nobody takes him seriously save when he is conducting (and not always then, even).

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I was unable to hear the broadcast of the Liverpool Philharmonic Society's concert on October 9. It is as well, perhaps; for I should have been goaded into profanity. I gather from a wrathful correspondent that the 'Enigma' Variations were cut off midway, in order to make way for eagerly awaited news concerning a depression that was most unexpectedly approaching by way of Iceland. Had there been a long and important studio concert to follow, the curtailing of Elgar's work would be understandable. But the guitar recital and the two plays might surely have waited a few minutes. Such annoying incidents ought to be easily avoidable. Either the timing of the Liverpool programme was bad, or the concert started late. Both faults are a nuisance in the concert-hall; they are immeasurably worse when the audience is spread over the whole country.

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An organist-reader asks me to express his regret (which he is sure is shared by many organists and church-choir members) that the B.B.C. National Symphony Concerts are to be given always on Friday evenings—the time on which almost all choir practices are held. The choice of day is certainly unfortunate, inasmuch as it will rule out a large number of folk who would certainly be among the most appreciative listeners. Nothing can be done in the way of alteration this season, I imagine; but the point is not too small for the B.B.C. to note, against the time when they are arranging a future series.

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I well remember that in the early days of the 'Proms.' many London organists felt sore that the Beethoven-cum-Bach night fell on Friday. I was one of them, and as my church happened to be well within a mile of Queen's Hall, I used to get over the practice quickly when a favourite Symphony or 'Brandenburg' was on tap, and sprint to the Hall in time for at least a good part of my shillingsworth of standing room.

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In my last notes I expressed disagreement with a *Daily Mail* article by Mr. Aldous Huxley, and also with an anonymous paragraph in *Musical News*. Both expressed the view that broadcasting (among other things) had driven music out of the home. I argued from my own experience, and from that of friends, that few, if any, people who were really fond of singing or playing had ceased their activities because of the wireless. I added that we do not expect accuracy in musical matters from a novelist writing in the *Daily Mail*, but that a musical journal should know better than to indulge in sweeping statements about music being 'literally ousted from the home.' The *Musical News* writer is now indignant with me, and asks, 'Why not expect accuracy in musical matters from a man because he is a novelist?' I have only one reason, and it is a sound one: more inaccuracies about music have been written by novelists than by any other body of literate men. Mr. Huxley may be that rare bird, a novelist who knows all about music; but the article I quoted showed him to know very little about keen amateur musicians. The *Musical News* writer, after failing to show Mr. Huxley's qualifications to deliver an opinion on the subject at issue, goes on:

'But that is not the point. This matter is not really a musical matter at all. It is merely a matter of fact. Shall I, just because I happen to be writing in a musical journal, pretend that my powers of observation have deserted me? Is anyone really prepared to say that there is anything wrong with my unadorned statement that the gramophone, wireless, joy-riding, and dancing have ousted music from the home? I only wish he honestly could.'

Dear Sir (or Madam, as some lack of logic seems to indicate), I am not only prepared to say that your unadorned statement is wrong: I've said it already, and I here and now repeat it. Moreover, your statement was not 'merely a matter of fact.' It was a point for argument. I argued it accordingly. Why don't you?

## Player-Piano Notes

ÆOLIAN

*Audiographic.*—Some of this series of rolls are open to question on the ground that they impose on the music a programme of which the composer never dreamt. On the other hand, it is all to the good when a roll gives us a composer's own idea concerning the performance and meaning of his music. Nothing better in this way could be desired than the first roll of Stravinsky's 'Fire Bird.' We have the composer's life, told by himself, followed by his own performance of his transcription of the work. There are portraits of Stravinsky at various ages from three-and-a-half, an analysis of the 'Fire Bird' from both literary and musical sides, and the roll contains running indications of

the orchestration, &c. No praise can be too high for this enterprise and its fulfilment. The music comes out clearly, and (despite the absence of orchestral colour) with astonishing picturesqueness. There will be few players who, hearing and seeing this roll, will not eagerly look forward for the five that are to follow in completion of the 'Fire Bird' (D759).

*Duo-Art.*—Mozart's Overture to 'The Magic Flute' is far more successful than most pianoforte reductions of orchestral works, owing chiefly to its contrapuntal interest and the character of the scoring. It makes a wholly delightful roll, and Rudolph Ganz and Ernest Hutcheson give a capital performance, specially notable for its clarity (536).

Shura Cherkassky shines more on the technical than on the interpretative side in Schumann's 'Spring Night,' transcribed by Liszt. He 'fusses' with it; hence a lack of continuity in the melodic line (7200). Godard's 'The Butterflies' Dance' is pleasant, and well played by Guiomar Novaes (7187). Another work of the same type, but with considerably more interest in it, is Glazounov's 'Grande Valse de Concert.' It is a sparkling thing, and the pianist, Princess Jacques de Broglie, only just misses giving a first-rate performance by hanging up the rhythm unnecessarily here and there (7199).

There should be a welcome for a Delius roll. The transcription for two pianofortes of his 'Autumn' (No. 1 of 'North Country Sketches') conveys much of the original colour, and comes off unexpectedly well for a work so essentially orchestral. Such a transcription depends a great deal on the players, and it could hardly be better served than by Percy Grainger and Ralph Leopold. One hopes that the other three sketches are to follow, at the hands of the same performers (7190).

Liszt's transcription of Bach's Fantasia from the Organ Fantasia and Fugue in G minor is not an unqualified success. It is an example of organ music that cannot be effectively produced on anything else but the original medium. If Percy Grainger had been less deliberate in his performance of it, the lack of sustaining tone might not have been so apparent. It is a pity the fugue is not issued with this roll. Its clarity and continuity give the necessary reply and contrast to the Fantasia, which, heard alone, seems incomplete and unsatisfying (7161).

*Hand-played.*—Paquita Madriguera serves up Liszt's 'Consolation' (No. 3) in short lengths. There is no attempt at a line of any description, melodic or rhythmic. The effect is so curious as to make one imagine that the defect is due rather to the cutting than to the artist's conception (A1095*d*).

There is a fine performance of Chopin's Nocturne in C minor (Op. 48, No. 1) by Harold Bauer. It is unnecessary to comment further on this, or on Josef Hofmann's playing of Schytte's sprightly 'Forest Elves' (A1101).

Last, but by no means least, in this section we have Rudolph Reuter in Tchaikovsky's delightful 'Humoreske' (A1099). These last three rolls are exceptionally good in all respects.

*Metrostyle.*—There is nothing thrilling here. Handel's charming Minuet from 'Berenice' (arranged by W. T. Best) needs careful handling if it is not to degenerate into a mechanical stumping rhythm (T303926).

There is a pleasant 'Serenade' by Strelezki (T30393*b*), a 'Valse Mystique' by Wachs (T30396*a*), and 'Sylvia,' very sentimental and commonplace, by Oley Speaks (T30394*a*).

The dance rolls are many, as usual, and there are three songs—the 'Waltz Song,' from 'Tom Jones' (German), played by Edward Lawrence (26907); 'Thanks be to God' (Dickson), played by Frank Stanton (26905); 'Wake up!' (Phillips), played by Charles Blackmore (26906).

BLÜTHNER

*Animatic.*—When all has been said against pianoforte transcriptions of orchestral music, it has to be admitted that the best of them give a good idea of a work—analogous to an engraving of a painting. Indeed, they come very near to the original, given a player with imagination and some knowledge of the orchestration. A roll of the Prelude to 'Tristan and Isolde' is well up to the highest standard of arrangements, and is well played by Julius Prewer (55021). There are two well-contrasted little pieces by MacDowell, 'From old Fairy Tales,' Nos. 1 and 2. Cernikoff gives them warmth, without over-emphasising the composer's sentimental side (55533).

Meyerbeer's 'Robert the Devil' Fantasia (arranged by Liszt) still has a kick in it, though nowadays we need something more than an occasional thunder in the bass for the depiction of devilry. However, it is highly entertaining for those who can overlook the weak middle section (55543).

Here are three Chopin rolls, all exceptionally good, and concerned with some of the less hackneyed works. The Study in F (Op. 10, No. 9) is played by Francis Planté, who, though otherwise good, hangs up the time in places (55767). Backhaus maintains a fine rhythm throughout another study, Op. 10, No. 10 (55766), and Scharwenka gives a delightful performance of one of the most graceful of the Waltzes, Op. 69, No. 1 (58802).

In Liszt's 'La Leggierezza' Wijsmann has ample opportunities to display the delicacy and brilliance of which he is capable. As an example of clarity and all the other pianoforte-playing virtues this is a fine roll to set before the student (58133).

'Asturias,' from Albeniz's 'Suite Espagnol,' is not so immediately attractive as other numbers from the same Suite. It hangs about over-much, but it has the advantage of Maria Cervantes's sympathetic playing; her rapid repeated notes are particularly good (55488).

Something quite out of the ordinary, and very charming, is Pierné's 'Nocturne en forme de Valse.' The player is Wijsmann, whose performance of a Liszt work has been commented on above (58149).

We do not hear much of Rubinstein's work nowadays. 'Cracovienne' is a good specimen, and is given a first-rate performance by Chop-Groenevelt (59751). Oswin Keller keeps things going well in Mendelssohn's 'Perpetuum Mobile.' The bright little work (like a good deal of neglected Mendelssohn pianoforte music) comes up fresh and smiling (55197).

There is a pot-pourri of German student songs—'Old Heidelberg'—by Oscar Klose. The com-

piler has made no attempt at avoiding the commonplace; he has just taken the songs as they are and strung them together, but the tunes are so good that even this casual arrangement makes pleasant hearing. The pianist is Hans Klinger (59475).

There are three ordinary rolls, and, incidentally, an exciting time for the player-pianist who wishes to let himself go. If he wants quantity, there is Tchaikovsky's 'La Tempête' (57549-50). Of course, it is too much for the pianoforte, but it is very well cut, and there is some satisfaction in making such good thunder. Flotow's 'Stradella' Overture is also very good fun to play. This too is well cut, and entirely manageable—a good four-hand arrangement (51464). D. G.

## New Music

PIANOFORTE

In some ways the most interesting music of this month's batch is Adam Carse's Variations on a Theme in D, published by Augener. Though not pretending to any great originality, the music has a thoughtfulness and character that cannot fail to impress the musician. Such self-restraint and dignity as we find here are bound to command respect. If a man is not ashamed to express sincerely his own thoughts for what they are worth, without affectation or display, he is sure of a modest audience, even if he cannot hold the attention of the world or some considerable part of it, as the geniuses do. Mr. Carse's pianoforte writing is well suited to what he has to say. It is effective, clean, and moderate in its demands, and the whole work has a fine steadiness of style and craftsmanship. The variations ought certainly to find place in the programme of some pianist with sufficient sense of form to do justice to the design of the work as a whole.

Very different from this unassuming music is Kaikhosru Sorabji's 'Le jardin parfumé,' a poem for pianoforte published by Curwens. This work came for review some months ago, and I have since been struggling with the appalling difficulties of the thing, both technical and otherwise. It seems an unnecessary precaution on the composer's part (*see* the title-page) to reserve to himself the rights of performance for all countries, because so very few pianists *could* play it, and of those few, so minute a proportion would. Difficulty of this sort seems quite unreasonable and capricious. Many passages could be written in simpler form without loss of effect, and with a saving of endless labour to the would-be performer.

Musically the work is an attempt to extend the explorations of Scriabin; the influence of that writer is seen in the method of pianoforte lay-out and to some extent in the actual music. But it has not Scriabin's logic, nor the firm foundation of practicality that came from his experience as a player and conductor. Many of the sounds produced are extremely beautiful; anyone can make them on a good modern grand by putting down both pedals, playing a *pp* bass chord with gentle rumblings attached, and then breathing gently (one hardly dares say 'playing' in this perfumed air) on the upper parts of the instrument, 'Jamais plus fort que *pp* du commencement jusqu'à la fin,' as the composer says. If the neophyte then concentrates on the *ppp* he will soon find himself 'enveloppé d'une langueur chaude et voluptueuse' (Oh, Scriabin!)—again quoting the composer.

But, given these beautiful sounds, what then? Well, you just go on, as long as you feel like it or your family will stand it. There is no logical structural basis at all in Mr. Sorabji's work that is to be discovered by the ordinary musician, and this is why the whole thing seems so pointless.

It is not like that with Bartók. Here are two Elegies, sent by Edward Organ, of Birmingham, and obtainable from him. They are strong meat musically, and they are difficult to play; but they are not difficult in the same way as Mr. Sorabji's work is. These problems are soluble; these difficulties are able to be overcome; the composer has seen to that. We are not asked to do impossible tricks with our hands and minds at the same time. And as with the manner so with the matter. Bartók's meaning does not come through at once; one doesn't ask that; but it comes through in time, and then one sees the logic of the whole thing, the growth and culmination of the movement. Like all the Bartók I know, these pieces have a fine fervency and directness; they are early-ish works (1909, Op. 8*b*) and not so terse and concentrated as the later, but they have a tone of real authority and power.

A volume of 'Seven Characteristic Pieces' by Hugh Bradford, published by Novellos, shows a sensitive and thoughtful mind, but not always the ability to turn an idea into a connected and consecutive movement. The attempt to attain unity by constant reference to some slight figure is always an artifice, and sometimes here becomes artificial. 'Valse Gracieuse' is probably the most effective number, as here the formal problems are best solved.

Two pieces by Maurice Besly come from Winthrop Rogers and, like all his music, are spontaneous, and written with a knowledge of effect that raises them above the ordinary level. Cyril Jenkins's 'Autumn Rêverie' has no such distinction of touch, but is commonplace both in matter and in style (Joseph Williams). Ludomir Rozycki's 'The Poultry-Yard' is cleverly written; the chatterings, crowings, gobblings, and other noises are suggested rather than portrayed, which is something, but the piece does not amount to much. Roy Agnew's 'The Windy Hill' is fluent and not very self-critical, and will want very good performance if its interest is to be maintained. Leopold Ashton's 'Esquisses,' a set of five short pieces, is tuneful and well-written music—unpretentious, but of a very considerable charm and real musicianship. 'Gondoliera' is a specially attractive number. These last three are all Augener publications.

The best things among several transcriptions are the 'Dance of Terror,' from de Falla's 'El Amor Brujo,' which makes a playable and effective pianoforte piece, and Craxton's brilliant setting of an Eccles 'Trumpet Tune' (Oxford University Press). 'Brilliant' does not imply difficulty; it means that the composer has left out rather than put in a lot of notes. The notes that are there are very telling. The tune is a good one, and the setting a model of what such things should be. Antoine Konstant makes Gurlitt's Prelude, Op. 107, No. 1, sound like a Chopin étude; what with the

black keys, the flying octaves, and the general air of *bravura*, the little work will hardly know itself. It sounds very effective in its new form. Augeners are the publishers.

Lord Berners's 'Intermezzo' and 'Hornpipe,' from 'The Triumph of Neptune,' are not at all far-reaching music, and when they appear as pianoforte pieces have to leave behind a good deal of what they can ill afford to lose (Chesters). The Andante from Gabriel Fauré's second Quintet suffers too. Beautiful though some of it is, it is not an entirely satisfactory pianoforte solo. Gustave Samazeuilh is the arranger, Durands the publishers. 'Invocation à Aphrodite,' an extract from Henri Sauget's ballet 'La Chatte,' has an attractive beginning and end, but is rather feeble in the middle. It is graceful, but not anything more. Edward Organ stocks it. T. A.

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SONGS

The first nine songs issued by Novellos in the John Coates edition form a very unequal batch. They differ widely both in style and in quality, but the one thing they all have is sincerity, and this explains how some songs of very inferior workmanship and no individuality of outlook may have proved telling in performance by a singer whose art might lend distinction even to music in itself thoroughly banal. At the top undoubtedly stands Felix White's 'Laughing Cavalier,' a spirited setting of a poem by Shirley which shows the poet in very different mood from that of his better-known 'The glories of our blood and state.' The song has a swinging rhythm and a vigorous, almost slapdash, vocal line that give the music a fine air of abandonment, comparable with that of the splendidly written words. D. C. Thomson's 'The Knight of Bethlehem' is already pretty well known, and is a good example of the second kind of Coates song—the rather amateurish and slightly precious work with little energy behind it, but an undoubted neat charm—a very good type of drawing-room song. Other good specimens of this sort are Walter Whitaker's 'Diaphenia' and A. R. Cripps's 'O mistress mine,' and these are preferable to 'The Knight of Bethlehem' because they deal neatly with small subjects (for a perfect lyric may be a small subject), whereas that other song deals neatly with a different sort of subject, which needs depth and real simplicity—two qualities which this music does not possess. Last come such songs as Mabel Ackernley's 'Sunset Dreams,' frankly old-fashioned, poorly written, but sincere, and F. G. Russell's 'Roses in December,' a fit setting of some crude and sensational words by G. A. Studdert-Kennedy. In every case one can see the something in the song that might enable Mr. Coates with his art and personality to 'get it over the footlights,' but some of the works do not stand the test of print and study.

From Joseph Williams come two very well-written songs by Colin M. Campbell. Both are light and graceful in style, with a fresh turn of melody. ''Tis true I never was in love' is the more attractive of the two, but there are happy touches also in 'There is a lady sweet and kind.' Edgar Bainton's 'Young love lies dreaming' (same publishers) is quiet and thoughtful, with a keen perception of the beautiful poem.

Two songs by Edmund Duncan-Rubbra (Oxford University Press) are firm in handling, but not equally individual in matter. 'A Prayer' is very striking; its close grip of the intimate and deeply-felt poem, and its own directness of utterance, give it real power. 'Invocation to Spring' is less personal; its first phrase is almost a cliché of the post-Vaughan Williams school, and in spite of its attractive texture and beautiful finish this song does not reach the level of the other.

Some of the Stanford songs issued since that composer's death have not been up to his standard, but 'A Japanese Lullaby,' just issued by Cramer, is worthy to rank with the best of his smaller songs. It has a tender charm and a lilt that will appeal to everybody; and musicians will find its delicacy of handling a source of pleasure. The light touch is so firm, the gesture so distinguished, the whole thing so satisfying in its musicianship. From the same publishers is Alec Rowley's 'Sheep'; W. H. Davies here achieves a big effect by concealing till the end of his poem the real force of the emotion, and the composer succeeds in matching this restraint. When the last stanza comes it is made even more telling by the strong, rolling rhythm, in which, perhaps, it is not too fanciful to find a suggestion of the ship's motion. This is a good song.

Greville Cooke's 'Bereft' (Joseph Williams) is a fluent and commonplace work resembling in style the less individual songs of Sir Landon Ronald. Charles Cerné's 'Notturno' depends for its effect on its use of the very high notes of the soprano voice, supported by thick chords. It is a song of a certain atmosphere but not of real distinction (Winthrop Rogers). Very much more musicianly is Eric Thiman's 'The Rainbow' (Novello). This composer's work seems always to have some note of individuality, as well as firmness of touch, and the present example is no exception.

There are some fascinating things in Warlock's selection from Bataille's 'Airs de différents auteurs,' which is published by the Oxford University Press under the title of 'French Ayres.' The rhythmic subtleties are most attractive, and one would have to go a long way to find a more satisfying work than 'Quoi? ne suis-je?'—the first song in the volume—or 'Heureux qui se peut plaindre.' Someone has used of these early French songs the expression 'malicious grace,' and there is a good deal of justification for it, but there is beauty here too of a more placid kind.

Curwens send two volumes, one of Handel songs arranged by Arthur Somervell, the other of twenty-four Scottish songs 'Collected and arranged by Owen Mase.' Somervell's edition of ten well-chosen Handel numbers is thoroughly practical, and will do a good thing in bringing these works to a wider public. The edition is less suitable for the student than that of the Oxford University Press (which does not include the songs chosen by Dr. Somervell), because it gives fewer particulars as to source, orchestration, and the circumstances of the song; and there is no ready means of knowing what filling-up the editor has felt it necessary to add. But for the ordinary consumer of songs the lack of this information is no great loss. Some will not always feel Dr. Somervell's words to be in keeping with the dignity of Handel's

music, but at any rate they are better than stiff, exact translations.

The songs in the other volume are 'collected' by Mr. Mase not in the sense of having been discovered by him; he has taken tunes for the most part well known, and tried to find the best versions, both of music and words. He puts some really lovely tunes into a handy, practical form, and there is no excuse for not singing them. Mr. Mase's settings are generally effective, and most effective when plainest, but at times, as in 'Ca' the yowes,' he can be extremely irritating with his hackneyed little pseudo-modernisms.

I keep for last three songs by Herbert Hughes which are a very long way above the average. 'The Distance' is a beautiful little work, with its simple method of achieving just the right sense of atmosphere. 'A Love-Letter' (which brings to our notice a splendid and unknown Elizabethan lyric) is more robust and, with its generous sweep of melody, gives an impression of real power. But surely in the reprint of the words which prefaces the song there is a wrong punctuation at the end of stanza three. That full stop after 'endeavour' cannot be right, and it will seem to many to be the one blemish in a fine song that the sentence could not be carried on in the music as it clearly should be in the poem. It would be interesting to know why a careful writer chose this particular way of setting the words; it looks as if there must be some reason, but it is difficult to imagine a good enough one. 'Come, let us now resolve at last' has an 18th-century lyric less direct and more artificial than the finely frank love-letter. It says much for Mr. Hughes's close feeling for his words that some sense of this difference of mentality shows in the music. The charmingly-mingled note of persuasion and apology, with a brave unreal air of confidence and some shamefacedness—that is a long way of expressing what the music very neatly and truly conveys in a setting that moves (except perhaps for one questionable harmonic adventure) steadily and strongly. Like the early song-writers, this composer leaves accentuation partly (at any rate in the last example) to the singer. Intelligence is therefore wanted, if bad accentuation is to be avoided; given this, a very happy flow is maintained. These are three very interesting songs, and Augeners are the publishers. T. A.

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NEW SONG BOOKS

Twenty-four new song books appear in the edition known as 'Novello's School Songs.' The price of all except one is either eightpence or a shilling, and for that you get from five to fourteen songs. These are not 'throw-outs'—the kind of thing offered in cheap bundles because they won't sell. They are not even 'remainders'; every song is chosen because it is currently popular, and the books are real bargains. Books 308, 309, and 310 contain unison songs for junior classes; 311 and 312 contain easy unison songs; a particularly handy collection is 313—seven Christmas songs and carols; 314 and 315 are for the higher divisions (in unison); 316 has six public school (boys') songs; in 317 to 322 are sets of classical songs (Handel, Purcell, Schubert, Bach, Brahms, and all the best). No. 318 contains sacred songs that every soloist in Sunday School and P.S.A. meeting should get—far better than the usual so-called 'sacred' ditty. Grown-up singers, who complain of the expense of songs and whose repertory remains therefore restricted, can get, for three and fourpence—no more than the price of two shop ballads—thirty-eight pieces, at least a score of which any bright-minded singer with a soul above trash will thoroughly enjoy at sight, and which may be sung at any concert with the certainty of giving worthy pleasure to all hearers.

There are four books of two-part songs (323 to 326); 323 is marked 'easy.' The remaining books (327 to 331) contain trios, the first three books of which are unaccompanied, and the last two accompanied. Girls' choirs, often unable to spend much on music, and chary of buying many separate copies, will be particularly glad to have a book such as 327, with no fewer than fourteen pieces, ranging from a 17th-century French pastoral, and Old English songs, to Mozart, Abt, Sullivan, and Holst. This book (only) is published in two editions, Staff and Sol-fa. Nearly every song in all the books can be had separately. Those who like a good supply of modern pieces will notice that the names of Sterndale Bennett, Walford Davies, Parry, Stanford, Holst, and the younger writers often appear in these books, which worthily maintain Novello's reputation for the cheap printing of good stuff.

I have mentioned above the value to soloists of most of the cheap books of songs issued by Novellos. Many will already know their four larger books of 'Classical Songs,' each containing some thirty or more. Now comes a fifth book, of twenty-five, all in Sol-fa and Staff, which should be a class-room treasure as well as a soloist's handy book. The compass and the difficulty are reasonable, and young singers could have no better introduction to 'the classics.' Such books of songs often contain pieces beyond the capacity of the young; this book does not, but it must not be thought that it contains only slight pieces. There is 'The Erl-King,' Handel's 'Or let the merry bells,' and Purcell's 'Hark! the echoing air,' with its florid ecstasy of delight, besides some finely expressive sustained airs—a perfect training ground for technique and taste, as well as a companion for the experienced hand who knows his good things of old, and will be glad to have them in this cheap and handy form. The book costs half-a-crown (paper boards 3*s*. 6*d*.).

W. R. A.

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STRING MUSIC

The Oxford University Press publishes a set of Six Airs arranged for 'cello (or violin) and pianoforte by John Barbirolli. The Airs in question are excellent, and we shall not quarrel with the editor because he includes amongst them Rameau's 'Tambourin,' which is anything but an 'air.' More questionable is the rough-and-ready method by which the 'cello part has been made accessible to the violinist. To retain the key and transpose an octave higher is to ignore one of the most important problems of adaptation. The A string is the most brilliant of the four strings of the 'cello—it is the weakest string in the violin. In all these 'Airs' the most effective violin strings—E and G—are neglected. The G string is used once only, and in one piece only; all the five Airs

can be played on the violin without touching the E string by going no higher than the fifth position. The fingering also is more careful in the 'cello than in the violin part.

There exist some excellent editions of Mozart's Minuet (from Divertimento in D) for violin and pianoforte. But that is no reason why we should not welcome with open arms one more version of this very popular piece, especially as it has the advantage of Spencer Dyke's editing (Joseph Williams). It is neat in appearance and carefully annotated. A good *salon* piece—not difficult, yet effective—is Cyril Jenkins's 'Mood-Phantasy' for violin and pianoforte, and Cedric Sharpe's 'Five Little Solos' for violoncello fulfil admirably the purpose for which they were intended—presumably the provision of little solos for little soloists. Both are published by Joseph Williams.

FLUTE

A full Sonata in three movements for flute by a modern composer must be something of a rarity, and I imagine flautists will be glad to add to their repertory Theodor Blumer's Sonata for flute and pianoforte (Wilhelm Zimmermann, Leipsic). It is a substantial piece of work showing considerable ingenuity—a trifle solid on the whole, which, however, is not surprising, since modernity has no place for that mood of serenity where the flute reveals its most poetic qualities, and which makes the beauty, never equalled again, of the flute solos of Bach.

ORCHESTRA

Thomas F. Dunhill's lively 'Sailor Dance' has been arranged for string orchestra by Sydney Robjohns (Joseph Williams). Mr. Dunhill's part-writing is so clear that it leaves the adapter with a very easy problem to solve. Mr. Robjohns, however, has done it well enough, and avoids successfully anything that might daunt the timid amateur. F. B.

MIXED-VOICE

Ernest Bullock sets 'There 's none to soothe my soul to rest' in simple, sound fashion, with fluent but not overworked contrapuntal entries, and also arranges 'The Wauking o' the Fauld' with equal grace. Norman O'Neill sub-titles 'Come, tuneful friends'—'A four-part song in the Victorian manner.' These 'manners' are sometimes dangerous. Instead of making the man, they may for the moment mar him. Mr. O'Neill takes no harm, but he might well have been a bit more adventurous. Choirs fond of the obvious should try it. Heathcote Statham tastefully arranges the 'Skye Boat Song' for mixed voices. I like its lightness. He has found a good way to keep the song floating. All these are for S.A.T.B. (Cramer).

'When Eva kissed Mary' is an unaccompanied carol by Cuthbert Osmond (words by Sheila Kaye-Smith). It runs prettily. E. T. Chapman aims at broad, swinging effects in 'All creatures of our God and King,' and partly succeeds. I do not feel that the rather long piece keeps up in power all the way. Some of the accompaniment chords have tenths, which will have to be spread. That top B flat for 'a few picked voices,' *fff*, near the end, comes on a nasty vowel—'lu.' The voices, if not *very* well picked, will surely be plucked. J. G. Cameron's 'A Merry Time' (Darley's song about May) is a straightforward piece of writing, rather too jog-trotty for my liking. Choirs that want something quite easy, in a happy vein, and that are not Blue Ribboners (*cave* 'Topful of wine,' near the end), might look at this. (Speaking of Blue Ribboners, I am reminded of a bit I read the other day from an old *Musical Times*, telling how at a festival thirty years ago the local licensed victuallers gave a cup as a prize, which a visiting temperance choir won. Problem of conduct: should they have taken it?) (Year Book Press, all S.A.T.B.)

It is a long time since we had any Byrd. Here is his S.S.A.T.B. madrigal, 'Delight is dead,' edited and arranged by Bernard Jackson. This is apparently a hitherto unrecorded piece, for I do not find the poem in Fellowes's book. There is quiet depth and force in the writing, which is not very complex. The piece is fairly long—about ninety bars, and costs 8*d*. (Oxford University Press).

Chesters send 'Sei Madrigali a cinque voci,' by Frescobaldi, edited by Boghen. These five-part pieces are issued with Italian words only, and without a short-score reduction. We have in print very few examples of Frescobaldi's vocal work. This collection (dating from his time at Antwerp, 1608, when he was about thirty) shows a free hand, working with keen vigour, able to draw striking contrasts and swing out a shapely vocal line—much the impression we have got from his organ music. There is nothing here, though, of his chromaticism, and less subtlety than the best of our own composers could show. The pieces would make good score-reading tests, though they are above A.R.C.O. standard, since they are in five parts (four treble clefs and a bass); still, candidates who want to be really comfortable about their score-reading might try them.

The vocal score of the new romantic light opera, 'The Mermaid,' by George A. Birmingham and Sydney H. Nicholson, is issued by Curwens at 7*s*. 6*d*. The story is one of the many centring upon the mermaid's red cloak, which will give any man who can snatch it power over its owner. The theme is treated lightly, as you might expect, knowing the author, and Mr. Nicholson has made his music simple and unpretentious. There is some good, bold, eight-part writing for the soloists, with the four-part chorus going at the same time—the sort of work that not many writers of light operas are fit for. There are two Acts, but only one scene is required. There are thirteen singing characters (which can be taken by eleven people), with one—the mermaid—who does not sing (but I thought all mermaids did). I fancy amateurs would relish this work, perhaps all the more because it does not depart too violently from the models of which they are fond; yet it has sufficient individuality to stand the competition of most of the new native light operas. W. R. A.

MALE-VOICE

Chwatal's 'Lovely Night' (T.T.B.B.) is a simple song in the old-fashioned mid-last-century style. Sullivan's 'The long day closes' is too well-known to need more than mentioning in its present form, for A. (or T.) T.B.B. (Novello).

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Some new arrangements by Ernest Newton are of 'Old King Cole,' 'The Minstrel Boy,' a 'Serenade' by Raff, and a 'Canadian Boat Song' in which words and music are stated to be by Tom Moore. These are in two parts, in the older style, without much contrapuntal interest. Freer crossing would improve such things. The tune of 'The Minstrel Boy' will work in canonic imitation at both two and four beats' distance. Why not give us a taste of that? (Gould & Bolttler).

Dr. Kitson makes an effective setting of Ogilvie's 'The Hoofs of the Horses.' I am not quite clear what is meant by the note below the author's name: 'By permission of A. W. Ridley & Co., from the setting as a ballad by C. V. Stanford.' This needs an alert player. H. Hollinrake's 'Frolic' goes lightly, with some *staccato*. It is rather choppy, and not very interesting. These two are for S.S. D. W. Stewart describes his setting of Marlowe's 'Come, live with me,' as for S.A. The lower part goes down only to B, but its tessitura is fairly low. The song growls a bit, the sopranos having little high relief. Its tune is pleasant, but again there is little flexibility, the rhythm being jog-trotty. H. Middleton's 'In a Valley' (S.S.) gets a little lift into the tune. It has a good deal of resource in short space, and suits singers of some experience.

Bainton's 'Lycidas' (to Milton's fine 'Lycidas is not dead') is for S.S.A., unaccompanied, has simple richness, and would be enjoyed by choirs that can feel the beauty of poetry. Ambrose Porter's 'Cradle Song' (Watts's 'Hush, my dear') has imagination in its simplicity (S.S.S.—an unusual combination; choirs weak in altos will be glad to know of this) (Year Book Press).

Bainton has another song, a setting of Fletcher's 'Bridal Song,' for S.S.A. ('Roses, their sharp spines being gone'). This is accompanied. It has a sweet savour, and should be tasted delicately. It will be liked, for it is not too difficult. Henry Smart's old favourite, 'Good-night, thou glorious sun,' is now arranged for S.S. in the most straightforward way. Bound with it is a delicious little unison song, 'Love me little, love me long,' to the Old English tune of 'Mad Robin' (Novello).

G. A. Alcock sets 'Weep you no more, sad fountains,' for S.A., with care and fitness, treating the lovely words affectionately (Williams).

The 'Oxford Descant Series' includes four sheets so far, each giving two songs: 'All through the night' with 'The Lass of Richmond Hill,' 'Silent, O Moyle,' with 'How should I your true love know?' 'Kelvin Grove' with 'Afton Water,' and 'Charlie is my darling' with 'Yeo, Sir.' These are some of the best—most musicianly—descants I know. They are by W. G. Whittaker, and the vigorous accompaniments are also by him. 'Robin Goodfellow' is a cantata by G. H. Jones. The choruses are for S.S., and the accompaniment is designed for orchestra. It is an agreeably sprightly affair, giving scope for most of the resources of a well-trained choir, without being at all extravagant. The pianoforte and-vocal score costs 2*s*. 6*d*. (Oxford University Press).

Erik Chisholm's 'Cradle Song' (poem by Padraic Colum, 'O men from the fields') is for S.S.A. (or M.-S.). Its harmony strikes me as restless. A good choir could probably give it the eerie feeling sought after. Most of it is very delicate, and *pp*.

UNISON

The autumn leaves begin to fall fast in song-land. Perhaps that is not the happiest way to describe the shower of school music, since it may give an impression of sadness and decline. Rather, I read it as a sign of fertilisation; the fallen leaves make grand mould for growing more plants; the showers of part-songs (the best of them) fertilise the young mind. The standard here is far better than in some departments of composition. There are, I make bold to say, fewer really poor children's songs issued than really poor orchestral novelties. The numbers don't compare, but the quality of school music improves, and that of the novelties gets worse, if possible. I sometimes grumble a little at the lack of real freshness, device, and depth of understanding in many children's songs, and, judging on the only standard that can be admitted—that of serious music in any form—the criticism is fair. Still, there is little that is really bad, and not much that falls below a decent level of workmanship, in school music. The grown-up pieces hit the mark less often, but even they rarely are weak, maudlin, or in any way trashy. The weakest of all are not mentioned. There is space, in general, only for things that in some degree claim at least a moment's notice from a musician.

I am always glad to see the 'classics,' ancient or more recent, well represented. From Novellos come several such issues, mostly suitable for singers with some little experience. There is Pergolesi's 'Sorrow' and Weber's 'Lonely am I now no longer' (from 'Preciosa'), both to be sung in broad, smooth style; Lotti's (1667-1740) sweetly lilting 'Shepherds and Maidens'; Berlioz's fine 'The King of Thule,' of which higher-division singers can make much; Salvator Rosa's expressive 'Questioning' (a familiar old tune, containing a trill, which could be omitted); Pearsall's brisk 'O who will o'er the downs' (with an optional descant); the Old English 'O willow, willow' (bound up with Stanford's quietly happy 'Summer and Winter,' arranged for S.S. by 'H. A. C.'); Mozart's dapper 'Little Spinner'; and Purcell's rumbustious 'I'll sail upon the dog-star,' edited by Cummings. Geoffrey Shaw gets, I think, an 'inner' with his setting for massed voices of Spring-Rice's 'I vow to thee, my country.' The sentiment is excellent; only, can any modern citizen of the world always give his country 'the love that asks no questions'; and is such love worth having? The thought in the second verse makes the song suitable for use in Sunday School and church, as well as outside. Two other unison songs are by Cecil Sharman: 'The Coalman,' for advancing juniors, and 'If I had any money,' described on the cover as Grade 3, but really pretty easy, and quite manageable by juniors (Novello).

Of three songs by Jessie Furze, 'The Rock-a-bye Lady' moves in graceful sweeps (moderately easy),

'I had a dove' is slow and requires fine shaping, and 'Daisies' attempts rather more than most such simple songs—not quite successfully, but promisingly. The composer has a soul above the four-square phrase, but, like many others, having decided not to touch earth so frequently and monotonously, she doesn't always quite know how to keep flying like the swallow, with graceful swoops and poises that give the feeling of variety or rest, without the interruption of coming to earth. The avoidance of four-squareness, and the solution of the big problems that immediately crop up (not the least being that of accentuation), is a problem well worth working at; but not everyone is a Stanford. Young composers of children's music ought to ponder him well, with Parry as a second study. Cecil Sharman's 'The March Past' does a simple thing neatly, and Bainton's 'The Little Celandine' is a superior piece, asking for fine phrasing—a happy essay this (J. Williams).

Charles Wood's 'The Seas of England' (poem by de la Mare) has a distinctive flavour; try it. Hubert Middleton's 'Marching Song' (another setting of Stevenson's 'Bring the comb and paper') has the Scots snap, and so needs brightness and precision; it is neatly done. E. T. Chapman sets Christina Rossetti's 'Is the moon tired?' with crushy chords and *portamento*. I doubt if this is best as a unison song. It feels as if it needs one singer. I think it doesn't quite come off. D. W. Stewart gives us yet another hunting song, setting old Ravenscroft's 'The hunt is up.' The music fits the words very well, but with all respect to those who put forth such songs, I suggest that we have no right to invite children to sing about hunting at all. Happily public feeling is growing stronger about the abominable cruelty of the business, and I beg all readers to have nothing whatever to do with any song, however delightful in itself, that gives children the idea that this travesty of sport is a right and proper pursuit for any human being. How can we teach kindness to animals in one lesson, and sing about cruelty in the next?

H. E. Watts's 'A Fairy Madrigal' ('Come, let 's begin to revel it out') is a bright if conventional piece, the animation of whose accompaniment has the air of a neat harmony exercise. J. A. Westrup's 'Come, here is adieu to the city' (R. L. S.'s words) swings along bluffly, in twelve-eight, without any great effort to be original (Year Book Press).

Evelyn Sharpe's 'Stars all dotted over the sky,' a carol-song, has a touch of freshness, and is easy, needing chiefly good tone-colouring (Cramer).

## The Musician's Bookshelf

'A Handbook for Choralists.' By Harvey Grace. [Novello, 1*s.* 6*d.*]

The sub-title of this little gold-mine is 'Studies in Sight-singing and Choral Technique and Expression.' In the exercises the author has had the collaboration of Dr. Bairstow and Dr. Darke, and Messrs. Dunhill, Geoffrey Shaw, Julius Harrison, and Beethoven, the last being represented by some of his capital rounds.

I wish every festival would aim at having a sight-test in nearly all its classes. It might be made a voluntary addition to the class, at first; with a little judicious coaxing, and some well-chosen remarks by one or two adjudicators, soon there would be created an atmosphere in which it would be considered not quite the thing to shirk the test. It is ridiculous to suppose that singers so intelligent as those we have in most of our competition choirs could not, if they cared to take a little trouble, read perfectly comfortably at sight. I look to the time when we shall have got back the conditions of the madrigal period, when, if one could not make at least some sort of a shot at reading, people asked where one had been brought up. The ideal, to my mind, would be a compulsory sight-test in every appropriate class, the marks to count in the total just as do those for singing the prepared piece. But it would be folly at once to impose such a test at most festivals. Some of them, but not a great many, have a fair number of sight-tests already.

Mr. Grace begins with a chapter full of the meatiest suggestions about sight-singing, summing up his ideas by tabulating the virtues of good reading—confidence, unanimity, good rhythm and phrasing, with pure blending, right balance, and correctness of tuning. On these he enlarges a little, and then, in the chapter on 'Choral Technique and Interpretation,' goes on to consider all the headings of the marking sheet issued by the Federation of Festivals—Accuracy, Diction, Tone, Rhythm, Phrasing, Interpretation and General Effect, each heading having its sub-titles. Under Accuracy, for instance, he points out how time values may be distorted, what are the difficulties in getting correct intonation, and how the bad kind may be corrected; and he suggests that the sub-heading Attack should be added to the sheet. (One or two festivals that use their own sheets print Attack and Release, I know.)

So he goes on, taking every heading in turn, and showing how much there is to work at in every department. Conductors are apt to try to do too many things at a time. Even an old choir cannot juggle with six ideas at once. A young one needs coaxing and discipline in order to get it to see how much there is to learn. There comes in the delightful power of the experienced conductor. Festival competition is so keen that nothing but the best will do. How often one has to beg singers to lay their tone-levels in each piece, and stick to them! How satisfying is the sense of bold, subtle, and sure building-up that the well-trained choir gives!

Here are a few phrases, taken at random, to show the book's quality of thought and suggestiveness: 'A pause should never be merely a haphazard suspension of activities. It must have emotional, dramatic, or musical significance . . .'; 'The *habit* of good breathing . . . is a natural result of good phrasing. No choir ever yet phrased well without breathing well'; 'Our melodies should by their clearness of definition and their *sostenuto* suggest the cantabile of a good violinist or wood-wind player'; 'Tonic Sol-fa should be made the basis of all choral work, even though the Staff notation be used'; 'No sight-singing exercise is an entire failure if everybody keeps going until the last note'; 'Wrong time makes wrong notes.'

He insists that sight-singing need not be a penance. Exercises should be sung with style; thus two virtues may be practised at once. He has found ten to fifteen minutes a week during the first few months of the winter's work sufficient. A definite period of the practice should be allotted to this, and a separate class formed, if possible, for the members who need intensive study.

I am glad he names, as one means of treating bad intonation, the giving up unaccompanied singing for a time, until some keen accompanied practice, with insistence on listening to each other and to the pianoforte, has improved the ear's discrimination. Very few singers know when they are losing or gaining pitch. How can they treat this difficulty unless they have some standard?

The exercises, which set all kinds of pretty little problems, are short enough not to fatigue the attention, and they bovrilise the difficulties or virtues admirably. Some of the headings to these are: 'For brightness of tone and style'; 'For verbal freedom and unanimity'; 'For diction' (H. G.'s setting of the question about P.P.'s pickled pepper'); 'For graceful rhythm and diction'; 'For expression and intonation'; 'For chromatic harmony, time-values, and expression'; 'For simple enharmonic modulations and grey tonal effects'; 'For rhythm, attack, and quiet singing at a quick speed.'

I hope that conductors will see that every singer in their choirs has a copy of the book. Reading it, they will acquire a new respect for their leader's office, a wider view of their own capacities, and a heartening resolution to lay their shoulders to the wheel, and their minds to their voices, as never before. W. R. A.

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'Schubert's Songs.' By Richard Capell. [Ernest Benn, 15*s*.]

Readers of the *Musical Times* know that matter appearing over the initial 'C.' is always something that must be neither missed nor skipped. It may be a pithy concert notice, a lengthy review, or an occasional article; in all alike readers have come to look for penetrating criticism, set forth in a style lighted from time to time by an arresting thought, or an original turn of phrase. Among the best of Mr. Capell's recent contributions were three articles on Schubert. They prove to have been samples in advance of this book—a handsomely produced volume of about three hundred large pages, well supplied with music-type illustrations, and excellently documented and indexed.

Although Schubert's instrumental music is sufficient to ensure his immortality, it is as a song composer—*the* song composer, in fact—that we first think of him. A separate study of this side of his output was, therefore, needed.

Mr. Capell is probably the first writer to deal fully and appreciatively with Schubert's poets. Poets, do we say? Poetasters, rather, in all but a few cases. Yet no body of writers so numerous—they run to near a hundred, and have a long chapter and a copious index all to themselves—can be lightly waved aside. Not a man of them, even the most pedestrian, but played his part as a motive and channel for the Schubertian stream. Not always did the best poet inspire the best songs. Wilhelm Müller, for example, was a pseudo-peasant rhymer who, says Mr. Capell, looks childish by the side of the genuine article Burns. There is bathos in the 'Schöne Müllerin':

> 'The Schubertian will, for all that, keep a soft spot for the amiable author, but for whom we should not have had the two inestimable song-cycles. Müller, with his suggestions of waterside greenery embowering an idyll of lowly love, and again, of the frost-bound countryside, the frame of a more desperate passion, tapped a well of musical poetry in Schubert. We cannot be Schubertians without being a little Müllerian also.'

The fact is (as Mr. Capell points out) that although no German poet of the time was too great for Schubert to tackle, the smaller fry were usually good enough. 'Perhaps lesser but still good poetry is the sort which generally is most apt for music.' We see this in the English field. A fluent, superficial Moore 'sets' and sings better, as a rule, than the more cogent and poetic Browning; and often the mere hack versifier and purveyor of so-called 'lyrics' leaves the admitted poets behind in serviceability to the composer.

Mr. Capell, however, disposes of the idea that poetry didn't matter to Schubert; and he is justly impatient over the stock remark about Schubert's ability to set a menu to music:

> 'Schubert had a simple but clear view of the poetry he wanted for his music. The innuendo in the saying about the bill of fare is that, out of the abundance of his music, he set any text that happened to lie in his way, quite uncritically. How little true that is can be seen from the fact that tradesmen's catalogues were, after all, as accessible to Schubert in 1820 as they were in 1920 to Darius Milhaud, who actually did choose to set a nursery-gardener's price list.'

A stray leaf or so from the laurel wreaths destined for Schubert this year may well go to the little army of poets without whom there would have been no Schubert, or a different one. Incidentally, readers of this book will thank them for having inspired one of its best chapters.

The plan of the book could not be bettered. Mr. Capell leads off with chapters on 'Schubert's Sentiment,' 'Schubert's Poets,' and 'Schubert's Style,' and having thus set the scene, takes us through the whole of the songs in chronological order. Eleven chapters are devoted to them, a chapter usually covering the output for a year. Each chapter opens with a few biographical details, and also glances at the composer's other works written during the period.

The biographical thread is neatly woven in. Though condensed, it is never bald, and only the reader who is avid for petty details of a life which, in the ordinary sense, was uneventful, will need anything more. After all, Schubert's life *was* composition, and at the end of the book one has a surprisingly complete view of it, because the discussion of the music is never interrupted for more than a page or so. The astounding fecundity of the man is thus graphically shown.

The Goethe songs, the 'Maid of the Mill,' and the 'Winter's Journey,' have each a special chapter. The entire song output is passed in review, the lesser items having at least mention; detailed

discussion is given to the outstanding songs—which, be it noted, are not always the best-known. It is a real feat to deal thus with so vast a collection of works written in one medium, and to maintain the sense of freshness until the end. The musico-critical vocabulary is shown to be anything but limited, after all!

Four Appendices follow. No. 1 gives a list of the songs as they appear in the ten volumes of Mandyczewski's edition (Breitkopf & Härtel), with references to the volume and page for each song in the B. & H. Popular Edition, and in the Peters Edition of Friedlander. The source of the words is also given.

Appendix 2 deals with the poets in alphabetical order, giving the titles of their songs and their number in the complete edition. In Appendix 3 is a list of gramophone records, with brief critical comments. The reader who reaches the end of the song-chapters wondering why he has seen no mention of the famous 'Adieu' ('notorious' is Mr. Capell's word for it) will be enlightened by Appendix 4, which exposes its spuriousness.

Could a piece of work be more thoroughly done?

At the beginning of this review reference was made to the author's critical insight. Throughout it is applied both to the songs and to their interpretation. Take this one extract—chosen almost at random—as a sample of acute perception vividly expressed. Mr. Capell is discussing 'Rastlose Liebe':

> 'The song has a tempestuous dynamic new in Schubert, but which we are on the point of finding again in "Erlkönig." The melody rides a whirlwind of semiquavers, while the bass beats its way upwards. The veering between major and minor, the chromatic harmonies, and the modulations all help to suggest wild weather in this astonishing piece of musical imaginativeness. The wind slackens just a little in the G major section, but in a moment it is up again, blowing protests aside and driving the protester precisely there whence will and activity were to have rescued him, back into the thick of love. It is not too much to say that Schubert has here explained Goethe. The poem threw out hints of a mixed mood, turbulent and triumphant, that wanted music to give it coherence; and this is done by the waves of sounds that waft the song from E minor to victorious E major again.'

As to interpretation, what singer could fail to see the necessity for accurate time and rhythm in 'Aufenthalt' after reading this note:

> 'In performance it is important to preserve the squareness of the 2-4 subjects against the unceasing triplets—to maintain one's foothold, so to say, against the beating of wind and rain.'

And take this, about the 'Doppelgänger':

> 'The composition is the finest of all achievements in the matching of music and verse. It is transparently simple. To the singer it does not present just the same technical difficulties as "Am Meer"; but what gifts of passion and imagination does it not demand? In point of purely technical requirements the *pp* calls for the art of speaking tonefully and tunefully "on the breath." This *pianissimo* lies rather low. The *fff* rises an octave and a minor sixth above the lowest note. Transposition to A minor is reasonable. But the peculiar demands of the song are not so much technical as visionary. They place the "Doppelgänger" out of the reach of the ordinary singer. The uncanny scene and the mingling of distress and irony in the man's mood (for it is not a simpleton's ghost story, and Heine while he suffered sneered)—these things require a touch of genius in the rendering.

Yet one more extract, this time about the 'Erlkönig':

> 'The "Erlkönig" commonly suffers from the singer's self-importance. The music tells so much that it is impertinent to be too explanatory. Ventriloquism is out of place. Schubert has set the father's phrases low, the boy's are high, the Erl-king's are *pianissimo*. The singer had best use his normal voice for all three, avoiding fancy tricks. The song is, of course, exacting to the last degree. The Erl-king's *pianissimo* cannot be too soft, but it must be a tense, distinct, and full-throated softness. The *fortissimos* in the last page cannot be too powerful, but to shout here, instead of singing, is an outrage. The singer who commands a pure tone at these extremes has the technical foundations, and the less he thinks of "word-painting" the better. It remains for him to subjugate himself to the movement of the music, and to blot out from his mind all things except the horrifying vision.'

No singer of Schubert—which is to say no serious song-singer—can afford to miss the help given over and over again in these pages.

The extract concerning the 'Erlkönig' reminds us to quote, for its own sake and also as a specimen of the odd and interesting things scattered about the book, the letter written by another Franz Schubert, a violinist, concerning the song. Spaun, on behalf of the composer, had sent the manuscript to Breitkopf & Härtel, who suspected a misuse of the name of the old fiddler, and submitted the song to him for confirmation. His answer is, as Mr. Capell says, 'almost too good to be true':

> 'The Cantata "Erlkönig" is not my composition, but I shall make a point of getting in touch with whoever forwarded that claptrap to you, so as to find out what fellow it is that is thus misusing my name.'

Finally, the book has a merit specially to the point just now: it will send the reader to a host of fine songs that are rarely or never heard. Is it too much to anticipate, or at least to hope, that some of our leading concert-singers will also be sent on the same quest? The Centenary will have missed fire on the song side if it leaves teachers and professional singers content with their old limited Schubert repertory. There is really no excuse for such slackness; this book does all but put the copies under their very noses.

On p. 107 Mr. Capell says in a foot-note that Prof. Tovey's essay on Schubert in 'The Heritage of Music' is 'the finest piece of criticism in Schubertian literature.' We thought so, too, until we had read this book. The essay has now an equal, at least.

'Franz Schubert's Letters and Other Writings.' Edited by O. E. Deutsch. Translated by Venetia Savile. Foreword by Ernest Newman.
[Faber & Gwyer, 6s.]

*Music and Letters* (Schubert Number). By A. H. Fox-Strangways, H. Plunket Greene, Walter Ford, Steuart Wilson, B. Schofield, Ernest Walker, O. E. Deutsch, H. C. Colles, Donald Tovey, A. E. Brent-Smith, F. Bonavia, Eric Blom, and N. C. Gatty.
[14, Burleigh Street, W.C.2, 5s.]

Schubert was no great letter-writer. This slim and pretty book might have been given more interest by the inclusion of letters *to* Schubert, and of correspondence between members of his circle of friends. The principal letters were written during the few summers in which he was away from Vienna, and the best things in them have often been quoted. The 'other writings' are fragments from the lost diary and that singular and moving autobiographical sketch, 'My Dream.' The four letters here published for the first time are not of great importance.

Mr. Newman's introduction is interesting. (Can he write otherwise than interestingly?) But it is brief, and we shall expect from him one day a development of the theory that a musician's prose is invaluable for the light it throws on the processes of his musical thought. On the face of it the theory looks rather unpromising. 'Wagner's highly involved prose . . ,' says Mr. Newman, 'is manifestly the product of the same mind that endlessly interweaves musical motive with motive.'

Most people would surely say that this was anything but manifest. Could anyone have guessed that the musical magician would have been such an unutterable bore in his pamphlets and books? Schubert, the most copious of composers, was the most reluctant of letter-writers.

A man and his art are, of course, parts of the same entity, but need we trouble ourselves so much with the dull parts?—with Ruskin's verse?—with Ingres's violin-playing? At this rate musical criticism will have to embrace phrenology and the art of fortune-telling from handwriting.

'A man's music is his best self, the self when the accidents are stripped off'—this sentence in the Editor's essay in the Centenary number of *Music and Letters* is admirably true of Schubert, if not, perhaps, of all composers, since there have been artists whose lives were more interesting than their work.

Mr. Fox-Strangways takes exactly the opposite point of view to Mr. Newman's. The music is everything, the 'accidents' negligible. He would (if we read him aright) dismiss biography as an impertinence. In Schubert he has pretty good ground for the argument, for the music is so ample and self-explanatory, and the rest of the life so dull. But to make a principle of it is another thing. Mr. Newman has with him a lively human instinct, namely, our desire to know all that is to be known about a subject that interests us supremely. The Johnsonian cannot have too much Boswell. And then surely there does exist music (*e.g.*, Liszt's) which is almost incomprehensible without its historical background.

Anyhow, both Mr. Newman's and Mr. Fox-Strangways's articles are excellent reading, and if any musical debating club is in want of a topic the two of them should be taken and threshed out.

This October number of *Music and Letters* is as good as was to be expected after the memorable Beethoven number of 1927. It will be prized by all Schubertians. It is indeed *the* English book of the Centenary. Mr. Plunket Greene writes with eloquence and glowing feeling on the songs. Mr. Colles on the classicism and romanticism in Schubert is not to be missed. Mr. Bonavia, writing on the chamber music, must be reproached for leaving off too soon. Before turning the page we hoped he was going to expatiate on the whole series of Schubert's chamber works. A treatise from his pen on such a subject would have been well worth having. There is a misprint, G minor for D minor, on p. 370, and again later in the article.

The most substantial article is Prof. Tovey's on 'Tonality.' Perhaps it is enough to say here that all who read his 'Beethoven' in *Music and Letters* and his 'Schubert' in 'The Heritage of Music' last year will go to it eagerly and will not be disappointed. There might have been an article by some Schubertian pianist on the Sonatas; and the choral works are neglected. But the singer receives in this *Music and Letters* a delightful present, namely, a score of the Editor's song-translations. These are what English singers have been waiting for (without knowing it) for generations. Most of the new set are comparatively unfamiliar songs, but not one is not worth knowing, and the happiness of A. H. F.-S.'s versions will give the English singer a special pleasure in them. There is a temptation to quote from several—from 'Die Spinnerin,' 'Der Wanderer' (the Schlegel song), 'Die Vögel,' and 'Am Flusse.' Here are some lines from 'Sehnsucht' (Goethe):

'The sun set in fire, and of gold was his throne;
She, walking in beauty, knew not he was gone,
And where, by the water, the meadow she trod,
The shadow grew deeper and deeper the road.'

Here is 'Am Flusse' (Goethe), a poem twice set by Schubert, and it is an open question whether the D minor or the D major setting is the more lovely:

'Lie there, my flowers of song and sonnet,
Upon oblivion's wave lie there.
No lad shall wear you in his bonnet,
No girl with you shall crown her hair.
My faith you sang, my love you taught her;
She scorns my love and mocks my faith.
Let water take you, writ in water,
For love no longer lived is death.'

Finally in this Schubertian budget we find Dr. Gatty's reconstruction of the fragmentary 'Gretchens Bitte,' a beautiful song which will now assuredly enter the repertory from which it has hitherto been excluded by the mischance that mutilated Schubert's manuscript. C.

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'Franz Schubert.' Von Karl Kobald.
[Vienna: Amalthea Verlag.]

This is a book of nearly five hundred pages. There are six chapters, not all of the same value or design. The impression remains that this is not one book, but rather a collection of pamphlets. The biographical chapter (the second), goes over familiar ground without anything very new, and that on Schubert's art is trifling.

What Kobald does give us is a quantity of information about Schubert's friends and acquaintances, and about the Vienna of his time. All this may not be really pertinent to the study of the music, but it is often quaint and interesting. Kobald gives us facts, he gives us correspondence, and about seventy capital illustrations. The connection with Schubert is sometimes very slender, but if we are interested in his life all this helps to form a background. Not only Schubert's letters are here, but also correspondence between Schwind and Schober, between Kupelwieser and his betrothed, and so on. Add to that the fact that it is a comely book, printed on good paper not in black letter but in roman, and it will be seen that Kobald may claim a place on one's shelf. Unfortunately he is not thorough. The attention he gives to the personages is capricious, and while some are dealt with in two or three different places others (*e.g.*, Craigher) are left out. There is much overlapping, there is a paucity of dates, and there is no index. C.

'Franz Schubert: Man and Composer.' By C. Whitaker-Wilson.

[Reeves, 10*s.*]

Mr. Whitaker-Wilson's book is naïve and disarming. He must forgive the reader's scepticism, but really he should quote his authorities when he gives his account of Schubert's schoolmastering days, an account that explains, as has never been explained before, how Schubert found time for that astonishing production of music in 1815:

> 'So he begged off some of the less important afternoon classes; in the mornings he set the boys "something to write" (which he scarcely ever found time to correct). . . . Occasionally his conscience would prick him, and he would fling the score into the desk and teach hard for the best part of a morning; at others he would sit and dream of Gluck's "Iphigenia" . . .'

But whence the information? Where the source? Or is modern biography a mere guesswork?

We have been told times without number lately that Schubert wrote six hundred songs; but six hundred is not enough for Mr. Whitaker-Wilson. He has, therefore, made another one out of the Impromptu in A flat, setting to it some verses of his own, beginning, 'Ave, Maria! 'Tis night on the sea.' To such ineptitudes are we led through the present-day passion for centenaries. C.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

Proceedings of the Musical Association: 54th Session, 1927-28. Pp. 129. Leeds: Whitehead & Miller, 2*s.*

B.B.C. Handbook, 1929. Pp. 480. B.B.C., Savoy Hill, 2*s.*

'A Short History of Music.' By Alfredo Untersteiner. Pp. 349. John Lane, 7*s.* 6*d.*

'The Enjoyment of Music.' By Basil de Selincourt. Pp. 52. Hogarth Essays, Second Series, No. 16. Hogarth Press, 2*s.* 6*d.*

'Worcester Mediæval Harmony.' By Dom Anselm Hughes, O.S.B. Pp. 149. The Plainsong and Mediæval Music Society, 25*s.*

'Bach.' By Eric Blom. The Mayfair Biographies. Pp. 30. Murdoch, 1*s.* 6*d.*

'Musical Instruments and their Music,' 1500-1750. By Gerald R. Hayes. Pp. 63. Oxford University Press, 4*s.* 6*d.*

'Opera Synopses.' A Guide to the Plots and Characters of the Standard Operas. By J. Walker McSpadden. Pp. 368. Harrap, 5*s.*

Handel's Oratorio 'The Messiah.' By Edward C. Bairstow. Oxford University Press, 1*s.* 6*d.*

'The Concert-Goer's Library.' By Rosa Newmarch. Vol. i. Oxford University Press.

## Occasional Notes

We have received the annual Report of the National Institute for the Blind, a substantial, well-illustrated, and remarkable publication. It should be read by all who are interested in the splendid work now being done on behalf of the blind. The part played by music in the Institute continues to develop in importance. Braille music has been published there for over sixty years, and a very comprehensive repertory is now available for blind performers. In addition, the Music Department looks after the welfare of blind musicians and musical students; arranges lectures and recitals; furthers the publication in ordinary music-print of works by blind composers; and arranges for the employment of blind pianoforte-tuners.

The Institute's text-books on the Revised (1922) Braille Music Notation have recently been examined closely by Braille experts throughout the world, with the result that the Institute is declared to have made 'a most important step towards the universal adoption of Braille,' and that 'both sighted and blind teachers have long desired such help.'

A copy of the Report may be had from the Institute, 224-228, Great Portland Street, W.1.

Her Majesty The Queen will honour with her presence the Royal Choral Society's concert at the Albert Hall on Saturday, November 24. The programme will consist of Dame Ethel Smyth's Mass in D and some Schubert works.

So much interest was roused by the Gloucester Festival performance of Honegger's 'King David' that it may be worth while giving readers timely notice that the work will be done at Cambridge, in the original stage-play version, by the Cambridge University Musical Society on March 1.

Although Sullivan's 'Golden Legend' is sniffed at in some quarters to-day there are still plenty of folk who wish it were more frequently performed. We point out, therefore, that it will be heard at the Crystal Palace on December 1, at 7.30, when the Crystal Palace Choral and Orchestral Society will perform it for the first time in their history. Mr. Hedgcock promises an unusual and attractive scheme for the Society's second concert (February 9)—a programme of humorous and light music, including Walthew's 'Pied Piper,' Thomas Wood's 'Master Mariners,' Grainger's 'I'm seventeen come Sunday,' &c.

The Archbishop of Canterbury has conferred the degree of Doctor of Music on Mr. Basil Johnson, who was for many years organist and music-master of Rugby School, and more recently Precentor and Organist of Eton College.

While teachers of singing in this country continue to argue concerning the methods of producing good singing, the Perfect Voice Institute, Chicago, has got down to brass tacks and settled the question. It proves to be a simple matter after all. 'Caruso's Secret Revealed!' shouts the Perfect Voice Institute at the head of a column advertisement; and proceeds:

'A post-morten (*sic*) of Caruso's throat showed a superb development of his Hyo-Glossus muscle—the basic reason for his tremendous vocal power.'

The moral is plain—a mere matter of logic:

'Strengthen YOUR Hyo-Glossus—and YOUR Voice will be Powerful, Rich, and Compelling.'

That all-important muscle was no monopoly of Caruso's. No; little as you may have suspected it:

'YOU have a Hyo-Glossus muscle. But you never use it because the nerve center in the brain controlling this muscle is dormant.'

All you have to do, therefore, is to take a P.V.I. course of correspondence lessons in the control of this muscle. The exercises may be practised 'in the privacy of your own home.' [Good.] 'They are silent.' [Even better.] 'The results are sure. 100 per cent. Improvement Guaranteed.' [Best of all!] Yet a doubt creeps in just as we are about to apply for the 'Inspiring Book, FREE.' Surely, anybody who had at his fingers' ends the secret of Caruso's voice would find it far more profitable to go ahead and sing like Caruso, than to give away Inspiring Books and tout for correspondence pupils?

The disinterestedness of the P.V.I. reminds us of the thousands of sellers of racing tips who, knowing beforehand to a certainty the winner of the 3.30, sell the information in sixpennyworths instead of getting rich on it themselves. So, at the risk of missing what the advertisement advises us may be the first step in our career, we prefer to linger on with an atrophied Hyo-Glossus.

From the *Knickerbocker Press* (U.S.A.):

'MOVE AGAINST JA♫♫

'DUBLIN, Sept. 6 (AP).—The congress of the Gaelic league has appointed a committee to see if something can be done about the neglect of native dances in favor of American jazz.'

The move against jazz seems to have been started at once by the composit♫♫.

We do not look to the society columns of our daily press for news of musical progressiveness, so it was with pleasure that we read the following (the writer is describing the playing of a fashionable dance band at a West-end cabaret):

'One of the features of the performance was the introduction of a harp into the orchestra. It proved most effective.'

Our easily-impressed fashionable chatterer goes on to tell us that the conductor has made other experiments as well:

'His musicians are seated on a platform turreted like an ancient castle, the sides of which are painted in triangles of red, gold, and silver. The chairs and the three pianofortes are similarly painted. The musicians themselves wear dinner-jackets of dark-grey'—

which seems a comparatively tame get-up beside a turreted band-stand and pianofortes (three, too!) and chairs in red, gold, and silver. The conductor who thus dashingly introduced a harp into his orchestra is only twenty years old. What bold innovations may one not expect of him when he grows up? No wonder he was presented during an interval with four laurel wreaths—which is three more than are ever handed to mere musicians who conduct real orchestras without trimmings.

From the *Milwaukee* (*Wis.*) *Journal*:

'WILL PARTY who found a Waltham electric piano No. 73875 along the side of the road between Pewaukee and Hartland, on the night of January 31 or early morning of February 1, 1928, get in touch with . . ., &c. Reward offered for return of piano, or information of its whereabouts.'

So careless of these transport people, to go dropping pianos about by the roadside!

The debate concerning the introduction of women players into orchestras hitherto composed entirely of men drags on, with scarcely a sign of logic in either *pros* or *cons*. One woman player wrote an open letter to Sir Thomas Beecham, saying, in effect, 'You are quite right, Sir Thomas, in your view that we have not one first-class orchestra in the country. As our permanent orchestras consist entirely of men, save for a few women harpists, the remedy is obvious: give the women a chance!'

The lady forgets that the present lowish standard of orchestral playing is due to shortage of rehearsal. Will experienced women be less affected by that drawback than the present seasoned men players?

On the other side, we find men, and some conductors, frankly saying that they object to women in the orchestra because of the restraint their presence imposes on the men. Is their vocabulary so limited and lurid? One player said to the *Daily Mail* music critic: 'We are just like men at any other job—we don't much like working with women.' Crass, out-of-date prejudice! Besides, don't likes and dislikes in such cases depend somewhat on the women?

The odd thing is that nobody seems to think it worth while to argue the point on its musical merits—nobody but Sir Henry Wood, that is. He frankly prefers the tonal effect brought about by a proportion of women string players, and we feel there is a good deal in his view.

We end with two prime examples of non-reason: One 'anti' wrote to the *Daily Mail* pointing out that women had not sufficient strength, and he cited a page of Wagner that taxed even men to the utmost. But in the normal course of a concert season, how often is that page played? His contention was too much for a 'pro' who replied that as women can now swim the Channel they can be relied on to manage the page in question. This argument would be what Mr. Swiveller called a 'clincher'—if our orchestras were composed of Channel swimmers.

# Teachers' Department

## ASSOCIATED BOARD PIANOFORTE EXAMINATIONS FOR 1929: NOTES ON THE STUDIES AND PIECES

By Ernest Fowles

The programme set by the Associated Board for 1929 is one of the best on record. Great variety between the various numbers has been secured, and dull, academic music rigorously excluded. All the studies chosen are useful, and as a rule direct the student, and incidentally the teacher, to concentrate upon matters of important technical significance.

The music of the pianoforte is so much more extensive than when the Board started its activities some forty years ago that a danger must always exist of crowding out those masters of music who were the founders, not only of pianoforte music but of music itself—in its modern acceptation, at least. It is therefore distinctly encouraging to find the name of Bach in five of the eighteen lists, and it may seem ungracious to suggest that a movement by the great master might always and most fitly be included in each of the three lists of the Intermediate and Advanced Grades.

Beethoven, naturally, suffers from a lack of detached pieces suitable for the time-allowance of an examination, but this cannot be said, for instance, of Schumann. His name appears but twice, and never in the more difficult grades.

After all, the Associated Board does not exist to promote the sale of new music. Like a university, it bases its practice upon the best *accepted* thought of the day. For this reason it would be impossible to complain if all the lists (excluding, for obvious reasons, the two lowest Divisions) were limited to the music of composers acknowledged and revered of all men. Since, however, it seems to be decreed that in practically every list a piece by a modern living writer—whether known or unknown—should be included, it only remains to congratulate those who have actually selected the pieces upon the excellence of their judgment. In virtually every case these particular pieces reveal real musical interest.

The following notes have been written after an exhaustive study of the problems they present individually to the teacher. The various speeds are primarily suggested for those who are timid in judging such matters for themselves. Nevertheless, the speed-numbers here given are in no sense to be regarded as final. Slower tempi will sometimes have to be adopted, notably in studies as well as in pieces which present particular keyboard difficulties. On the other hand, mentally and physically nimble players will be free to increase the pace of various numbers, except, of course, in those cases where the element of speed is an integral feature of the prevailing thought and style.

### PRIMARY DIVISION.—LIST A

No. 1. Burgmüller. Study in C, Op. 100, No. 1.—Although in the Primary Division, this study presupposes a proper preparation of the hand. Observe in every bar the alternate employment of each side of the hand. Hence, the candidate must know something of the elements of rotatory and lateral hand-adjustments. Finger action isolated from such adjustments must be studiously avoided. For this reason the direction *moderato* should be carefully heeded. The final tempo may be about crotchet 116-120.

No. 2. Mozart. Minuet in F.—Reveals the importance of clearly cut time-shapes. The two quavers of each first beat impinge upon the second beat, and this feature is characteristic of the whole. It will be found a useful expedient first to clap or tap the figures before they are heard as a part of the music. The middle section—bars 17 to 24—may be slightly more robust, but the style of the whole should incline to grace, even to tenderness, as befits a slender dance-tune by Mozart. An average tempo may be crotchet 120.

No. 3. Thomas F. Dunhill. 'A Celtic Lullaby.'—Observe the scale upon which this is written, the effect of the music being greatly enhanced by the avoidance of a harmonic leading-note. In music there is often a subtle charm in reiteration. That is the case here. The first four bars are the making of the piece. They anticipate the first two sounds of the tune and must be played with that in mind. The tune itself should be scanned vocally; the effective extension at bars 17-19 will then be remarked and observed in performance. One slight though important point may be missed—the inner part in bars 11 and 12. Let the whole be played with a slight and graceful swing, at about dotted crotchet 69.

### PRIMARY DIVISION.—LIST B

No. 4. Bertini. Study in D, Op. 137, No. 9.—There is more in this simple piece than at first appears. Note, for instance, the difference in style of the middle section. The first and last sections are rhythmically similar, whereas the middle section is changed in texture and scansion. Thus, bars 9 to 12 form one four-bar rhythm. Though somewhat difficult for the minds of children, bars 13 to 23 may be regarded as one long rhythmic phrase, the advantage being that the rhythmic squareness of the whole is broken up and the music becomes more interesting. Observe, in particular, the touch-markings, the left hand being alternately *legato* and *staccato*. The middle section should be relatively brighter, and the five crotchets in bars 23 and 24 played with an anticipatory effect attending the return of the main thought. Tempo, about crotchet 120.

No. 5. Purcell. Gavotte in G.—For the tempo, emphasis should be rather on the *moderato* than upon the *allegro*, say about crotchet 116. The piece is formed upon strict rhythmic lines, and these should be clear to the player. Thus, the theme contains two-bar rhythms, whereas the two episodes (bars 8-16 and 24-32) are of four-bar groups. Here, Purcell displays his power in dance-characterisation, for the older form of the gavotte usually marched along in two-bar rhythms. The phrase-marks should be dutifully observed, the one exception, perhaps, occurring in bar 14, the left-hand part of which should obviously be phrased as the right-hand part of bar 9. It is vital to remark that the music is cast in simple Rondo shape with three statements of the leading thought.

No. 6. Leslie Fly. 'Sherwood Forest.'—The romance of Robin Hood is almost as popular as the Arthurian legends. All young people love

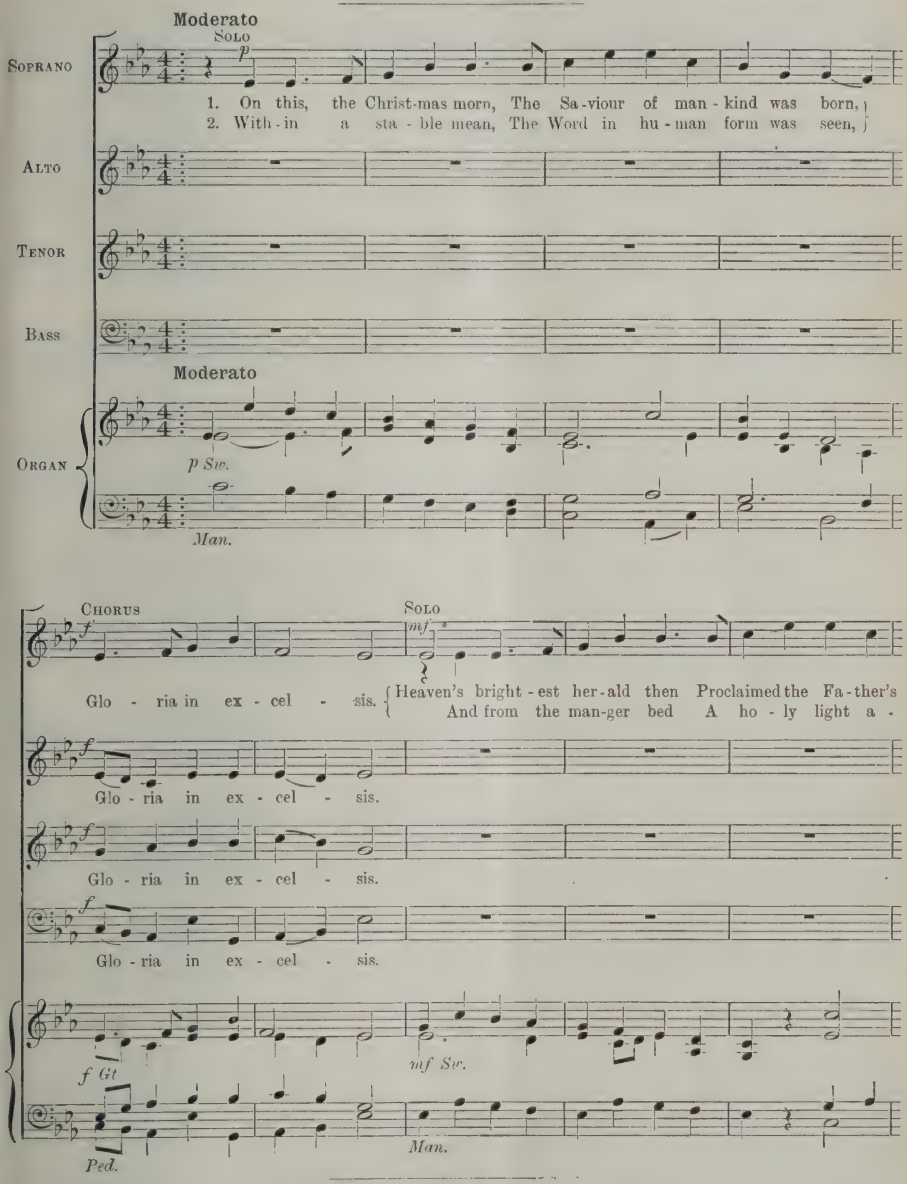
(Continued on page 1014.)

# On this, the Christmas Morn

CAROL-ANTHEM

Words by E. T. Phillips Music by J. Job

London: Novello and Company, Limited; New York: The H. W. Gray Co., Sole Agents for the U.S.A.

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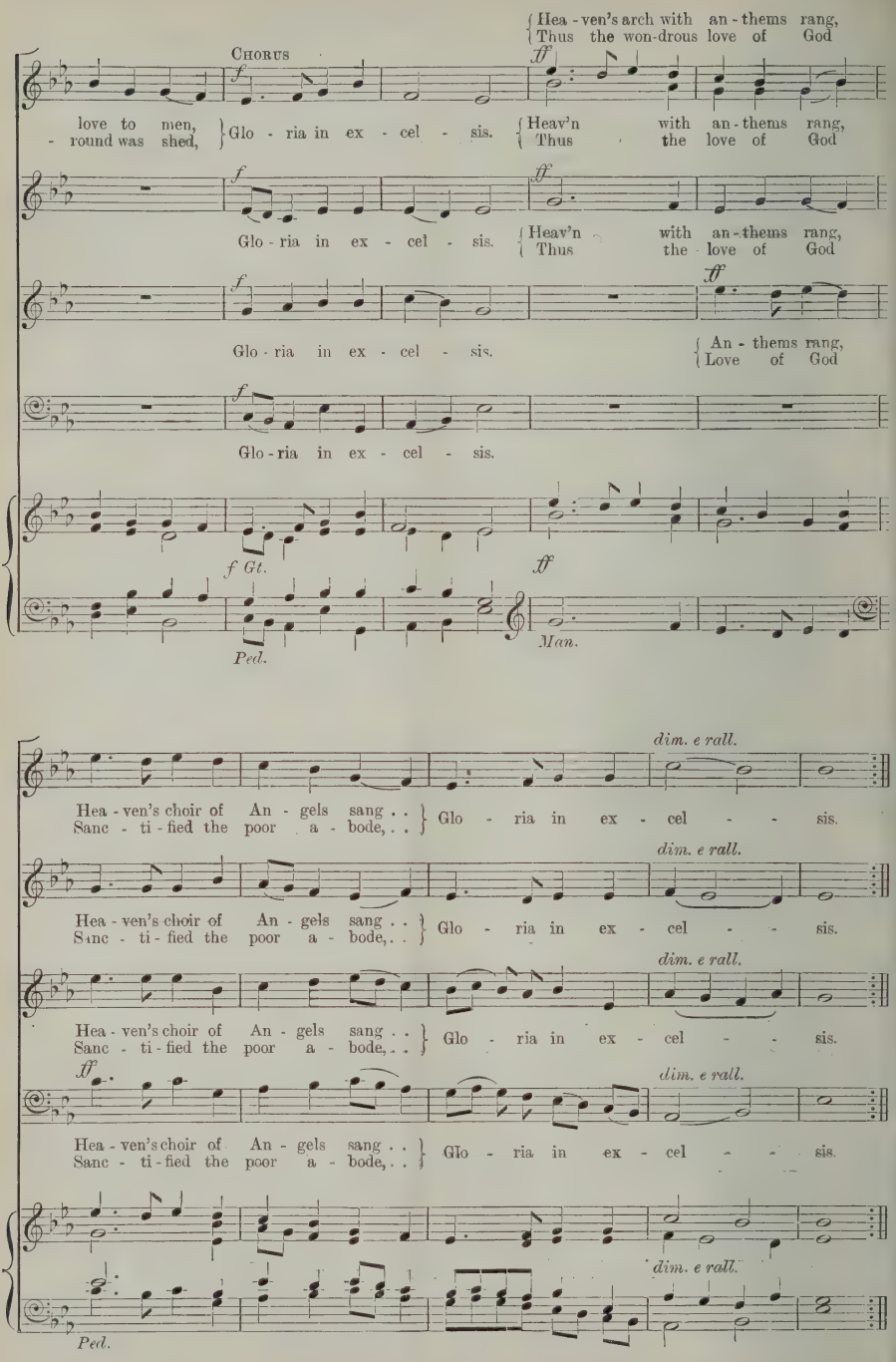
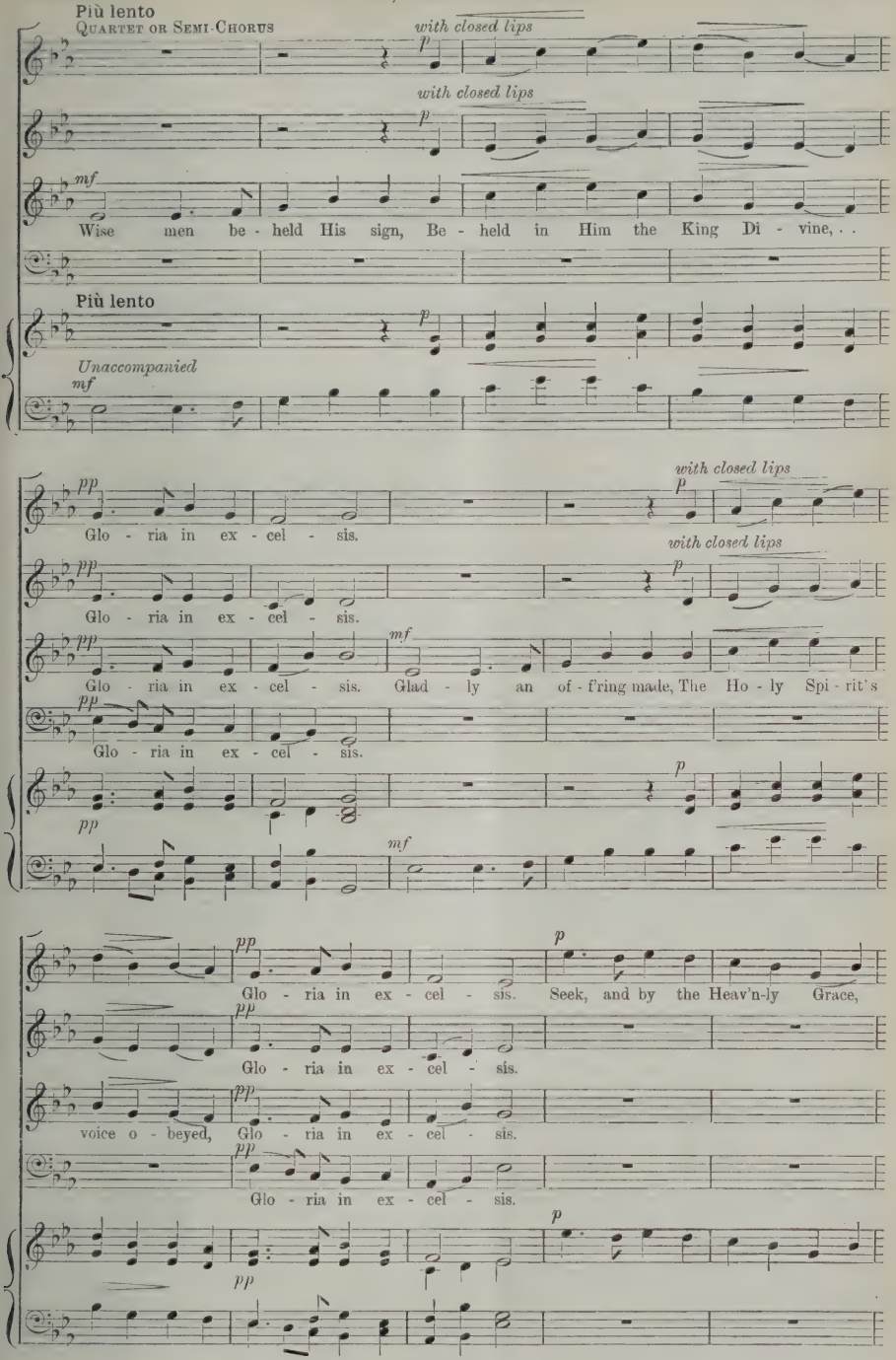
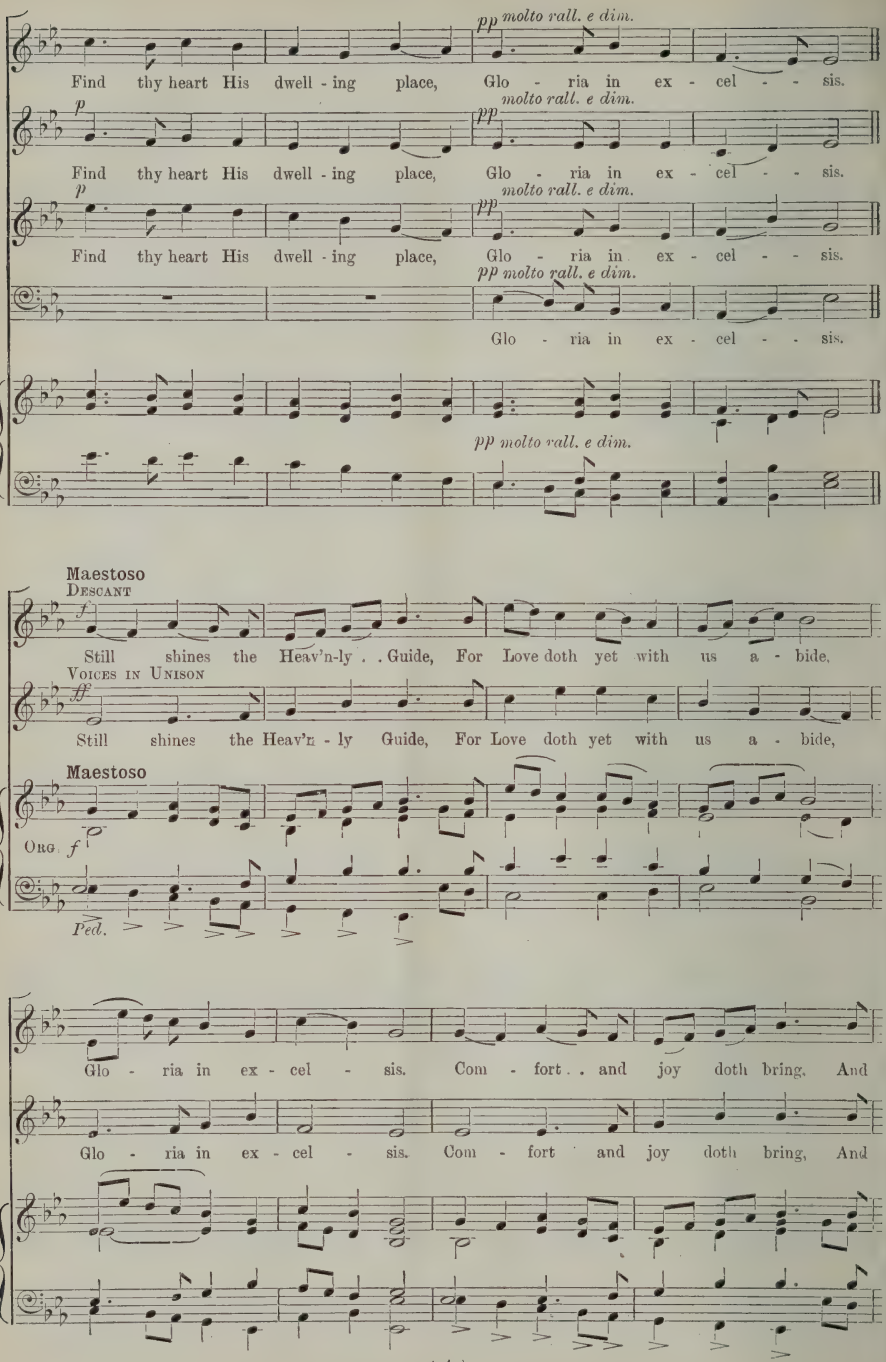
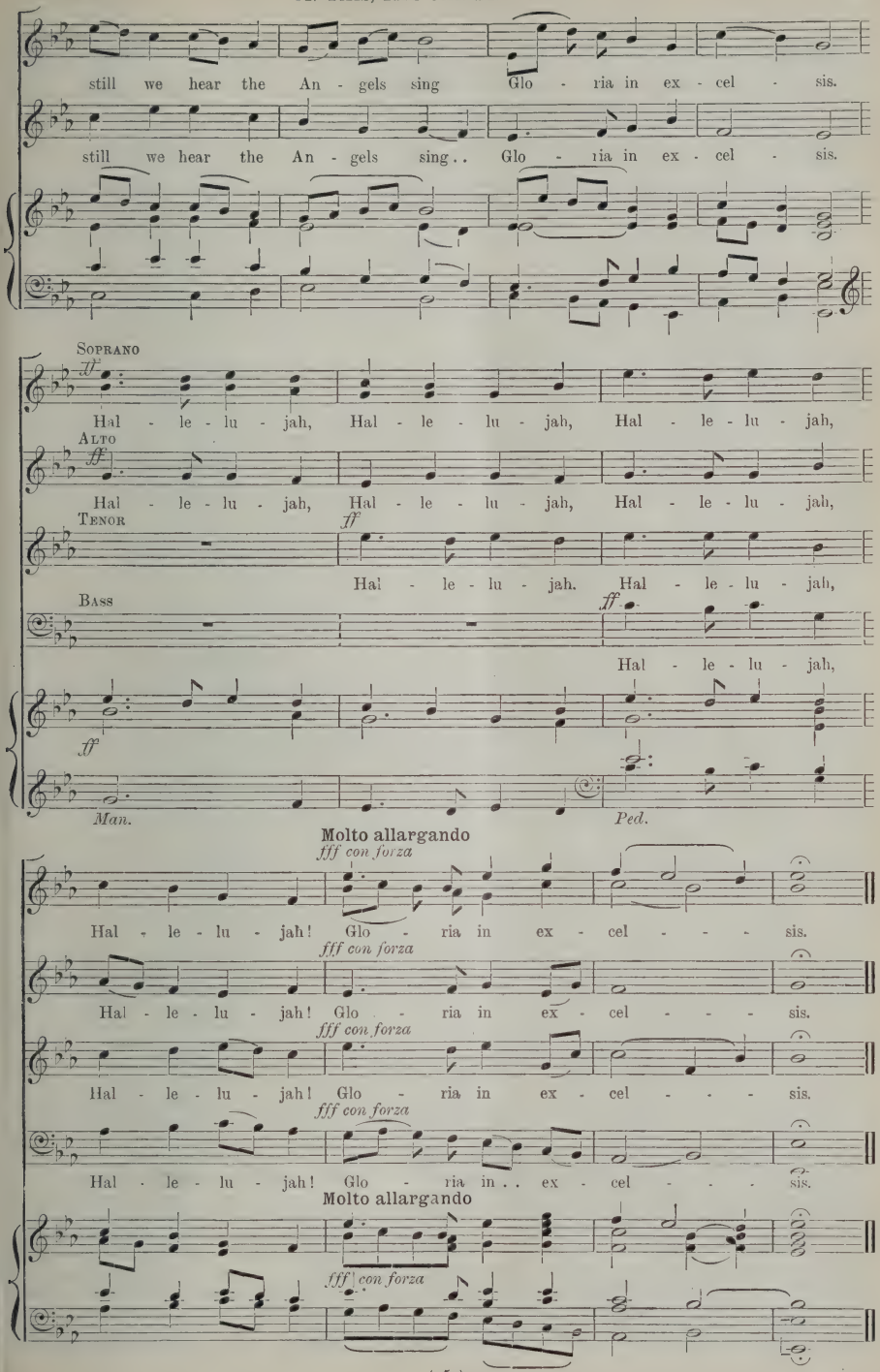

Hea - ven's arch with an - thems rang,
Thus the won-drous love of God
Chorus
love to men,
round was shed,
Glo - ria in ex - cel - sis.
Heav'n with an - thems rang,
Thus the love of God
Glo - ria in ex - cel - sis.
Heav'n with an - thems rang,
Thus the love of God
Glo - ria in ex - cel - sis.
An - thems rang,
Love of God
Glo - ria in ex - cel - sis.
f Gt.
Ped.
Man.
dim. e rall.
Hea - ven's choir of An - gels sang . .
Sanc - ti - fied the poor a - bode, . .
Glo - ria in ex - cel - - sis.
Ped.


Più lento
Quartet or Semi-Chorus
with closed lips
p
with closed lips
p
mf
Wise men be - held His sign, Be - held in Him the King Di - vine, . .
Più lento
p
Unaccompanied
mf
pp
Glo - ria in ex - cel - sis.
with closed lips
p
with closed lips
p
pp
Glo - ria in ex - cel - sis.
pp
mf
Glo - ria in ex - cel - sis. Glad - ly an of - fring made, The Ho - ly Spi - rit's
pp
Glo - ria in ex - cel - sis.
p
pp
mf
pp
p
Glo - ria in ex - cel - sis. Seek, and by the Heav'n-ly Grace,
pp
Glo - ria in ex - cel - sis.
pp
voice o - beyed, Glo - ria in ex - cel - sis.
pp
Glo - ria in ex - cel - sis.
p
pp


pp molto rall. e dim.
Find thy heart His dwell - ing place, Glo - ria in ex - cel - - sis.
p
pp molto rall. e dim.
Find thy heart His dwell - ing place, Glo - ria in ex - cel - - sis.
p
pp molto rall. e dim.
Find thy heart His dwell - ing place, Glo - ria in ex - cel - - sis.
pp molto rall. e dim.
Glo - ria in ex - cel - - sis.
pp molto rall. e dim.
Maestoso
Descant
f
Still shines the Heav'n-ly . . Guide, For Love doth yet with us a - bide,
Voices in Unison
ff
Still shines the Heav'n - ly Guide, For Love doth yet with us a - bide,
Maestoso
Org. f
Ped.
Glo - ria in ex - cel - sis. Com - fort . . and joy doth bring, And
Glo - ria in ex - cel - sis. Com - fort and joy doth bring, And


still we hear the An - gels sing Glo - ria in ex - cel - sis.
still we hear the An - gels sing.. Glo - ria in ex - cel - sis.
Soprano
ff
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
Alto
ff
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
Tenor
ff
Hal - le - lu - jah. Hal - le - lu - jah,
Bass
fff
Hal - le - lu - jah,
ff
Man.
Ped.
Molto allargando
fff con forza
Hal - le - lu - jah! Glo - ria in ex - cel - - - - sis.
fff con forza
Hal - le - lu - jah! Glo - ria in ex - cel - - - - sis.
fff con forza
Hal - le - lu - jah! Glo - ria in ex - cel - - - - sis.
fff con forza
Hal - le - lu - jah! Glo - ria in.. ex - cel - - - - sis.
Molto allargando
fff con forza

(*Continued from page 1008.*)

'Ivanhoe,' where they meet Robin Hood, Friar Tuck, and the rest of the merry fellows. The music seems to speak of a rollicking care-free life and, accordingly, should be played with a slight touch of robustness, but without exaggeration. With this idea in the mind, it is easy to perceive the pertinence of the dactyls from bar 2 onwards, and the need for their proper accentuation—long, short, short. Note that the prevailing thought fades away at the close, as in a dream. Tempo, between crotchet 120 and 132.

PRIMARY DIVISION.—LIST C

No. 7. Le Couppey. Study in B flat, Op. 10, No. 9.—The third section is unprinted, and in consequence the young student will be liable to lose sight of the form of the whole. This tendency is, of course, often displayed in the case of 'repeats.' The study itself is on the two-note slur, and for this reason it is a pity that the editors have not taken out the misleading dots. The rest and phrase-mark are sufficient to show the meaning. Carry on carefully to each quaver, playing the latter with softer tone than the crotchet and observing its strict value as a quaver. It will help to repeat a trochaic word, such as *on-ward*, to illustrate the effect required. Render the middle section (bar 17 to end of notation) with more vigour than the first and last sections. The study is really susceptible of some æsthetic charm. Tempo, crotchet 116.

No. 8. Colin Hood. 'Poll Parrot.'—A pleasant reminder of Crusoe's parrot who, to the great consternation of his master, awakened him by crying 'Robin Crusoe!' The points of imitation carry out the idea of a kind of colloquy between Crusoe and his clever bird. Musically, this piece is important, for it asks for some independence between the two hands. The iambic figuration (short, long) with which it starts may be helpfully contrasted with the trochees (long, short) of No. 7. Note that the middle section (from last quaver of bar 4 to third crotchet of bar 8) is played in a higher light, so to speak. The direction *rather primly* imports a touch of humour into the scheme, and may be regarded as affecting the tempo—crotchet 104.

No. 9. Annie M. Crisp. 'In Olden Style.'—A very effective and useful piece. The direction *Tempo di Gavotta* must be remembered as a precaution against too great a speed. Comparative daintiness and a consciousness of the older styles are special needs. It is important to scan the music aright. The main thought consists of two four-bar groups. The middle section (bars 16 to 24) scans in two two-bar rhythms followed by one of four bars. No points of actual separation, commas, &c., should, however, be made in the middle section, the groupings being primarily mental. Note the need for absolute independence between the hands. The music of both parts—left hand and right hand—must be mentally grasped in the horizontal sense belonging to music of this type. Tempo, about crotchet 126.

ELEMENTARY DIVISION.—LIST A

No. 10. Czerny. Study in C, Op. 599, No. 80.—The tempo obviously depends upon the triplets. Crotchet 72 is an average speed, but this should be increased *if possible*. The study implies proper preparation of the hand (*cf.* No. 1). If studied with care and ultimately played with freedom, it will develop the agility side of playing. Every passage, including even the first six bars, seems to emphasise the need for rotational freedom. Bars 9 to 12 on the second page are particularly useful in that respect.

No. 11. Haydn. Minuet and Trio from Sonata in D.—A word with regard to the form, a point so needful to examine. 'Only when the form is clear to you will the spirit be also.' Incidentally, it is possible to misinterpret this sage counsel, and to make the understanding of form the most prominent feature of appreciation! Form is one only of the many facts of music, but it is at least as important as any. Here we observe two distinct phases of three-part form. The Minuet is itself an example, the middle section being bars 9 to 14. The Trio is a further instance, with a middle section between bars 16 and 23. Then, the work as a whole and in a larger sense is itself in three-part form, the Trio necessarily being the middle section. A movement of this kind should first be played to candidates, perception of the form being primarily grasped through the ear. The florid passages of the Minuet will, to many, disturb the rhythmic basis of the dance, and this must be guarded against. A tempo at crotchet 88 ought to be sufficient to keep the music alive. Note the rhythmic groupings of the Trio, so characteristic of Haydn.

No. 12. Thomas F. Dunhill. Tambourin in G.—A jolly dance-tune which, however, does not quite carry out the old Provençal dance of the name. In the latter, the tambour (drum) was used persistently and nearly always on the main accents. Mr. Dunhill offers what may be termed a subjective side of the dance. He leaves the drum largely to the imagination, and is content to present the merry side of the music, somewhat after the manner of the many-sided jig. At the same time, teachers should know Rameau's celebrated 'Tambourin.' They will then be in a better position to adapt their interpretation to the needs of this particular piece. Crotchet 92 is an average speed, but it may be increased almost *ad lib.*

ELEMENTARY DIVISION.—LIST B

No. 12. Loeschhorn. Study in F, Op. 65, No. 25.—Emphatically a piece for the promotion of *cantabile*. To this end, the pace should be about crotchet 100. Singing tone requires room to move for both mind and hand. The shape of this piece should be noted. First section, bars 1 to 8; middle section, 9 to 12; third section, 13 to 16, a disguised and abbreviated return of the first thought; coda, 16 to the end. Perception of this kind is of the greatest assistance in helping young students to understand something of the elementary make-up of instrumental music.

No. 14. J. S. Bach. Prelude in C minor.—A reminder of the lute in the last days of its passing, for which instrument Bach wrote this delightful piece. It is natural to connect it in thought with the first Prelude of the '48.' The charm of either is in the simple, yet penetrating and personal, harmony. I advise its practice in chordal form until the beauty of the harmonic expression dawns upon the student. The tone-markings are, of course, not Bach's, and may be changed or modified

according to the taste and perception of the player. Taste is, in fact, the key to the interpretation, with which is naturally bound up the tempo. The latter may be as slow as crotchet 92, or faster if required by the temperament of the player.

No. 15. Felix Swinstead. Giocoso.—The term *giocoso* clearly refers less to tempo than to style. The element of gaiety is enhanced by the *staccato* effects throughout. The music is straightforward, and owes much of its charm to this cause. Hence it should be played straightforwardly, with suitable accentuation and sharply defined rhythm. Slight latitude in this respect may occur at the rhythmic extension in bars 17 to 22 and, obviously, in the concluding section. The music itself is a very congenial example of Mr. Swinstead's art. The tempo may be minim 88 or faster.

ELEMENTARY DIVISION.—LIST C

No. 16. Hilliger. Study in A.—A very searching study—that is, in view of the presumed standard of the candidates. The foundation of the whole is a good knowledge of keyboard scale activities. A study of this kind may do much to develop quickness of ear, eye, and hand; on the other hand, if practised in ignorance of the early principles of touch, it will do irreparable harm. For example, the power to make free lateral and rotational adjustments of the hand is fundamentally necessary. This is one of the reasons why many pianoforte teachers defer the practice of the scale until these matters have been satisfactorily dealt with. Perhaps in the near future this aspect of the case will be recognised by those who select the studies for these lists. In the present case, the teacher will be careful to temper the wind to the shorn lamb, and, accordingly, will let the tempo be no higher than the student can manage, having regard to his manipulative powers at the moment. Consequently, I hesitate in suggesting as an average speed, crotchet 104.

No. 17. Dussek. Lesson in C, Op. 16, No. 1.—An opportune reminder of a composer who did good work for our art during the lifetime of Beethoven. It is said of him that his power in 'singing touch' was remarkable. The piece is clearly a sonata movement, simple yet complete in form. The tempo is obviously dominated by the triplets of the second subject. After a preliminary glance at the whole, it would be politic to start actual practice with these triplets, ascertaining the general pace from them and not from the matter of the first page. Ultimately, the speed could be in the neighbourhood of crotchet 116. The difference in style between the respective areas of the first and second subjects is marked not only by the presence or absence of the triplets, but by the need to use a modified form of *cantabile* in every passage which contains no triplets. The two zones of musical interest will then be apparent, and an effective interpretation will follow.

No. 18. Walter Carroll. 'Mermaid's Lullaby.'—It is somewhat difficult to preserve the lullaby suggestion underlying this very delightful and sensitive piece. If taken too slowly, there is a danger of reducing the wider triple movement to a narrow one, making an unconscious accent on every beat. Perhaps, on the whole, dotted crochet 60 is suitable. I remember an objector to a piece in the 1928 lists on the score that it encouraged children to think slightingly of consecutive fifths! Dr. Carroll seems also to be an offender. Let us thank Heaven that the old order of academic dry-as-dusts is passing away, and that we are beginning to realise that every effect is legitimate when purpose is behind it. Dr. Carroll's fifths in bars 1 and 2 are unearthly, mystic. That is just as they should be, for the player is also a listener who listens for 'sweet bells over the bay.' There you have the key to the whole piece, with its innocent charm and suggestion of fairy lore.

LOWER DIVISION.—LIST A

No. 19. Heller. Study in A flat, Op. 47, No. 23.—Although straightforward in texture, this little piece will gain greatly from slight touches of *rubato*, and since a higher grade has been reached, this ought not to be impossible. Care must, however, be taken not to 'pattern' the figure of the first bar, and thus bring about a kind of musical wallpaper design. Pedalling, too, now comes into the foreground. That given here is quite good, though it must be remembered that in the use of the pedal, no signs on paper can really take the place of the ear. Perfect unanimity on the part of the hands is needful in bars 3, 7, &c.; that is, the passage must sound as though played by one hand. The last line demands some power in interpretation so as to avoid the commonplace in rhythm and sound. It is strange that so much charm can be manifest in a piece which merely consists of four statements of a simple theme, the explanation being the rhythmic variety in the third and fourth statements. Tempo, about quaver 96.

No. 20. Schubert. Allegretto in C minor.—The master's sole appearance in this the year of his Centenary! The piece is of a fugitive character, and derives its effect from the setting of its two thoughts, each being played against the other, the two being united by the element of contrast. This fact dominates the whole interpretation. To suggest a suitable speed-number is almost impossible. Many students of this standard will find difficulty in managing the chordal section at a real *allegretto* tempo, and this points to an expediently slower pace for that section. On the other hand, the comparative vivacity of the first section ought not to be sacrificed. On the whole, dotted crotchet 88 might be an average tempo. The phrase-marks, I take it, are the customary ones. They might with advantage have been revised, particularly in the light of modern thought upon the subject of phrasing. It will be observed that the rhythmic outlines seem often to be at variance with the time-grouping. This does not matter, provided that the student carry on in every case to the concluding unit of the phrase.

No. 21. Schumann. Lento, Op. 68, No. 21.—Schumann gave no name to this exquisite little piece. Instead, he prefixed three stars, as though to hint that the meaning of the music must remain a matter for the imagination. His direction *Lento e con espressione* perhaps gives a clue. He wishes the strains to express a course of subdued thought, in half-light, so to speak, special attention being given to the personal side as revealed by tone. To 'sing' the phrases and with markedly personal tone is, indeed, the primary condition

of success. Some difficulty will here be experienced, notably when the hand has at the same moment a sung sound and accompanying sounds, as well as in the points of imitation towards the close. Pedal markings have been attempted, but it is clearly impossible to indicate the pedal in music of this kind, except in a superficial degree. Melodic as well as harmonic pedalling is needed, and the collaboration of the two is always a problem to the elementary. The tempo may vary between crotchet 52 and 60.

No. 22. Colin Taylor. 'The Little Russian Dancer.'—A very characteristic tune, played throughout in strict time, and, in that respect, varied only in the one place indicated. The impetus, in fact, should be kept up to the end, with no slackening at the final cadence. In all probability, *secco* refers to imagined soft drum-beats, and this points to their proper *staccato* rendering with no pedal. Note that extreme lightness is the key throughout; further, that this quality is not really disturbed by the two or three tone-summits. The dancer must always be in the mind, always light, always charming and vivacious. The piece is a good study in *staccato* playing, but the *staccato* must be of the right quality and produced in the proper way. The tempo may be dotted crotchet 112 or faster.

LOWER DIVISION.—LIST B

No. 23. Schäfer. Study in B flat, Op. 119, No. 9.—Useful in passing from hand to hand in passages which sound, or which ought to sound, as though played by one hand. The device is common in keyboard music, and this is an opportunity to bring it before the student. Personally, I should render each of the passages in bars 20-22 and 22-24 in one phrase-unit, thus affording further practice in the same device. The study is grateful both to ear and hand. The enterprising teacher will not fail to direct the student to mark the modulations; also, to describe the nature of the form which is founded upon the three-part design. Let the general tempo be crotchet 92, varied slightly in either direction according to the capacity of the student.

No. 24. Hummel. Scherzo in A.—The strong metrical grouping in four bars throughout seems to place the music in 12/16 time. Personally, I am worried by the barriers presented to thought by the multitudinous bar-lines. The 12/16 idea will help many teachers to view the music in this larger sense. At any rate, it will prevent them from narrowing down the rhythm to its present pettifogging appearance on paper. To preserve its intended effect as a Scherzo, the music requires at least dotted crotchet 60, and should go faster. There are no real keyboard problems, though the need should be noted for a melodic treatment of the quavers in bars 53-56, attained through proper means of rotation. Let the music sparkle, without heaviness of style.

No. 25. Benjamin Godard. 'Balancelle,' Op. 149, No. 4.—A felucca is a charming sight. In calm weather feluccas merely undulate on the Mediterranean, but in stormy weather, when the winds are high, they rush along at an incredible speed. Godard is thinking of the balancelle, or felucca, moving gracefully along to the tune of a light breeze. Mark that he attains his effect by the nature of his time-grouping. Let the mind pass from bar to bar (not from beat to beat) like the felucca from wave to wave, and the effect is immediate. Follow faithfully every mark of nuance, and let the tempo be in the neighbourhood of dotted crotchet 52.

No. 26. Eric Grant. 'Fairy Cavalry.'—A very imaginative piece to be played with great delicacy of feeling and with a Mozartian definition. The tone-marks must, of course, be strictly observed; but with no exaggeration, as befits the idea underlying the music. Even the lifeguardsmen of the fairy host must march and rattle their sabres, but they do both with the lightness of their kind. Avoid the pedal save in the places indicated. The last five chords are wonderfully effective, and seem to intimate the waking from the fairy vision. The chords themselves refer back to one of the old church modes. Tempo, about crotchet 96.

LOWER DIVISION.—LIST C

No. 27. Loeschhorn. Study in G, Op. 66, No. 4.—My remarks under No. 16 apply here also. At the same time, this study is of a far less searching kind. Here, we have plain scale-passages, and in no instance do the semiquavers appear in both hands. This being the case, the candidate will be expected to prove his skill by a proportionately higher speed, crotchet 112 at least, and faster if possible. Bars 11 and 12 are probably the most difficult. The little-finger side of the hand is engaged, and free hand adjustments are necessary at the turning of each 'corner.'

No. 28. Haydn. Finale from Sonata in D.—One of Haydn's completely square movements, each section being compounded of four-bar rhythms. The compensation for this, if compensation be needed, is the fragrance of the style, the wealth of personal touches, and the delicacy of the decorations. The form is an interesting combination of the Rondo and Variation. The first thought occurs under three guises; the second under two. Although a very restrained use of *rubato* is, of course, not excluded, it should be employed sparingly and in an all but concealed manner. The great need is to play the music in a thoroughly Haydn-like style. Many of the phrase-marks are misplaced, or, at least, not brought up to date. Pedalling is rarely necessary. Tempo, between crotchet 96 and 104.

No. 29. Gade. Elegy, Op. 19, No. 1.—A kind of musical sonnet. The lyric element is in evidence throughout, and in structure and content the piece is prophetic of the short pieces of Grieg. The need for adequate *cantabile* never ceases from start to finish. The first sound and the last, with every melodic sound between, must be *sung* with fervour and with that touch of wistfulness nearly always associated with the more slowly-moving examples of Scandinavian music. Note the position of the great climax in bar 27. The passage beginning at bar 17 carries the mind forward to this climax, and while there is no pronounced accretion of tone until just before the focal point, the style of the whole passage is restless as though betokening the approach of a moment of stress. Scholarly *rubato* and sensitive pedalling are alike essential. Tempo, about quaver 88.

No. 30. Harold E. Darke. 'A Marching Tune.'—I have tried this at various speeds and have concluded that crotchet 80 represents the best tempo. After all, it is not music intended for the

act of marching, but for recalling the spirit, the atmosphere and strenuosity of the act. That is to say, it is the mental and subjective similitude of a march. Indeed, it is difficult to recall a march-tune which more adequately fulfils the function. The two tunes of which it is formed are, so to speak, rhythmic rivals; in carrying on the spirit of the movement, each tries to get the better of the other! Inspired by a march, it should be played like one, *rubato* subtleties being for the once ignored.

HIGHER DIVISION.—LIST A

No. 31. Czerny. Study in E flat, Op. 636, No. 12.—A particularly useful study. It should be practised *staccato* as well as *legato*; also, *staccato* in one hand, *legato* in the other. These expedients are specially valuable when the technique of the arpeggio is in the more elementary stages. Not the least of the benefits arising from this study is the attention claimed by the various tone-changes. When the practice of isolated arpeggios has been a little mechanical in that respect, this study will prove to students the immensity of the improvement wrought by variations of tone. A distinct aim, for instance, should be the making of a full *cres.* and *dim.* in the dominant seventh at bar 6. A good average tempo is crotchet 126.

No. 32. J. S. Bach. Two-part Invention in G minor.—A feast for those with prepared minds. Those not so fortified must at least be sincere; then, most probably, the gods will vouchsafe insight and power to overcome the difficulties—for there are difficulties, chiefly of the mental kind. It is of no use to take it to the keyboard with no understanding of its make-up. The music consists of two melodic thoughts which always work happily together. These thoughts should first be practised separately. The first is in the right-hand part, and may be said to extend to the first sound of bar 3; the second is in the left-hand part, and extends from the second note of bar 1 to the first of bar 3. The modifications and metamorphoses of both should be examined and marked *by the student* on the copy. Then, and then only, the whole may be taken to the instrument and studied section by section. The annotation given of two graces is only approximately correct, but it is the popular one and will serve. Average tempo, about crotchet 63.

No. 33. Schumann. 'Phantasietanz,' Op. 124, No. 5.—One of Schumann's pieces which recall the character 'Florestan' of the David-Guild. In emotional significance it is perhaps beyond the majority of those who enter in this Division; hence there is a danger of the impetuosity losing its force and of the music becoming limited in emotional range. The prominent part is, of course, in the left hand, but the semiquavers of the right hand must not be regarded as a mere accompaniment, heard in the background as it were. The whole texture is engaged in the expression of the thought, and this is partly evident from the octave echo throughout of the left-hand part. A convenient average pace may be crotchet 72, but players of agile thought may increase this with advantage.

No. 34. Benjamin Godard. 'Barcarolle Crépusculaire,' Op. 149, No. 5.—As in No. 25, the composer takes us to Southern Europe, the explanation being that, in the sensuous rhythms of that part of the world, he found a grateful basis for his somewhat light art. It is easily possible to drift into a sentimental reading of this music. Parenthetically, we may wonder if the Associated Board had that in mind in choosing the piece! Assuredly, an examination room is the last place in the world in which to be sentimental. The tempo I suggest is dotted crotchet 54. A higher number would make the movement more living, but it is necessary to think of what will happen at bar 20 onwards, at the last page, and at the middle section. Godard directs stresses on the second and third beats of bar 1, &c. These, however, should not be regarded as metrical; otherwise the player will turn each bar into three of simple triple time. The main accent on the first of each bar must be dominant, if only to preserve the barcarolle rhythm.

HIGHER DIVISION.—LIST B

No. 35. Duvernoy. Study in C, Op. 120, No. 13.—A very fine study for rotational hand adjustment. Remark that, though the passages are in similar motion, the rotation is in contrary movement. This points to practice with separate hands. There is no escape from this necessity, save only in the case of those who have acquired a perfectly free hand rotation. The tempo for the examination may be about crotchet 112, but the passages should be practised at a large variety of speeds. Although the study consists entirely of uniform notes without phrase-markings, rhythm must not be forgotten, progression towards the incoming accents being at least a matter of equal importance.

No. 36. Handel. Courante from Suite 13.—A form of the dance which, in many respects, is peculiar to Handel. Teachers should look up the subject and discover the differences between the French and Italian forms of the Courante as well as the reasons why this example differs from both. The texture here is *quasi*-contrapuntal, in which, however, the main interest is allotted to the upper part, this being melodically expressed throughout. Touches of part-writing occur in many places, and, in this connection, the movement of the bass part demands special care. The tone-markings are quite good, and may be followed at the discretion of the teacher. The phrase-marks are often misleading, and should have been revised. A moderate but average tempo is crotchet 112.

No. 37. Beethoven. Theme and Five Variations on 'Nel cor più non mi sento.'—The tie-sign in bar 2 must first be noticed. Obviously the notes should *not* be tied; their verbal association negatives it. A dot, instead of the quite sensible though easily-to-be-misinterpreted accentual sign, should have been placed under the first note. Make the theme thoroughly vocal. The second section climbs steadily to the climax in bar 14. Tempo, dotted crotchet 60. Var. 1: A rippling decoration of the theme, with plenty of light and shade; the *sforzandi* to be proportioned in tone to the passages in which they occur. Tempo, practically the same as theme. Var. 2: The first *piano* indication is questionable. As a rule, this variation is played in strong tone-contrast to the first and at a higher speed, say about 69. The *piano* after the pause is authentic, and precedes the vigorous *cres.* with which the Variation ends. Var. 3: Same tempo as theme. Extreme grace

is the key to interpretation. The *sforzandi* are slight stresses of a *quasi*-humorous nature. Var. 4: In great contrast and at about 52. A soft, tender singing tone, great care being taken with the two-note phraselets, the first sound of each of which should be slightly and affectionately stressed. Var. 5: Resume tempo of theme and the rippling style of Var. 1, intensified by the effect of increased speed induced by the triplets and by a general lightness and elegance of style.

No. 38. Edouard Schütt. 'Sérénade du Village,' Op. 60, No. 6.—The tempo is important. *Grazioso* manifestly tempers *allegro*. Approximately, minim 76 should be satisfactory, but the whole ought to be played with comparative freedom. On the other hand, the guitar-like figures require extreme cleanness and clearness, and these, at least, should be played in strict time. Passages like that in bars 11-14 open up possibilities for personality in interpretation. The direction *molto leggiero* must be remembered throughout. Singing tone is imperatively necessary in every phrase of the predominant tune. In brief, a realisation of the light character of the music, reminiscent of the 'serenades' we have to listen to in our hotels in Southern Europe, should help greatly in the general interpretation.

(*To be concluded.*)

## AN AMERICAN UNIVERSITY SUMMER SESSION

By W. G. Whittaker

Educational schemes in the United States are very different from those at home. If one wishes to take a degree in the old country, say in arts or science, one attends a single university, generally three years for a pass, four for an honours degree. A small group of subjects is selected and adhered to throughout. In a pass degree possibly one or two subjects are dropped in the later years. Preparation is generally made in schools for the particular branch which will be taken up, and lines are pursued which ensure considerable advancement in the chief subjects before a university is reached. But in America methods are not so rigid. There is much more diversity in preparation, in university curriculums, in attainment. Four years are generally required for a B.A. The first two are devoted to a kind of general education (often about equal in standard to the closing two years of a secondary school here), the third and fourth to more specialised study. It is not always necessary to keep to one university. A degree is obtained by an accumulation of so many 'credits.' A 'credit' involves attendance at a certain number of lectures, with a certificate of competency at the end of them. In many cases a certain proportion of these 'credits' may be obtained at other universities, by attendance at evening lectures, or at summer sessions. One finds that a student takes, say, two years of a degree course, and, through financial inability to complete, must needs seek a post of some sort and attend evening classes and summer sessions in order to make up the necessary qualifications. School teachers will obtain appointments in schools on a lower qualification, and work stage by stage up to a higher.

There is a certain amount of restriction with regard to subjects of study, but not nearly so much as we exercise in British universities. It is possible to attend widely-varying courses which would not be permitted with us. For instance, I came across one student who was taking geology, philosophy, and music; another was doing ornithology and music. We may criticise this method, but there is a great deal to be said for it under the circumstances which exist in that country. With such problems as they have to face, there is bound to be a considerable amount of experiment and a certain degree of latitude to enable people working under many varied conditions to secure the benefits of a university education. It is easy to sneer at the encouragement offered by this system to the habit of obtaining a smattering of knowledge in many subjects, with advanced attainment in none, but it has certain commendable features, one of which I shall refer to at a later stage. Our own conditions and those existing across the Atlantic are so very different that only an intimate knowledge of both can enable one to judge each plan fairly.

American schools have very long summer vacations, on account of the extreme temperature. To compensate, those at Christmas and Easter are short. As a result of the long mid-year vacation and the method of building up degrees, the system of summer sessions has sprung up at universities. These extra terms last six weeks, and the courses are arranged so that 'credits' may be obtained in almost all subjects. They attract enormous numbers. Columbia University, in New York City, enrolled no fewer than eighteen thousand students this summer. The session at which I had the honour of lecturing was held at the famous Cornell University, in the town of Ithaca, which lies in the Five-Finger Lakes region in the State of New York. No more ideal situation could be found. The whole district is most beautiful—lakes, forests, glens, picturesque and romantic. The Campus, or University grounds, extends to over two thousand acres, with agricultural experimental fields stretching for miles behind. It stands on the top of the steep hill which overlooks Cayuga Lake. Woods, lakes, mighty gorges, are found within the Campus, to say nothing of innumerable handsome and well-equipped buildings. On the material side, American universities lack nothing.

The teaching staff numbered about two hundred. Something like three hundred courses were offered, on all manner of subjects. Much of the teaching was done by lecturers and professors from other universities; this interchange for a few weeks in the summer is beneficial to both staff and university. There were five courses in music, each for an hour a day, except Saturdays and Sundays, the morning session lasting from eight till one, after which there were no statutory duties. Assistant-Prof. Mead, the acting-organist of Cornell, taught harmony; Prof. Paul Weaver, of the University of North Carolina, gave a course on 'Music in Public Schools' ('An introduction to the general problem of school music; its value as an educational subject; principles underlying class-room methods; practical suggestions for elementary and high-school situations') and a 'Teachers' Course in the Appreciation of Music' ('An exposition of the methods which may be used to advantage in arousing real appreciation in pupils of the best forms of music').

To myself were allotted one on 'Musical Appreciation: Form and Design,' which I utilised for an intensive study of certain selected forms, and one on 'The History of Modern Music.' Rules with regard to attendance were very strict; students who wished to be absent even for a day or two presented their reasons to the Dean.

I also gave a series of five public evening lectures—one on 'North-Country Folk-Music,' the other four on 'Living British Composers.' I found that our contemporary music was scarcely known. Names like Elgar and Delius were merely vague shadows to the majority of the audience; Bax had never been heard of at all!

On Sunday and Tuesday evenings Prof. Mead gave an organ recital. There were two concerts by visiting artists. A choir was organized by Prof. Mead for the Sunday morning services, with two rehearsals a week. A summer chorus was organized by Prof. Weaver for the study of polyphonic music. I heard this body after it had been rehearsing three weeks, and was astonished to find how far it had advanced in choral technique and in the real understanding of a type of music with which many of its members had not been previously acquainted. It spoke volumes for the personality and the real aptitude for handling choral material possessed by the conductor.

With regard to my own lectures: the majority of the students attended in order to secure 'credits.' On the other hand, there was a good proportion of men and women who came out of pure interest—engineers, mathematicians, and others asked permission to attend, and they were among the keenest members of the class. The variety of nationalities was bewildering. My registers contained Polish, Russian, German, French, Danish, and Chinese names, in addition to all varieties of Anglo-Saxon. A large number of the students were Hebrews, enthusiastic and responsive; some of the best work of the session was done by them. The general standard of knowledge on entrance was not high, but the students were amazingly keen and energetic. Indeed, the energy of the American student is astounding. Ornithological excursions necessitated rising at 4 a.m. Many students attended lectures without a break from eight till one. In the afternoon there were geological excursions, 'hitch-hiking' parties (where you pretend to walk but ask the first motorist for a lift; indeed, you set off with the intention of not walking at all!), 'hiking' expeditions (where you *really* walk), and all manner of games; in the evening, public lectures (sometimes there were three at the same hour), plays (every university has its dramatic instructor), or concerts. If there was an hour off in the middle of the morning, when an English student, no doubt wisely, would be lying on his back on the greensward under the trees, the American student would race off, in a temperature of ninety in the shade, to utilise the time for tennis. This amazing energy was shown also in their work for me. I could wish for no more conscientious, hard-working body of students, even if at times there was a tendency to mistake energy and prolixity for real acquirement of culture. One striking difference from Old-Country conditions was noticeable: where students were familiar with much music it was nearly always orchestral works. They viewed music from the angle of concert-goers, and, generally speaking, that of habitués of orchestral concerts; music in the home was not so much cultivated. Of the real appreciation of music by the average student there was no doubt. I was present at an organ recital on a hot, beautiful summer evening, when wild horses would not have dragged an English person within doors. Prof. Mead gave a tough programme, without any concessions—Bach, Franck, Reger, Widor, Vierne—and the summer choir sang Palestrina, Vittoria, Tchaikovsky. Yet Sage Chapel was crowded to the doors; white, yellow, black, and brown peoples were there—a strange medley, but all listening intently.

We have summer courses, no doubt, but they are mostly short and are on different lines from these. Compared with the opportunities afforded to American teachers of improving their musical knowledge, those in England are very small. Again, where may an engineer or mathematician gain an understanding of music during his vacation? Where do we find intelligent people of varied occupations meeting together to study the art in common? We may joke about certain aspects of American musical life, we may cast aspersions on its taste, but we must recognise that there are enormous and unprecedented forces at work to create and maintain artistic interest and adequate knowledge. Results are already beginning to show, and while we muddle along and let things take their own course, Americans are putting forward their best efforts to make art take its rightful place in life. If we do not intend to be left behind we must cry again, 'Wake up, England!'

## POINTS FROM LECTURES

The Oxford Summer Course in Music Teaching has already had notice, and, somewhat belated, brief attention may be paid to a few of the later and weightier lectures. Dr. Percy Buck's four 'neglected points in musical education' were: history, criticism, taste, and form.

History, Prof. Buck said, was behind all understanding, but history existed only because things changed—anything that remained unchanged had no history. The technique by which art was expressed was changing continually, and it was possible to arrive at an understanding of technique only when it was studied on an historical basis. Criticism was neither fault-finding nor the expression of personal preference; it meant just appraisement of both merits and defects, and only began after the word 'Because.'

The growth of form Prof. Buck discussed in a further lecture. Nothing, he continued, affected a person's feelings so much as persistent rhythm. 'There are very few things that make me want to kill friend or foe, but the reiterated rhythm of anybody drumming his fingers on the breakfast table makes me feel positively murderous.' Form was the basis of all art, and it was by thinking and becoming familiar with it that we would realise that a composer who developed a new form was not inane, and that we merely did not understand idiom. He recollected that twenty years ago he considered Debussy's music absolutely inane, but now it was perfectly clear and simple. In the same way he believed

that our grandchildren will roar with laughter if we tell them that we ever found Stravinsky difficult. Probably by that time he will be considered simple and old-fashioned.

Mr. Geoffrey Shaw, at Oxford, referred to Tonic Sol-fa, and said that when this system was introduced musicians were very conservative, and condemned it without examination. The present official attitude (he spoke as H.M. Inspector of Music in Schools) was one of belief in the system, but disbelief in the notation.

Miss Mabel Chamberlain put the child's point of view in regard to notation. The Staff notation, she said, was difficult to learn, being full of inconsistencies which were puzzling to children; her experience led her to advocate using the Tonic Sol-fa notation as a stepping-stone to the Staff. Nowadays some people called Tonic Sol-fa old-fashioned, but a thing was only old-fashioned when it was superseded by something better, and so far nothing better than Tonic Sol-fa as an introduction to the Staff had been produced.

At Norwich a vacation course was held, which kept specially in view the needs of conductors at competition festivals. Mr. Herbert Wiseman was director, a most practical and helpful one. Students were given opportunities of conducting the singing of folk-songs and hymns, Mr. Wiseman frankly criticising the weak points in their work. The chief stumbling-blocks were the failure to give a definite beat to start the music and to secure a clean cut-off. With regard to musical appreciation, he said there was too much talking and too little doing. It was no new subject. A convincing appeal was made for the use of the Tonic Sol-fa system as a help in reading the Staff notation. By his use of Sol-fa methods—mental effects, hand-signs, French time-names, ear-training, rhythmical modulator practice—and his lively and varied style, Mr. Wiseman's plans found favour.

The new Professor of Music at Sheffield University, Mr. F. H. Shera, addressed the local Organists' and Choirmasters' Association on 'Modern Harmony.' Such an audience could listen to illustrations with understanding. Modern harmony, Prof. Shera said, was at present an almost uncharted sea to many of them, and was the result of endless experiments. Some were destined to failure, but others had survived, crystallised into success, and become rules. Sounds which at first appeared crude and ugly in the extreme were now accepted as everyday facts; for example, Debussy was first regarded as a freak, and Scriabin, who was the last word in modernity, had now almost vanished from the concert programme. Some modern composers, such as Béla Bartók and the Dutchman Pijper, were writing in two and even three keys, but at present these can only be regarded in the light of experiments.

Dr. Sydney H. Nicholson announced that a School of English Church Music has been established at Chislehurst. He explained how musicians could be sent to instruct people in small places. Speaking of Church choirs, he said, 'By all means have women in the choirs if you like. I see no reason why women should not be in choirs, and I see no reason why they should be camouflaged as choir-boys if they are. But for heaven's sake do not fill up all the places there are until you have all the boys available first. Give the boys preference partly on musical grounds. As I go about the country I see boys in choirs, and the choirmen's seats mostly filled with grey-headed men. We must keep our boys now so that they will fill the men's places later. The future of Church music lies largely with the choir-boys, and we must do something to encourage them and promote their interest in every way.'

Speaking of Schubert's 'Erl-King' as an illustration of graphic power, Mr. Peter Latham, at a Liverpool Rotary luncheon, said, 'If ever you hear a singer hanging on to the high notes and thereby stopping the galloping horse, please knock him down, with my compliments. The whole atmosphere of the song is killed—as if anybody's high notes were worth that!'

It was the view of a Leeds organist, choirmaster, and pianoforte soloist at the Leeds 19 Club that all the average man understood or wished to understand of the music he appreciated was that it was enjoyable and satisfied him; but it should be quite as possible for him to read music as to read books, with his feet on the hob. The business man who went to the opera appreciated it more than the average musician, because he sat back and, in his ignorance, listened to the beauty of the music and thoroughly enjoyed it. He did not know sufficient to criticise it, and that was where the critic did not get the same pleasure. The speaker was Mr. F. Morat.

In the course of a lecture at Belfast, Mr. C. J. Brennan mentioned some awkward words for singers: 'twelfth,' 'breadths,' 'nymphs,' and so forth. Poets gave them little problems like 'disturb'st,' 'o'erwhelm'st,' 'hold'st,' 'lurk'dst,' &c. The only way was to speak the words very slowly, forming the consonants in their order, and yet joining them together. Then they should speed up. The subject was 'Voice Production,' and it was the first of a series of lectures designed to assist candidates preparing for the examinations of the Society of Professional Musicians at Ulster.

A doubly-distilled pessimist gets a good press and plenty of 'miserable-sinner' supporters. Sir Thomas Beecham was in that characteristic mood in criticising the musical condition of the country, at the Leeds Luncheon Club. The chairman said he felt that every word uttered by Sir Thomas was true. Some of his barbed 'points' were that, whilst nearly every other country that was not promised a renaissance had gone ahead, this country was the only one in the civilised world that was not only immeasurably below their standard, but had unmistakably fallen back from the level it occupied twenty-five years ago. The level of English singing was immeasurably below what it was twenty-five years ago; the level of choral singing was just about the same in certain places—of which Leeds was perhaps one—but in others it was much lower; there was not in the whole of the country—with all respect to the orchestra that was playing at the Leeds Festival—an orchestra that was in the front rank, according to the estimates of certain Continental countries, and certainly the United States. 'You have that superannuated, obsolete, disgusting, noisy, horrid form of making music in superabundance, known as the brass band. Out of the open window comes this terrible sound of mechanical music, this grinding, this

strangling, this grunting, like all the hogs out of all the hoggeries in the world. Think of gramophone records. . . . I have never heard one yet that I consider to be music. London, with a population of eight millions, has not an opera house. He wanted to see seventy thousand members of the League of Opera, and not the present thirty thousand. There were only five hundred members at Leeds, a number not worthy of that great city, which was trading on a musical reputation that, to say the least, was on a somewhat insecure foundation. J. G.

## ANSWERS TO CORRESPONDENTS

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' Column closes on the 14th of the month. We cannot undertake to reply by post.*

N. J. H.—(1.) In Bach's C minor Prelude for organ the should be regarded as the equivalent of the quaver triplets. It is wrongly printed in the edition referred to, which was published before such inconsistencies of notation in old composers were fully realised. (2.) We fear we cannot help you in regard to the 'cuts' in the 'St. John' Passion. You must be guided by the ability of your choir, as well as by the time at your disposal for performance. Any arrangement that ensures contrast and cohesion will be right.

Puzzled.—Your fox-trot song strikes us as being quite a good sample of a poor model. It is not unsuitable for publication, for apparently nothing is too bad in the fox-trot line. Probably if your name were well-known in the dance-music world the publisher would swallow it, and ask for more. You say that your teacher advises you to have nothing more to do with that class of music. So do we.

Organist.—No book on musical history deals specially with the period named. Consult Colles's 'The Growth of Music' (Oxford University Press) or the Stanford-Forsyth 'History of Music' (Macmillan). In addition look up the biographies of the chief composers of the period in 'Grove' and in the 'Dictionary of Modern Music and Musicians' (Dent).

B. H. R.—We know of no book dealing specially with the construction of electric organs. A mass of information on organ construction generally is in Thomas Elliston's 'Organs and Tuning' (Weekes, 25*s*.). Refer also to articles in the new 'Grove'; or to the article, 'Organ,' by D. Batigan Verne, in the new edition of the 'Encyclopædia Britannica.'

Eccles.—(1.) Walford Davies's tune to 'Mine eyes have seen the glory' is in 'Hymns of the Kingdom' (Oxford University Press). (2.) Franck's Andantino in G minor for organ is published by Costallat, Paris. It may be obtained from Novello's, price 2*s*.

G. B. L.—The term 'All rights reserved' is a general indication that a work is copyright. Details as to the various rights—performing, mechanical, broadcasting, &c., are dealt with in the agreement between composer and publisher.

G. L. C.—We have had no first-hand experience of either of the memory-training methods you name. Judging from report, however, we think that No. 1 is to be preferred. We do not suggest any books, as the coach will do that.

D. C.—(1.) Yes; Mr. Reginald Goss-Custard and Mr. Harry Goss-Custard *are* related. They are brothers. (2.) Mr. Basil Maine was for a short period assistant-organist at Durham Cathedral.

W. G. C. L.—The main point concerning the 'Twelfth Mass' is that Mozart didn't write it. Who *did* write such a poor work matters less, and so we've never troubled to find out.

E. M. N.—We have no copy of the Study at hand, so we cannot answer your inquiry. When asking questions of this kind you should send a copy, or write out the passage concerned.

M. S.—The theme you quote is the main subject of the slow movement from Mendelssohn's 'Italian' Symphony. It is generally known as 'The Pilgrims' March.'

S. R.—For information concerning Christmas carols refer to Dr. J. W. Phillips's book 'Christmas Carols: their Origin, Music, and connection with mystery plays' (Routledge).

Vocal.—For our opinion as to the course of study, 'Caruso's Secret Revealed,' look at 'Occasional Notes.'

A. W., Junior, asks where he can obtain copies of the comic opera 'The Dandy Fifth' by Clarence Corni [?]. It is now out of print. Can readers help?

Last month 'S. E. H.' inquired as to the publisher of John Hughes's hymn-tune 'Cwm Rhondda.' A large number of readers have kindly replied that the tune may be had in leaflet form, O.N. and T.S. notations combined, from the Red Dragon Press, 43, Penarth Road, Cardiff, post free, 2*d*.

In reference to our reply to 'G. W. S.' in last month's number, Mr. Douglas G. Rogers kindly points out that Parry's Scherzo in F is for pianoforte (not organ), and is published by Ashdown.

## THE SCHOOL OF ENGLISH CHURCH MUSIC

The project for founding a School of English Church Music is making rapid headway. The proposal was first put forward on December 6 last, at a meeting held in the Jerusalem Chamber, Westminster Abbey; and in less than a year a property has been acquired at Chislehurst, where the 'College of St. Nicolas' will be opened early in January. On St. Nicolas Day, December 6 next, there will be another meeting in the Jerusalem Chamber at 6 p.m., where the details will be explained. Meanwhile, the prospectus of the College is in the Press, and will be available very shortly. Accommodation will be provided at first for about twenty resident men students, and non-resident and women students will also be received; a temporary chapel will be fitted up in one of the rooms to serve till a permanent chapel can be built; and there will be a small resident choir-school for boys, the nucleus of which will be formed with several of the boys from the late Duke of Newcastle's private Choir School at Clumber Park, which is to be closed at the end of the year. Dr. Sydney H. Nicholson will be the first Warden of the College.

Though so much has been accomplished in a very short time, the effort is still largely a venture of faith; for greatly increased support is absolutely necessary if the scheme is to mature and to be placed on a permanent basis. Such help can be given by those who are able and willing to send donations or annual subscriptions; but every church choir in the country has its duty in this matter. Many can benefit directly by what the School has to offer; others should help to bear the financial burden for the sake of those less fortunate than themselves. Therefore *every* church choir is urged to become affiliated, whether from cathedral, town church, or country village; the obligation is that they definitely undertake to do what they can to promote the cause of good music in church, and that they undertake to support the School to the extent of at least one pound per annum.

Three main points of policy may be mentioned here :

(1.) The School is established to give practical help rather than to criticise.

(2.) The School aims at giving training in Church music of all styles and periods, the simple as well as the more elaborate, and without prejudice in favour of any one type of music or of churchmanship.

(3.) The School offers assistance only to choirs, parishes, or individuals, that become affiliated with it, and does not offer advice except where help is asked.

Full particulars and forms of affiliation can be obtained from the Secretary, S.E.C.M., 105, Gower Street, London, W.C.1.

## A. F. HESSE AND HIS ORGAN MUSIC

By Stanley Lucas

Life being short, and music so abundant, it is clear that we cannot hope to do much more than touch the fringes of the whole gigantic musical output. Even in the single department of organ composition, there are necessarily hundreds of works that are never likely to come our way. And of course this impossibility of knowing everything partly accounts for the neglect of certain composers. But only partly, for sometimes they are more or less ignored because we wrongly regard them as, for example, old-fashioned or dull. Word goes round that So-and-So is a musty old fellow, and thereafter he is damned as such, on mere hearsay, by those who lack that ' precious charity which puts itself to the trouble of understanding '—and of finding out the truth for themselves.

Not a few composers are ill-spoken of by players who really know little or nothing of them and their work, but are always ready to express an opinion of the second-hand variety. And among these composers is Hesse. Many of us, with a rooted idea that he is pedantic, dry-as-dust, hopelessly out-of-date, and the rest of it, have long since relegated him to the shelf for those reasons. As a fact, he is a good deal more interesting and far less academic (in the derogatory sense of that term) than is generally supposed. Certainly his music deserves to be more widely-known and played than it is.

This solid—but by no means always stolid—old German has undoubtedly been ' in dusty sequestration wrapt too long,' and those who are over-prone to accept conventional notions without personal investigation of the matter might do worse than remember that, as Bruyère said, ' the converse of what is currently reported about people and things is often the truth.'

Messrs. Augener earn and should have our thanks for publishing recently a selection from Hesse's organ works, in two volumes. The first contains twenty-nine short Preludes and Postludes, the second eleven bigger compositions—the Variations in A and A flat, the Toccata in A flat, and a couple of Preludes and Fugues. Reviewing them, Mr. Harvey Grace said :

> He [Hesse] wrote some admirable music ; his contrapuntal and fugal writing are first-rate ; he could turn out genuine tunes, and in attractive power he is streets ahead of the great army of lesser Germans, such as Rink, Töpfer, Eberling, &c. . . . It may be dreadfully old-fashioned taste, but I have thoroughly enjoyed renewing acquaintance with the best of these works.

For what little it matters, I have been playing Hesse fairly regularly for years, because I like him. Yet I confess that until this review appeared I occasionally had misgivings on the score of my own taste. I have them no longer, since what is good enough for Harvey Grace is good enough for me ; and I shall continue to play Hesse with an easy mind. It is in the hope of giving some slight fillip to his reputation among my fellow organists that I write this article—without apologies.

A few biographical notes may be useful. Adolf Friedrich Hesse, the son of an organ builder, was born at Breslau on August 30, 1809, and died there on August 5, 1863. He received organ, pianoforte, and theoretical lessons from two Breslau organists —Friedrich Wilhelm Berner and E. Köhler. The former was also Köhler's tutor, organist at the Church of St. Elizabeth, Breslau, music-teacher at the College, and later director of the Royal Academical Institute for Church Music. (It is good to know that, thanks to Dr. Sydney Nicholson, this country is now to have a school for the training of Church musicians—including parsons.) Berner was also a fairish composer, though his compositions—mostly sacred—remain chiefly in MS.

In 1827, Hesse became Berner's assistant at St. Elizabeth's, quitting that post at the end of four years on being appointed ' first [principal] organist ' of the Bernhardinerkirche (otherwise the Church of the Bernardines) at Breslau, where he stayed till his death. As a player he won great renown, and attracted no little attention by his performances at St. Eustache, Paris, where, in 1844, he opened the new organ in the presence of a vast congregation. The Parisians are said to have been astounded by his pedalling. In 1851 he came to London and played several of the organs at the old Crystal Palace, then in Hyde Park. Here again he enhanced his already enviable reputation, in spite of the ' unequal temperament ' of some of the instruments, which drew from him an emphatic protest. At home, in Breslau, he was visited by ' a constant stream of admirers from far and near.' For many years he directed the symphony concerts of the Breslau Theatre Band.

His most important compositions are for the organ, and comprise preludes, fugues, fantasias, studies, &c. But he wrote also an oratorio, ' Tobias,' six symphonies, overtures, cantatas, motets, one pianoforte concerto, one string quintet, two string quartets, and pianoforte pieces. Yet, as is the case with Rheinberger, it is by his organ music that he deserves to be and, one is optimistic enough to think, will be remembered.

His ' Practical Organist,' which contained twenty-nine pieces, including the once-familiar ' God Save the King ' Variations, was edited by Lincoln and published years ago by Novello. And a complete collection of the organ works, under the editorship of Charles Steggall, was laid before (then enthusiastic) organists by Messrs. Boosey.

In point of tunefulness, organists on the look-out for something short, melodious, and suitable for service use, can be confidently recommended to buy the first of the two Augener volumes. And recitalists might let us hear from time to time

selections from the second (there is a well-known London player who often includes the A major Variations in his programmes).

Hesse's music, or the greater part of it, is almost as effective on a small as on a big organ; and this alone is a pretty sure indication of its merit. It is calculated to serve as a wholesome corrective to some too-prevalent features of modern organ-writing—'pianistic' style, restless tonality, and fidgety registration. It is just blunt, honest, straightforward music. Fine as is so much of the present-day output, there is still, or ought to be, ample room for music that was written at a time when the organ offered less scope for digital display and dazzling 'colouring' than it does now.

Nobody would pretend that Hesse is a great composer, but we can do with plenty of writing of the type in which he is more than passably good. For me, at all events, in my simplicity, one of the choicest virtues of his music is that it seems to breathe a sort of good-natured homeliness; and this, too, is something for which we should be grateful in these days.

Somehow there appears to be growing up a generation of organists whose half-assumed sophistication, while it becomes them badly, prevents them from acknowledging the worthiness of music not written in the style of very up-to-date composers—especially Frenchmen. And by the same token they often fail to recognise, even to themselves, the value of a good, simple bit of music when they see it. The study of Hesse—he is really worth studying—and of the music of our early English organ composers, would do these gentlemen a power of good—technically (as providing a sound, true organ *legato* style) as well as mentally.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

At a Council meeting, held on Saturday, October 13, Dr. E. C. Bairstow was elected President of the College.

H. A. HARDING,
*Hon. Secretary.*

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The recently appointed organist of Coventry Cathedral—Dr. Harold Rhodes—has done well, we think, to make a detailed statement of his policy, in the shape of an article in the Cathedral journal (*St. Michael's Magazine*), entitled 'Music in Worship.' There are Cathedral services that repel by their coldness, owing to the absence of congregational singing; there are others in which one's edification during the singing of the choir is liable to be ended at any moment by the unwarranted joining in by some members of the congregation. Both evils may be avoided by a realisation, on the part of all concerned, that there is a definite place in the Cathedral service, hardly less than in that of the Parish Church, for the singing of the congregation. Dr. Rhodes points out that some music is for the choir alone, and some for congregation and choir. If the congregation is to do its part worthily, some preparation is necessary. He therefore advocates the holding of regular Sunday evening congregational practices before the service. He proposes this, not merely that the singing of familiar music may be better, but in order that the congregation may be taught new tunes:

> 'The necessity of confining the choice of hymn-tunes to those that are well-known, means that the changes have to be rung on a limited number of hymns—good, bad, and indifferent—while scores of magnificent tunes, including many of the finest ever written, remain unsung. Congregational practices would be a means of introducing these into the regular service, with a corresponding enrichment of our range of music and an increase in its spiritual power.'

Dr. Rhodes announces also his intention of organizing the musical resources of the city with a view to the extra-liturgical performance in the Cathedral of fine works for chorus and orchestra. As he has been appointed conductor of the Philharmonic Society, this plan should come to fruition. We hope Coventry folk will give such practical enthusiasm the backing it deserves.

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A series of recitals is now being given by Mr. W. Irwin-Hunt at St. John's Wood Presbyterian Church (Marlborough Place, Abbey Road) on the second Saturday of each month, at 4 p.m. The programmes are well designed, organ classics and transcriptions being varied by vocal, violin, and pianoforte music. Readers who are interested in the combination of organ and pianoforte should note that the November and January recitals are largely devoted to that form of music-making, the items being Guilmant's Scherzo Capriccioso and Pastorale, Prelude and Wood-Scene from 'Hansel and Gretel,' and the 'Emperor' Concerto.

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Mr. Herbert W. Sumsion gave the recital at the opening of the new organ at Muswell Hill Congregational Church on September 21. His programme included Bach's Fantasia and Fugue in C minor, Howells's Rhapsody No. 1, and Elgar's Imperial March. Mr. Keith Falkner sang arias by Bach, Schubert, and Dvorák. The new organ, built by Messrs. Walker, is a three-manual of twenty-three stops and twelve pistons.

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Parry's 'Blest Pair of Sirens' was sung at Holy Trinity, Tulse Hill, during a musical recital after the evening service on October 7. The programme included also Michael Wise's 'Abide with me,' Noble's 'Come, O Thou Traveller unknown,' Bridge's 'God's goodness,' and Mendelssohn's second Organ Sonata. Mr. Henry F. Hall conducted, and Mr. Leslie H. Cox played the organ.

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We are glad to find that the new edition of the 'Encyclopædia Britannica' includes an up-to-date article of about seven thousand words on the organ from a constructional point of view. The writer is Mr. D. Batigan Verne, whose literary work is well known to readers of this journal. Mr. Verne is editor of Messrs. Willis's house-organ, *The Rotunda*.

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Mr. Matthias Turton's many English friends will be interested to hear that he has left his post at St. Andrew's, Chatham, Ontario, and has been appointed to Walmer Road Baptist Church, Toronto. At this Church there is a choir of seventy-five and a large organ. Mr. Turton's new address is 4, Spadina Road, Toronto.

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Long-service records in the organ-loft are not confined to this country. Miss Jane Reichenberg has just completed sixty years as organist of St. Joseph's (R.C.) Church, Hobart, Tasmania. Warm admiration for her work was expressed at a reception attended by local organists of all denominations.

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Brahms's 'Requiem' was performed at St. George's Cathedral, Capetown, on September 18, by the Cathedral Choir (augmented) and the Capetown Orchestra. Newspaper report speaks very highly of the work of all concerned. Mr. Alban Hamer conducted.

'Israel in Egypt' was performed in Viewfield Baptist Church, Dunfermline, recently, by the Church choir and an orchestra drawn from the local Amateur Orchestral Society. Mr. A. B. Sheddon conducted.

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Messrs. Rushworth & Dreaper have reconstructed the organ at All Hallows' Church, Allerton, Liverpool. The instrument is now a three-manual of thirty-five stops and ample accessories.

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The Walker organ in Richmond (Surrey) Parish Church, built as a 'prepared' organ in 1907, is being overhauled, and the Choir organ inserted, by Messrs. J. W. Walker.

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Beethoven's Mass in C will be sung, with orchestral accompaniment, at All Saints', Clifton, on November 4, at 11, and Bach's Magnificat on the evening of November 5.

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The organ at Christ Church, Marylebone (a three-manual Bishop), has been reconstructed and enlarged by Messrs. Bishop.

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RECITALS

Mr. Alfred Allen, St. Thomas's, Rhyl—Prelude and Fugue in G, *Mendelssohn;* Variations on an Old English Melody, *Geoffrey Shaw;* Trio on 'Franconia,' *Ernest Farrar;* Postlude on 'Martyrs,' *Harvey Grace.*

Mr. George Ryan, St. Lawrence Jewry—Prelude, Fugue, and Variation, *Franck;* Scherzo in A flat, *Bairstow;* Prelude in B minor, *Bach.*

Miss Emmie Bowman, Parish Church, Barkway—Adagio and Allegro Fugato, *Stanley;* Chorale Preludes on 'St. Peter,' *Darke,* and 'Nun danket,' *Karg-Elert;* Bridal March and Finale, *Parry.*

Mr. Arthur E. Watts, St. Andrew-by-the-Wardrobe, E.C.—Choral in A minor, *Franck;* Chorale Prelude on 'St. Mary's,' *Charles Wood;* Suite Gothique, *Boëllmann;* Prelude on 'Hampton,' *Parry.*

Mr. A. M. Hawkins, St. Lawrence Jewry—Reverie on 'University,' *Harvey Grace;* Adagio in E, *Frank Bridge;* Cantabile (Symphony No. 6), *Widor;* Two Sketches, *Schumann.*

Mr. Cyril Pearce, All Saints', Mundesley-on-Sea—Largo and Fugue in A minor, *William Russell;* Cradle Song, *Harvey Grace;* Chorale Prelude, 'Jesu, Joy of Man's Desiring,' *Bach;* Intermezzo and Scherzo, *Rheinberger.*

Mr. A. C. Edwards, Holy Trinity, Aberystwyth—Fantasia in E minor, *Silas;* Concerto in B flat, *Handel;* Fantasia and Fugue in G minor, *Bach;* Sonata No. 1, *Guilmant;* Scherzo in G minor, *Bossi.*

Mr. John Pullein, Cromer Parish Church—Fantasia and Fugue in C minor, *Bach;* Pastorale, *Franck;* Two Chorale Preludes, *Parry;* Tuba Tune, *Norman Cocker.*

Mr. Leonard Foster, St. Lawrence Jewry—Sonata No. 6, *Mendelssohn;* Rhapsodie in D, *Saint-Saëns;* Fugue in E flat, *Bach;* Maestoso (Sonata in C sharp minor), *Harwood.*

Mr. C. S. Richards, Hexham Abbey—Fantasia in F, *West;* Three Chorale Preludes, *Charles Wood;* Fantasy-Prelude, *Macpherson;* Symphony No. 1, *Vierne;* Passacaglia in C minor, *Bach.*

Mr. Harold E. Atkinson, St. Lawrence Jewry—Caprice, *Wolstenholme;* Sonata No. 1, *Bach;* Prelude on the Old 132nd Psalm, *Wood.*

Mr. Philip Miles, St. Alban-the-Martyr, Westcliff-on-Sea—Pastorale, *Bossi;* Prelude and Fugue in G minor, *Bach;* Two Canons, *Philip Miles;* Intermezzo (Sonata No. 8), *Rheinberger.*

Mr. W. E. Fairclough, Christ Church, Folkestone—Rhapsody on a Breton Melody, *Saint-Saëns;* Prelude on 'Puer nobis nascitur,' *Healey Willan;* Evening Song, *Bairstow;* Sonata No. 1, *Borowski.*

RECITALS—*continued*

Miss Lilian Coombes, National Institute for the Blind—Epilogue, *Healey Willan;* 'A Fancy,' *John Stanley;* Pièce Idéale, *J. Weatherdon.*

Mr. G. Stephen Evans, Old Cathedral Church, Llanbadarn Fawr, Aberystwyth—Overture ('Semele'); Sonata in the Style of Handel, *Wolstenholme;* Prelude and Fugue in C minor, *Bach.*

Mr. G. W. Harris Sellick, Middleton Parish Church—Prelude on 'Eventide,' *Parry;* Sonata in G, *Elgar;* 'Symonds Yat,' *F. H. Wood;* Marche Héroïque, *Brewer.*

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APPOINTMENTS

Mr. C. E. Blyton Dobson, choirmaster and organist, Holy Trinity, Nottingham.

Mr. A. Martin Hawkins, choirmaster and organist, Holy Trinity, Upper Tooting, S.W.

Mr. H. F. Latham, choirmaster and organist, All Hallows', Bristol.

Mr. J. H. Lush, choirmaster and organist, Parish Church (St. Mary's), Portsea.

Mr. William Marsden, choirmaster and organist, All Hallows' Parish Church, Tottenham.

Mr. Bertram J. Orsman, choirmaster and organist, Church of St. Alban-the-Martyr, Holborn, E.C.

Mr. William Rains, choirmaster and organist, St. Andrew's Church, Sydney, Nova Scotia, Canada.

Mr. Mervyn Williams, choirmaster and organist, Waterford Cathedral.

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## THE LEEDS FESTIVAL

A good deal of adverse comment has been made on the absence of any novelties from the programme of the foremost English Festival. It has been an important feature in the policy of the Leeds Festival in the past to bring forward new works, and it is plainly more healthy for our musical life if we can employ Festival resources either to revive some forgotten work of the past, or to attune our ears into sympathy with modern life through something more congruous with it than Brahms, who was the composer most generously represented at Leeds last month. There are, however, two replies to this quite valid objection. Sir Thomas Beecham expressed one when he said that it all depended on whether you could find any new works worth bringing forward, and the other is that it is worth while sometimes to hear routine works superlatively well done. The justification of the last Leeds Festival was that it proved that Beethoven's Mass in D can be sung, and that the London Symphony Orchestra can, with the allowance of a few lapses, be made to play really well. Choral singing is not one of the things in English music over which we have to shake our heads at the present time, but it would be wonderfully inspiring if the Leeds Choir could be sent on tour throughout England to show that power is possible without screaming sopranos or raucous tenors, that not all basses are baritones, and that without the mechanical discipline of foreign choirs balance of tone and intelligent interpretation can produce the most satisfying as well as the most thrilling performances.

The choir, then, justified the Festival and demonstrated its own worth in Sir Thomas Beecham's reading of 'The Messiah' (no small feat for hardened Yorkshiremen who annually overwork that unfortunate oratorio as no Southerner outside the Royal Choral Society would have the shame to do), in a brilliant performance of Brahms's 'Requiem,' in a supple and sensitive performance of Delius's 'Sea Drift' (the nearest approach to a modern choral work except Bax's little motet 'Mater Ora Filium,' repeated from the last Festival), and in the Mass in D, which proved once for all that, close-wrought and intense as it is, it is still music that may be heard, not merely read, to be understood. The Mass in D was followed after lunch at the same concert by Schubert's C major Symphony. There were other notable moments in the Festival, but this

concert was, from beginning to end, on a level of such sustained inspiration as to last in the memory for a lifetime. The bigness of Beethoven, interpreted with Sir Hugh Allen's breadth of vision, the purity of Schubert, played with the finish that Sir Thomas Beecham alone of English conductors can command—are what we seek in many concerts but rarely find outside Festival conditions. No one doubts the greatness of the Mass, but most of us have had to struggle with it in many hearings before its sublimity stood out clear. No one questions the purity of Schubert's Symphony, but at the Promenades a version of it was played into which mud in the shape of extra drum-notes had been deliberately inserted. Those who were fortunate enough to be at Leeds now *know* what is the essence of those great works.

A concert consisting entirely of Cantatas and Concertos of Bach brough us nearer to disappointment than anything else. Sir Hugh Allen took some time to grip the orchestra and, since the choir had not much to do, we went from one short work of Bach's to another without the spell finding time to work. Matters were not helped by the shapeless pianoforte-playing in the fifth 'Brandenburg' Concerto, and though the big unaccompanied choruses 'Be not afraid' and 'Now shall the grace' (Cantata No. 50) were nobly, though somewhat stolidly, sung, it was not till after lunch, when 'The Heavens shout' (Cantata No. 31) came on, that we got as far into the heart of Bach as we had expected to get in 'Wachet betet' (Cantata No. 70), with which the concert opened. One heard regrets expressed that time was 'wasted' on the 'Peasant' Cantata but, since it was a day of small works, the choice seemed more than justified because it throws such a delightful side-light on Bach's character. Miss Dorothy Silk and Mr. Keith Falkner seemed equally at home with him in this as in his Sunday moods.

Vaughan Williams's 'Pastoral Symphony' was not a disappointment exactly, but it must be mentioned in any account which attempts to balance the great experiences of the Festival with the comparative failures. I prophesy that in five years' (or less) time Sir Thomas Beecham will have come to understand Vaughan Williams as he now understands Delius. But he was manifestly out of sympathy with it, and even when, as the result of some curious noises in the first movement, he had recourse for the first time to a printed score the playing had less than its proper confidence and tranquillity. All the other Symphonies conducted by Sir Thomas, even including that ill-scored oddity the 'Rhenish' Symphony of Schumann, were presented in a manner such as we rarely enjoy at Queen's Hall. The L.S.O. was playing under the same conductors for a fortnight on end, and, though a trumpeter was once missing at an important moment, he had not sent any deputy to break up the ensemble thus obtained. So that Beethoven's second Symphony, played like Beethoven and not like overgrown Mozart, the Schubert already described, Tchaikovsky's No. 4, with all its daintiness, the great Double Concerto of Brahms (in which Miss May and Miss Beatrice Harrison played the solo parts with the requisite mutual understanding and the spacious style), and Strauss's grandiose 'Ein Heldenleben' were all played with a precision and vividness that is too rare in ordinary experience of British orchestral playing.

A number of small modern works were inserted by Sir Thomas Beecham into the very conservative scheme originally drafted by the committee. These were Lord Berners's amusing (so-called) Fugue in C minor, Walton's subtler, more satirical, but equally entertaining 'Façade' Suite, and a modest (and pleasant) March by Henry Gibson, founded on the Gaelic pipetune 'Temptation.' This had been played as an interlude during the last Russian Ballet season, but was otherwise new. Some numbers of Stravinsky's Ballet Suite 'Apollo Musagetes' were played and proved nugatory and insipid.

The soloists were mostly singers and players with Festival experience behind them. Mr. Denis Noble, however, who undertook the long narration in Delius's 'Sea-Drift' and a similar but smaller part in Parry's 'Job,' added to his reputation, for if his voice is not very sympathetic in quality he has style. Mr. Keith Falkner was excellent in Bach, and brings the right qualities to 'Job'; he has established his claim to be a singer of Festival rank. It was good to hear Miss May Harrison once more; her clean tone and intellectual outlook are valuable in Bach and Brahms.

It remains to collect together a few scattered impressions of the smaller choral works which added to the pleasure and interest of programmes in which big things predominated. Beginning at the end, one must congratulate Mr. Norman Strafford, the chorusmaster, who conducted Parry's ever-green and most appropriate 'Blest Pair of Sirens.' He did not quite succeed in Bax's motet in getting the flexibility he desired, but his work in making the choir the efficient and delicately responsive instrument it proved itself to be in the hands of its chief conductors was plain to be seen all through, and his appearance on the platform in these two works at the last concert only made his excellence as a conductor the plainer. At the first evening concert Handel's 'Ode to St. Cecilia' was revived. It is a delightful work, but Sir Thomas Beecham's re-scoring, and his retention of the feeble lute (played by Mr. Carl Dolmetsch), made an incongruous medley. In this work, as in 'The Messiah,' one felt that while Sir Thomas's intentions in the matter of tempi are excellent, he sometimes gives us too much of a good thing, and that pace has its dangers. In Brahms's 'Requiem,' strangely enough, he was not quick enough in the middle section of the second number, and while it was a wonderful performance in all the vivid and consolatory parts, it was open to the criticism that he hardly realised how strong in Brahms's mind was the inconsistent and opposite idea of Fate.

Debussy's 'The Blessed Damozel' was sung in French, which was perhaps rather a pity; it is a lovely little work. Haydn's 'Spring,' from 'The Seasons,' made a delightful episode. Berlioz's 'Te Deum' is one of those astonishing works that one likes to hear because they are like nothing else. Through it runs the grand, flamboyant spirit that shows the genius and at the same time the hollowness of its composer's thought. No wonder Berlioz has always been impossible to place. Certainly his 'Te Deum' is, but it is, at any rate, *in* place at a big Festival.

And so, though there was no novelty, there was at any rate abundant variety of interest at a Festival which at least one auditor enjoyed to the pitch of almost continuous excitement. F. H.

## ORGANISTS' LONG SERVICE ROLL OF HONOUR

By Charles W. Pearce

May I express regret that the final 'n' was omitted from the name of Miss Gudgen in List IV., No. 263, last month? Since List IV. was printed, I have been informed that both Dr. J. Kendrick Pyne and Mr. George Riseley have retired from active service. The former is now resident at Ilford (Essex).

It is evident that there is a humorous side to everything; from which even such a Roll as this is by no means exempt. To a clerical correspondent who said that his opinion of forty years' continuous service from the same organist could perhaps be fittingly expressed in the words of Psalm xcv. 10, I replied that an organist's *audi alteram partem* view of clerical ways in general was that stated in Psalm cxxxix. 5.

In thanking those readers of the *Musical Times* who have assisted me in the compilation of these Lists, may I solicit further help from organ-tuners and others who in their periodic visits to various churches in different parts of the country may be able to discover long-service records which deserve inclusion in the Organists' Long Service Roll of Honour? Letters, &c., containing *legibly written* particulars, should reach me not later than November 10, at 'The Paddocks,' Ferndown, Wimborne, Dorset.

## LIST IV.—CATHEDRAL, COLLEGIATE, PAROCHIAL, AND OTHER ORGANISTS

(FOR NOT LESS THAN FORTY YEARS, CONTINUOUSLY, IN THE SAME APPOINTMENT)

| No. | Name | Appointment | Years of Tenure |
|---|---|---|---|
| 277 | Bairstow, Jonathan ... ... ... ... | St. Paul's Church, Denholme Gate, Bradford (Yorks), 1875-1918 ... ... ... ... | 43 |
| 278 | Bonstead, William ... ... ... ... | St. Andrew's Kirk, Ballarat (Victoria, Australia), 1887 ... ... ... ... (at present) | 41 |
| 279 | Burn, William (son of the previous organist) ... | Parish Church, Kendal (Westmorland), 1738-91 | 53 |
| 280 | Grant, Charles John (uncle of W. J. G., organ-builder, Frome) ... ... ... ... ... | Parish Church of St. Mary, Berkley (Glos), 1878-1918 ... ... ... ... ... | 40 |
| 281 | Heap, Alfred ... ... ... ... ... | Parish Church, Pollokshields, Glasgow (Scotland), 1881-1922 ... ... ... ... ... | 41 |
| 282 | Hendry, Rowland (died, November 14, 1909) ... | Parish Church, Bradford-on-Avon (Wilts), 1866-1909 ... ... ... ... ... ... | 43 |
| 283 | Hillier, J. T. ... ... ... ... ... | Parish Church, Swanage (Dorset), 1883 (at present) | 45 |
| 284 | Hirst, Samuel C. ... ... ... ... ... | Parish Church of St. Mary, Dundee (Scotland), 1865-1915 ... ... ... ... ... | 50 |
| 285 | Hume, Arthur William Montague ... ... | Parish Church of St. Margaret, Barking (Essex), 1874-1917 ... ... ... ... ... | 43 |
| 286 | Johnson, James T. (voluntary service) ... ... | Baptist Church, Kidderminster (Worcs), 1872 (at present) | 56 |
| 287 | Leighton, Thomas ... ... ... ... ... | Christ Church, Latchford, Warrington (Lancs), 1877 ... ... ... ... (at present) | 51 |
| 288 | Mason, Richard ... ... ... ... ... | St. Augustine's Church, Shaw Street, Liverpool, 1877 ... ... ... ... (at present) | 51 |
| 289 | Millington, Henry ... ... ... ... ... | Parish Church, Trowbridge (Wilts), 1864-1906 ... | 42 |
| 290 | Oakshott, George (grandfather of the organist of All Saints', Castle Cary (Som.), appointed in 1927, at the age of fourteen) ... ... ... | St. Philip's Church, Reigate (Surrey), 1883 (at present) | 45 |
| 291 | Parkin, William (father-in-law of C. E. Blyton Dobson, F.R.C.O.) ... ... ... ... | Primitive Methodist Church, Radcliffe Street, Nottingham, 1887 ... ... (at present) | 41 |
| 292 | Peacock, H. E. (violinist and vocalist) ... ... | St. Mary's (Episcopal) Church, Glengate, Kirriemuir Angus, Forfar (Scotland), 1885 (at present) | 43 |
| 293 | Prosser, Henry T. ... ... ... ... ... | Parish Church, Rode, Frome (Som.), 1865-1915... | 50 |
| 294 | Scarisbrick, Thomas ... ... ... ... | Parish Church, Kendal (Westmorland), 1822-69 | 47 |
| 295 | Smith, Owen ... ... ... ... ... | Wesleyan Church, Raunds (Northants), 1854-1903 | 49 |
| 296 | Watkin, George ... ... ... ... ... | Holy Trinity Church, Murton (Durham), 1878 (at present) | 50 |
| 297 | Winder, Smallwood ... ... ... ... | St. Thomas's Church, Kendal (Westmorland), 1883 ... ... ... ... (at present) | 45 |

# Letters to the Editor

## THE TORONTO MUS. BAC.

Sir,—My attention has been called to a letter in your September issue, written by Mr. T. H. Hill, of Buckland, Dover. Mr. Hill is apparently incensed at the idea that any semblance of recognition should be given in England to musical degrees conferred by the University of Toronto, implying that such degrees fall more or less into that category of 'bogus' distinctions against which the musical profession in England has been compelled to wage so vigorous a war. It is unfortunate that Mr. Hill should have seen fit to express himself in such unmeasured terms without acquainting himself with the facts. The University of Toronto, which has during the past hundred years stood for all that is best in Canadian life and has nurtured leaders in every profession, stands in need of no vindication against such attacks as that of Mr. Hill. Yet, Sir, in case others among your readers may still be unable to distinguish between a state of things existing in the early 'nineties and that existing to-day, I shall be obliged if you will allow me sufficient space to make the matter clear.

The unfortunate policy of Trinity College in conferring musical degrees through an agency and *in absentia* upon Old Country musicians did, indeed, lead to the entirely justifiable protests of Sir John Stainer and Dr. T. L. Southgate, quoted by your correspondent, and subsequently to the establishment of the Union of Graduates in Music. Regarding the standards exacted by Trinity College thirty-five years ago, I am unable to speak at first hand. I have, however, the assurance of at least one well-qualified musician, who holds a Mus. D. degree from the University of Dublin, that it was by no means as low as was generally supposed. In the case of the two gentlemen whose names appear on Dr. Pearce's list, their possession of the F.R.C.O. diploma should convince even the most insular Englishman that they are not entirely lacking in musicianship. Be that as it may, the policy of conferring degrees by examination *in absentia* is one which no one at the present day would defend—certainly not I. That policy, however, had nothing to do with the University of Toronto, which has never conferred any degrees under such conditions, and which has always insisted upon a high standard in its examinations.

The University of Trinity College remained an entirely separate body until the year 1903; several years before its amalgamation with the University of Toronto it had ceased to confer degrees of the type mentioned, and since 1903 it has ceased to confer separate degrees, except in Divinity. The abandonment of the policy objected to was brought about largely through the instrumentality of Dr. Albert Ham, a

musician whose name is honourably known in English musical circles, and whose long and valued connection with the Faculty of Music of Toronto University has proved a source of great strength.

Mr. Hill suggests that Dr. Pearce, in listing these degrees (in your August, not your July number, by the way), implies that they are to be regarded as 'quite equal' to those of Oxford and Cambridge. Had Dr. Pearce omitted the names of the universities there might have been some cause for confusion; as it is, the matter is made clear and your readers are free to 'recognise' or not to 'recognise' such degrees as they see fit.

Regarding the value of Toronto degrees, it might perhaps be more fitting on my part to allow others to speak; nevertheless, as one who has gained both Mus. Bac. and Mus. Doc. degrees at Oxford by examination, and who has for some years past been engaged as an examiner at Toronto, I feel myself in a position to testify that our standards here are exceptionally high. The requirements of any University Calendar are not necessarily an indication of a high standard, but it may not be out of place to remark that in this instance they are, if anything, more exacting than those of most British universities. Anyone may verify this by applying to the Registrar for a Calendar. Nearly all our examiners are holders of English musical degrees, the value of which is better appreciated here than is, apparently, the value of Canadian degrees in England. This is not surprising when one considers the comparative age of the two countries and the fairly large proportion of Old Country musicians resident here. When I add that the proportion of successful candidates for the final examinations last May was less than 20 per cent.—a fact that is, no doubt, to be deplored from many points of view—I give at least an indication of a desire on the part of the University to guard jealously the prestige of her name. Mr. Hill may be assured that anyone coveting this particular 'Colonial' degree will not be able to obtain it 'through the post,' and that the achievement of such a desire will not be accomplished without the aspirant's tasting to the full the joys and sorrows of hard work. As to 'expense,' although Mr. Hill has seen fit to raise the question, I do not propose to waste my time in searching the schedules of different universities for purposes of comparison; if fees happen to be lower here than in England, it is obviously to the advantage of the serious student of music, who is, frequently, 'as many young barristers are, an impecunious party.'

In conclusion, I must thank Mr. Hill for giving me an opportunity to remove an impression which, I fear, still prevails in some of the musical backwaters of England, although I am happy to say that I have found no traces, among the leaders of English musical life, of the somewhat offensive attitude which Mr. Hill sees fit to adopt.

Whether Toronto degrees in music are 'recognised' in England is a matter which, so far as I know, has never been discussed by the principal body concerned, namely, the Union of Graduates in Music. It is obvious that for geographical reasons, Toronto is not included among the universities whose graduates are admitted to membership. I have yet to learn that the reasons are other than geographical. If, at any time, the Union of Graduates in Music should decide to alter its policy and include in its membership holders of degrees conferred by universities outside the British Isles, it will doubtless examine the credentials of each university with the greatest care. I, for one, would have no fear of the result so far as Toronto is concerned. For the present, however, the question is of minor importance, for the proportion of Canadian musicians in England is very small, and we in Canada can well assess the value of our educational institutions for ourselves. We, also, are afflicted with holders of 'bogus' degrees and diplomas—some of them, I regret to say, emanating from England—but whether 'recognised' or no, we shall continue to demand from our students a musical standard of which we have no reason to be ashamed.—Yours, &c.,

Ernest MacMillan, Mus. Doc. (Oxon.), F.R.C.O.
*(Dean of the Faculty of Music, University of Toronto).*
Toronto Conservatory of Music.

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Sir,—I was much surprised to read (in your October issue) that Dr. C. W. Pearce is in favour of having the *in absentiâ* Toronto Mus. Bac. degrees, granted many years ago through an agency set up in this country, recognised, and thus placed on an equality with degrees granted by our home universities, such as Oxford, Cambridge, and Durham.

Dr. Pearce says that he has retained his *ad eundem* Toronto Mus. Doc., and seems to suggest that if that degree is worth having, the Toronto Mus. Bac. must be worth having too. But this is not so. An *ad eundem* degree (granted on the strength of Dr. Pearce's Cambridge Mus. Doc.) is one thing; and a Mus. Bac. granted to candidates not already holding a similar degree, after some sort of examination not held at the university granting it, quite another!

Dr. Pearce thinks that 'it is always better to let bygones be bygones,' and expresses the hope that the proposal made to the Union of Graduates in Music five years ago (which would apparently include recognition of this Toronto *in absentiâ* Mus. Bac.) may be realised before long. *Surely not!* To recognise degrees granted by Dominion universities held within recent years under proper test-conditions would be one thing; to recognise degrees obtained through the post many years ago, quite another.

If the latter are to be recognised, then, instead of spending much time and money in obtaining a genuine home degree, all would-be musical graduates should obtain one from America (or some other place now granting them without examination at the university), and then wait for some future Dr. Pearce to arise in years to come and get it accepted as genuine.

And holders of 'diplomas' from proprietary colleges of music should take heart! Stick to your 'letters,' hoods and falsehoods; if you wait long enough *your* 'slices of the alphabet' may be classed as *quite* equal to—the Toronto *in absentiâ* Mus. Bac.!—Yours, &c.,

T. H. Hill.
St. Andrew's Parish Church, Buckland-in-Dover.

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Sir,—Though undesirous of entering into controversy, I beg leave to offer a few comments on the letter *re* 'The Toronto Mus. Bac.' in the September issue of your paper.

Personally, I should not compare the Toronto degree in music with that of Oxford or Cambridge, but neither, I imagine, would Dr. C. W. Pearce. Possibly your correspondent meant to imply no such comparison, and used the word 'latter' to apply strictly to the '&c.' of his sentence.

As to musical or other degrees *'obtained'* through the post, I have nothing to say, and must confess ignorance of the fact that such procedure is—if it be—possible! If postal tuition for a degree examination be meant, then I fail to see why such should be decried between this country and the Dominions or America, any more than within the bounds of one and the same country.

What specially induces me to write is a desire for fair play. I presume conditions are similar in other Dominions to those obtaining in Canada; of the latter country I can speak only as I found it, and with the realisation that maybe my experience was limited.

However, whilst holding an appointment on the pianoforte staff of the Toronto Conservatory of Music, which institution is the pioneer of its kind in the country, and owns the University of Toronto (since 1921) as its governing body, I had the opportunity

of noting something of the state of education generally, and of music in particular, at Toronto. As a result of such observation I can testify that whatever may have been the condition of things thirty-five years ago, at the present time there is very sound and progressive work being carried on at Toronto by both the institutions mentioned. A span of thirty-five years has made a huge difference in most ways, and in my estimation Canada is leaping forward in every sense of progress and development; she at least wastes little time on depreciation, and concerns herself chiefly with the appreciation of the traditions she acknowledges as British—and methinks in particular as *English*—and in following up and developing as far as possible all that appeals to her as finest and most worthy therein. —Yours, &c.,

IVY BRUNSKILL.

232, Blackburn Road,
Accrington, Lancs.

## CUTTING OUT THE MIDDLEMAN

SIR,—My letter in the *Musical Times* for September has called forth quite a big batch of letters in support of the idea, but as they advance no new suggestions, I need not trouble you with them.

An agent who, I feel convinced, does a *bona fide* business, writes a serious answer; he asks if artists did advertise their addresses and, in consequence, received letters from concert-givers, would they answer the letters sent them? Curiously enough he says, '*We* can't get them to reply. We have just pulled up a vocalist for taking twenty days to answer a request for terms.

Another sentence is worth quotation: 'If an artist is to get up his work and keep his voice in good trim he has no time . . . to do his correspondence'! But the gem of the letter is, 'We have an application for the terms of a singer. We have spent much time, money, and labour to get his address, but so far without success'; and further, 'I have been connected with artists for nearly forty years, and . . . found the majority of them distinctly bad correspondents.'

If the artists would do as I suggested, this worthy agent would find his labours greatly lightened and his (legitimate) task made much easier. If an artist cannot (or will not) find time to answer a business letter, he cannot be surprised if his career is unsuccessful. 'God helps those who help themselves' applies to artists equally with business men.—Yours, &c.,

S. MIDGLEY.

12, Oak Avenue,
Bradford.

## ORGANISTS' SECURITY OF TENURE

SIR,—I read with interest (and sympathy for the victim) your article and accompanying letter on the above subject. My sympathy arose because I had been similarly treated. Although at the time possessing no actual diplomas or other qualifications, I had had experience as a parish church and cathedral chorister (I was at Lincoln under Dr. Bennett), and was preparing for the usual examinations. I, also, had favourable comments on my work made to me by the vicar, and was appearing to give every satisfaction.

Imagine my feelings when, after a choir practice, I was calmly told that I must resign. The vicar gave as his reason the fact that I was not old enough, although I was eighteen, and it was only a large village. I submitted to his decision after a struggle, and was told to accept three months' payment in lieu of notice. This was because, before he dismissed me, he had already appointed my successor, whose only qualification was that he was a B.A. (his Church work was quite a side-line and an afterthought). Of course, the B.A. may be an excellent musical (!) degree. I agree with you that there ought to be a legal remedy for this sort of thing.—Yours, &c.,

J. L. BROUGH.

51, Norfolk Street,
Boston, Lincs.

SIR,—I read with amazement the account (October *Musical Times*, p. 923) of the scandalous treatment accorded to 'an unusually well-equipped all-round musician' by his vicar and churchwardens.

I hope our leading musicians and others who are frequently invited to recommend organists for vacant positions will use every endeavour to see that the victim of this ill-treatment (a Mus. Bac., F.R.C.O., A.R.C.M., and L.R.A.M.) be re-appointed to a suitable and congenial post where his gifts will be duly appreciated.—Yours, &c.,

HERBERT HODGE.

[Readers who ask why the R.C.O. does nothing in this matter may be reminded that the College made a strong effort in 1917, whey they organized and presented a petition to the Archbishops of Canterbury and York. The signatories included the then President (Sir Alexander Mackenzie), the Council, Cathedral organists other than those on the Council, representatives of Organists' Associations, &c. On November 9, 1917, the Archbishop of Canterbury received a deputation, consisting of Drs. Harding, Harford Lloyd, Richards, Macpherson, and Shinn, Prof. Buck, and Mr. S. W. Pilling, representing the National Union of Organists' Associations. A verbatim report of the proceedings was issued by the College, and perhaps copies may still be had. The matter was discussed pretty fully in the *Musical Times* of August, 1922, but we will gladly open our columns to any practical suggestions, briefly and temperately expressed.—EDITOR.]

## THE LARYNX AGAIN

SIR,—Perhaps you will insert a few words from one who is neither scientist nor musician, but who does possess a larynx, which he has long misused, and is now learning to treat properly. For many years I preached in a fashion which threw a strain upon my throat, and I was not always successful in making myself heard. I am now learning, under the tuition of your correspondent, Mr. E. C. White, *not* to *pull* my larynx (whether up, down, or in any other direction), but to let the poor thing alone, and to produce my voice from the sinuses. My larynx is now enjoying a prolonged and, I hope, permanent rest-cure. In the meantime, I can preach without strain or fatigue even in a good-sized church, and have reason to believe that I am heard easily even at the end of the building.—Yours, &c.,

W. R. WHATELY (M.A.).

## NEED BOYS' VOICES BREAK?

SIR,—It has been said that religion, politics, and voice-production are controversial subjects to which there is no finality. The language of science and the language of æsthetics are different. The two cannot be spoken at once. The attempt to do so means confusion. As an example we have the terminology of vocalism. There is no science of voice-production, but there are many conflicting views. Nobody has yet succeeded in discovering exactly how the voice is made.

Now here is a nice question: Ought boys' voices to break? By well-understood methods it is possible to produce good tone from the average choir-boy. But when Nature begins to make laryngeal and other adjustments on her own account, boys have to cease singing, and later on begin again. Some voices settle down gradually, others collapse more or less. Is not the breaking or cracking of the boy's voice due to the effort to continue singing at too high a pitch? Would not all boys' voices settle down gradually if the upper notes were discarded soon enough, and the downward extension encouraged when the lower notes begin to display a firmer timbre?

There will be no rush on the part of choirmasters to experiment, but nevertheless, the lack of male vocalists, especially tenors, for choral societies may possibly be due to the uniform treatment of boys' voices, when Nature decrees that each is an individual. —Yours, &c.,

W. R. LEAVER.

77, St. Andrew's Drive, Skegness.

## GIULIO MORETTI: A CORRECTION

SIR,—I suppose you have few subscribers who can claim to have been such so far back as 1875, but I have within the last few days seen the bound copy of your intensely useful publication for that year, and every year I have religiously bound these (some I regret to find have been stolen in moving house).

In the issue of this month you have given a notice of the death of Maestro Giulio (not Guilio, as persistently altered) Moretti.

I wish to correct an error as to his age, which you gave in your October issue as seventy-six. His daughters write to me to state that he was born on August 7, 1845, at Rome, and that he studied music at St. Cecilia in that city, and for many years sang in the principal opera houses of Italy, having a magnificent bass voice. I may, perhaps, be permitted to add that he had many notable pupils, the best known here being Giovanni Zenatello (who sang in 'Otello' at Covent Garden as lately as 1926), Giuseppe Maggi, Signora Norelli, Alexander Bevan, Elizabeth Burgess, Reginald Somerville, Cynlais Gibbs, Stuart Edwards, Conway Dixon, and many others. As I was so intimately acquainted with the late famous teacher, I should deem it a favour if you would supplement the notice so far as you are able, as I am sure it would be very gratifying to his daughters.—Yours, &c.,

18, Bina Gardens, S.W.5. ARMINE BEVAN.

## 'BACK' TO BACH

SIR,—At the risk of being permanently classed as 'one of those people who are always writing to the *Musical Times*' (a little lower than the angels who are perpetually writing to *The Times*), I must ask you for further space in which to point out a confusion of thought which appears to me to be inherent in a remark made by the writer of last September's 'Occasional Notes,' and which is current enough otherwise to be worth a certain amount of public exposure.

Apropos of Mr. Arnold Bax's denunciation of the 'Back to Bach' movement, your writer says: 'There is too much "going back" among composers to-day. . . . Worst of all . . . going back to Hucbald. Why not a little farther?' It is clearly implied that going back, historically, is a retrograde tendency, and the more retrograde, the further you go back.

But chronological succession must never be confused with spiritual priority. In music, of all things in the world, everything that matters is timeless. Some composers, and some listeners, of to-day may be going back to Bach in conscious reaction from the hectic emotionalism with which they identify modern music and also, in some degree or other, the work of 19th-century composers. I would suggest, however, that the majority of those who are now, in apparently increasing numbers, joining in the Bach movement, do so in the considered belief that when Byrd and Mozart and Wagner, and the rest, have each thrilled and impressed us in their own unique and marvellous way, there remains about Bach's music a concentration and unity of purpose, a degree of spiritual exaltation, which no other composer has yet touched. In a word, his is the music which goes the *furthest*. We may go back to Bach (or to any other composer we care to name) as to that which is fundamental and 'from the beginning,' and at the same time he may remain the last and most refreshing name in the whole account of our musical experience. The Bach movement has chosen Bach, then, not because he is so much behind our own time, but because he is so much in advance of it. All men of genius are visionaries to some extent, and Bach, who pierced through many of the mists of his own time, is still seen to be moving ahead of the point to which most of us are able to penetrate, with all the superior advantages of our longer cultural inheritance. And the 'Back to Hucbald' movement, if any, is by no means analogous, Hucbald having been (unless my musical scholarship is at fault) a great professor but not a great practitioner of the musical art, though, like some musicians of to-day, he may well have been unaware of the fact.

Further, living composers who feel that they will be lucky if they add as much to our musical experience as Bach did, may reasonably inquire as to the methods by which he advanced so rapidly from fugue to fugue, and cantata to cantata, until the good became the supreme. But not without the exercise of their intelligence, if I may say so! The study of the Chorale-Preludes, for example, will encourage them, not necessarily to write for the organ, or in fugal form, or with a 'programme,' or using chromatic harmony, but rather to experiment patiently on popular material (provided it is congenial), not relying too much on colour-effects (the organ being the most colourless instrument in existence), and, on the other hand, taking pains to vary the structural plan according to the working material, and to carry it out thoroughly and at the same time poetically, welcoming what expressive chords uncompromising counterpoint may bring. And so with the infinite variety of the Organ Fugues, and the '48,' and the Passions. . . . Well, if works such as these do not assist composers in that patient probing for their finest selves on which their artistic success must depend, I am no judge of musical character. At any rate, J. S. B.'s pupils have included such minor composers as W. A. Mozart, L. van Beethoven, R. Wagner, J. Brahms, and C. Franck.—Yours, &c.,

A. E. F. DICKINSON.

[Mr. Dickinson has missed the point of our 'Occasional Note.' In the sense expounded by Mr. Dickinson we went 'back to Bach' when we were a mere nipper, and have stayed there. But we object to the 'going back' to any old composer, even John Sebastian himself, if the result is to lead us to adopt his idiom. Nothing is easier for an average well-taught student than to write like any or all of the dead composers—so far as idiom is concerned. Hence the recent—and still active—stream of new works made aggressively 'English' by the liberal use of Tudor clashes and false relations; the sham mediæval motets that exploit a few modal cadences and primitive contrapuntal methods; and Chorale Preludes on typically English hymn-tunes, written in the style of Bach, oblivious of the misfit in styles, and blind to the fact that the result is merely the Bach letter without the spirit.—EDITOR.]

## SOME SCHUBERT CORRECTIONS

SIR,—One or two little slips in the articles on Schubert in the *Musical Times* of August and September may, perhaps, be corrected, for although unimportant in themselves they are likely to be repeated through having appeared in your valuable magazine.

Schubert's C minor Symphony, the E flat Trio, and the Violin Fantasia are all said (p. 690 and p. 788) to have been composed in his last year. The date of the first was 1816, and that of the two other works 1827.

Is the fifth paragraph on p. 689 quite accurate? Salieri, the musical director of the Court chapel, observing the choir-boy's talent, got Ruziczka, the conductor of the school orchestra, to give him lessons. Later on, Salieri himself took him as a private pupil. But is it known that he thought Schubert knew all Ruziczka could teach him?

The article speaks of ten Symphonies (p. 689). We know the seven finished and the two unfinished (E and B minor). Where is the tenth?

The translation of the Drinking Song from 'Antony and Cleopatra' used by Schubert was not by his friend Mayrhofer, but by Ferdinand von Mayerhofer. The translation of 'Hark, hark, the lark' was not by Mayrhofer, but by A. W. von Schlegel; and that of the songs from 'Ivanhoe' and 'The Pirate' not by Storck but by Baron Craigher.

What is the sonnet by Dante referred to on p. 788?—Yours, &c.,

SCHUBERTIAN.

### 'COMPOSER'S NAME WANTED'

Sir,—Your correspondent Mr. H. Stubington inquires concerning the composer of six Concertos in the keys of C, F, D, G, B flat, and E flat. They were composed by J. S. Schroeter.

I have an old volume of these Concertos (no doubt similar to your correspondent's), with the title-page intact. This title-page reads as follows:

'Six Concertos for the Harpsichord or Pianoforte, with Accompanyments for Two Violins, a Tenor and Bass. Composed and Dedicated to T. E. Banker, Esqr., by J. S. Schroeter. London. Opera V. Price 15*s*. Printed for Willm. Napier, No. 474, Strand. N.B.—The Harpsichord Part of the above Concertos may be had separate, price 10*s*. 6*d*., and the Accompanyments, price 5*s*.'

I will not vouch for the accuracy of the name 'T. E. Banker, Esq.,' as it is so excessively ornamented with flourishes that it is difficult to read, but the composer's name is quite clear in large, plain capitals.—Yours, &c.,

104, Fulton Road, Walkley, Sheffield. Henry Cooper.

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Sir,—Could you or any of your readers inform me as to the composer or publisher of 'England's Glory'? I have tried many music shops without success.—Yours, &c., W. H. H. Peters.

111, Stroud Green Road, N.4.

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### THE SOCIETY OF AUTHORS

Sir,—We do not propose to take up your space by replying in detail to Mr. Herbert Thring's personalities. What we ask from the Society of Authors is a definite pronouncement upon certain features of musical copyright which its accredited agent does not attempt to deal with, presumably because he is not able to do so. The mere enumeration of the many prominent authors and playwrights who constitute the Committee of Management of the Society of Authors leaves us quite cold.

Personally, we attach no value to names. We only attach value to the use those in high places make of them.

Obviously, literary property is the principal concern of the Authors' Society. On the other hand, the Society does include a certain number of composers among its members.

We therefore definitely ask the Society of Authors:

1. What steps has it taken, or is it taking, to protect the composer against the confiscation of a free market, by gramophone-record manufacturers, for the exploitation of his brain property?
2. What steps did it ever take to assist in the suppression of the music piracies which at one time threatened to annihilate music composers' copyright altogether?
3. Has it taken a single step to secure for composers those performing rights in their music to which by law they are entitled?

Under the circumstances, by what title does Mr. Thring interfere in the composers' business?

Music composers are notoriously poor, not because of the villainy of music publishers, but because their creations, although just as essential to the enjoyment and relaxation of their fellow-citizens as books, can only be enjoyed through audition. Every member of the public, presumably, can read. What percentage of the public can play the pianoforte or any other musical instrument? That is where the justice of the performing fee for music comes in. Meanwhile, to protect such rights as the composer possesses, he has to turn to the music publisher to fight for him, and to find the money to fight for him. Mr. Herbert Thring's gross misstatement that Mr. William Boosey gave evidence at the Board of Trade Inquiry that any extra remuneration awarded on royalty records would not benefit the composer is a statement for which we trust the Committee of Authors has occasion to blush. Mr. Boosey distinctly stated that any extra award would be divided among the composers, authors, and publishers according to the prevalent rates, in most cases forty per cent. to the composer, thirty per cent. to the author, and thirty per cent. to the publisher, and in some few cases fifty per cent. to the composer and fifty per cent. to the publisher. A not unreasonable division, surely, when one calculates what it costs to fight for the composer's rights.

In his early days Mr. Thring used to spend much of his time attacking book publishers, until certain authors of repute silenced him by informing him that the said publishers were honourable men and friends of theirs. Thereupon Mr. Thring, who, like certain small animals in natural history, is never happy unless he can discharge a certain amount of venom, claimed to have discovered the fact that Barabbas, after all, was a music publisher. No one really pays much attention to Mr. Thring personally. He only borrows his importance from the fact that he is the secretary of the Society of Authors. But so long as he retains that position the Society is responsible for his intellectual discoveries. Since Mr. Herbert Thring is so ready with the names of the many eminent men who constitute the Committee of the Society, we make a direct appeal to any one of the following gentlemen, viz., Sir James Barrie, Mr. Arnold Bennett, Mr. John Galsworthy, Mr. John Masefield, and Mr. Bernard Shaw, to state through your columns whether or no they consider it a scandal that the composer should not only be deprived of a free market in which to dispose of his work, but should not even have the control of the price at which his compositions are to be retailed to the public through mechanical contrivances. Meanwhile, we protest against the Society's accredited agent wrapping himself round in their mantles and skipping upon the copyright stage like a kind of Pagliacci, merely to cut irrelevant capers.—Yours, &c.,

50, New Bond Street, W.1. Chappell & Co.

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### THE NATURE OF HARMONY

Sir,—I think that all impartial readers of this correspondence will agree that Dr. Shirlaw's statement that I am 'still unable to understand this process of inversion' is simply discourteous. The discussion arose from the fact that Dr. Shirlaw informed the world that the chord of E minor was an inversion of the chord of C major (*Musical Times*, March, 1928, p. 211), which, of course, it is not. At the side of these chords he placed certain figures as a proof of his theory, quite forgetting that his figures indicated one set of facts as applied to the former chord, and a totally different set of facts as applied to the latter. In the first instance they gave the vibration ratios calculated from C; in the second they gave the string lengths calculated from $e^{III}$. They proved nothing.

With regard to the different kinds of minor triads, his remark about the tuning of my pianoforte is merely an attempt at drawing a red herring across the scent. I never suggested that 6 : 7 : 9 and 16 : 19 : 24 were desirable chords. But Dr. Shirlaw knows that much greater musicians than either he or I have regarded the nineteenth harmonic as the origin of the minor triad.

The only conclusion at which I have been able to arrive, after a perusal of Dr. Shirlaw's lucubrations concerning 'The Nature of Harmony,' is that he is under the impression that the fact that the fifth can be divided into two unequal thirds, and that the relative position of these thirds can be changed, is a discovery of his own. *Parturiunt montes, nascetur ridiculus mus*.—Yours, &c., Arthur T. Froggatt.

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### MUSIC AND THE HOROSCOPE

Sir,—Miss Snell's letter in your October issue is interesting. It may in some way explain why in musicians' birthday-books some spaces are filled with signatures whilst others are absolutely empty. Then

again, how frequently one observes some sort of connection between the various people who have either written their names in the same daily space in such books, or who appear there in print. For instance, under the date August 22 will be found the names of Sir A. C. Mackenzie, Drs. W. H. Cummings and T. L. Southgate, Mr. Edward Silas, and Achille C. Debussy. Of these, the first two were contemporaneous heads of big music schools, in each of which the third was a constant visitor, the fourth a teacher, and the fifth well represented there by his music. Just one more batch of horoscopic (?) coincidences. December 5 I share as a birthday with Sir Frederick Bridge, so long and closely associated with me at Trinity College of Music until, in 1924, he died, and I resigned on account of ill-health. December 5 was also shared as a birthday by Marie Krebs and Dr. F. Ludwig Nohl, the latter a well-known Mozart editor and biographer. Moreover, Mozart himself *died* on this day, and so, too, did a great admirer of his, my old friend Dr. Ebenezer Prout. Yet again, Mozart was born at *Salzburg* in 1756; I, *sed longo intervallo*, first saw the light at *Salisbury* in 1856. Can such slight but noticeable similarity both in date-figures and place-names be in the very least degree credited to astrologic influence, or are they purely accidental coincidences if that? In conclusion, may I say that the year 1891—the centenary of Mozart's *death*—was to me a time of great anxiety, but marked by a most favourable 'turning-point.'—Yours, &c.,

C. W. PEARCE.

Ferndown, Dorset.

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Baritone vocalist wishes to meet accompanist for mutual practice. Classical music. Morning, afternoon, or evening, at the following address, or in central London.—VOCALIST, 12, Bartholomew Villas, Bartholomew Road, N.W.5.

Pianist wishes to meet lady violinist or 'cellist for mutual practice. Good sight-reader.—MISS H. HANDFORD, 17, Clifford Road, E. Finchley, N.2.

Baritone wishes to meet pianist for mutual practice. S.E. district, between Herne Hill and Penge.—J. J., c/o *Musical Times*.

Pianist and 'cellist wish to join violinist for weekly trios. Classics. Notting Hill district.—F. G., c/o *Musical Times*.

Pianist (two years R.A.M. student) wishes to meet violinist or 'cellist for mutual practice. One or two evenings weekly.—A. J., 32, Bessborough Road, Harrow, Middlesex.

Lady pianist and 'cellist (gentleman) wish to meet violinist for mutual practice of classical music. Wimbledon or district.—PIANO, c/o *Musical Times*.

Contralto wishes to meet other voice or voices for practice. Duets, trios, quartets, &c. In or near Bristol.—MISS BRANKER, The Bungalow, Ableton Lane, Severn Beach, nr. Bristol.

Lady pianist wishes to meet violinist and 'cellist to form trio for practice. Must be enthusiastic.—Miss V. NEWMAN, 28, Wearside Road, Lewisham, S.E.13.

Viola and 'cello players required to join violins and pianoforte. Practices fortnightly.—M. D., 19, Wyatt Park Road, Streatham Hill, S.W.2.

Pianist wishes to meet violinist and 'cellist, also singers (male), for practice of classical music, commencing with fairly easy works. Birmingham and district.—W. J. C., c/o *Musical Times*.

Lady viola player seeks practice with other strings. Chamber music preferred. Streatham or neighbourhood.—OMEGA, c/o *Musical Times*.

Accompanist required by violinist for mutual practice, with class.—Write, 30, Revelow Road, S.E.4.

Lady pianist (L.R.A.M.) wishes to meet vocalist or instrumentalist for mutual practice. Bromley.—O. M. B., c/o *Musical Times*.

Violinist (lady) wishes to meet advanced pianist for mutual practice.—229, Rotton Park Road, Edgbaston, Birmingham.

Singer (lady) wishes to meet accompanist for mutual practice. Preferably mornings. N.W. district.—VIEHOFF, 23, Boundary Road, St. John's Wood, N.W.8.

Violinist and 'cellist wish to meet another violinist and viola player for the practice of string quartets. Any district near London.—NORTH, c/o *Musical Times*.

Violinist and pianist wish to meet other instrumentalists (string and wind) to co-operate on week-day evenings, or Sundays, in performance of classical and modern works. Large library. Experienced players only.—EDWARD W. ORGAN, 8, Mayfield Road, Acocks Green, Birmingham.

Pianist, L.R.A.M., A.R.C.M., wishes to meet advanced string players for mutual practice of classical music. Kingston or Surbiton districts.—G. M., c/o *Musical Times*.

Gentleman, A.R.C.M., with wide orchestral playing experience and knowledge of works, wishes to give services as conductor to amateur orchestral society. London.—P. S., c/o *Musical Times*.

## Sharps and Flats

The pendulum swung full circle.—(Newman Flower's 'Franz Schubert: The Man and his Circle.)

What did it do, we wonder, when Papa Haydn wrote his 'Clock' Symphony?—*Punch*.

Berlioz was the worst musician of all the great musical geniuses. He had astounding genius, and he could not harmonize a simple waltz correctly.—*Maurice Ravel*.

If you teach a boy to blow a saxophone, that boy will never blow a safe.—*Edward Schill, New Jersey (advocating compulsory music instruction as a deterrent of crime)*.

It is time I was dead. I have taken a dislike to humanity. Everything seems to have changed.—*Pachmann*.

### ROYAL ACADEMY OF MUSIC

It is possible now to give full particulars of the generous offer of Baron Albert Profumo, whereby young composers of the Royal Academy, and members of the R.A.M. Club will have a chance of winning the handsome prize of a hundred guineas.

To commemorate the visit of Prof. Ernst von Dohnányi and the Budapest Philharmonic Orchestra to the Royal Academy of Music, under the auspices of the R.A.M. Club, on Saturday, June 16, 1928, Baron Profumo has generously offered a prize of a hundred guineas (£105) for the composition of a piece for orchestra, under the following conditions:

(1.) The work must be for full orchestra, in the nature of an overture or symphonic poem, and should take from ten to twenty minutes in performance.

(2.) It must be written specially for this competition, and must neither have been performed nor published.

(3.) All present students of the Royal Academy of Music and all members of the R.A.M. Club are elegible to compete.

(4.) The last day for receiving manuscripts will be Monday, July 1, 1929.

(5.) All manuscripts (MSS.) should be sent to the Secretary of the Royal Academy of Music, York Gate, London, N.W.1, signed by a *nom de plume*. This *nom de plume* must be written on the outside of a sealed envelope, which should contain the name and address of the competitor.

(6.) Every care will be taken of the works submitted, but the Royal Academy of Music will not be responsible for any loss or damage to these.

Prof. Ernst von Dohnányi has kindly consented to act as adjudicator.

One of the principal events in November will be the orchestral and choral concert at Queen's Hall on Tuesday afternoon, the 20th, at 3 o'clock, when Verdi's 'Requiem' will be performed under the conductorship of Sir Henry Wood.

By the time these lines are in print, the Royal Academy Schubert Centenary concert will be a thing of the past, as it is due to take place on October 29 in the Duke's Hall. We shall, however, have something to tell readers in next month's issue, for the programme is full of interest. F.

The following awards have been made: Bach Scholarship (any instrument or voice) to Patrick O'Connor Cory (pianoforte) (London), John Hamilton and Muriel Kemp being highly commended, and Vera Towsey and Peggy Male commended; Dove Scholarship (violin) to Elspeth M. C. Swanson (London); Sainton Scholarship (violin) to Bernard H. Moonshine (London); Henry Smart Scholarship (organ or composition) to W. Myers Foggin (composition) (Newcastle-on-Tyne); Tuer Scholarship (contraltos) to Muriel Middleton (London), Freda E. Townson being highly commended; Elizabeth Stokes Scholarship (pianoforte) to Cyril W. Gell (Bedford), Marion McTurk and Sylvia Shapiro being very highly commended, and May J. Walker and Rosalie Helliwell commended; Thalberg Scholarship (pianoforte) to Cimbro Martin (London); John Stokes Scholarship (baritones) to Robert N. Fulton (London); Thomas Threlfall Scholarship (organ) to Walter H. J. Emery (Tilshead); Goring Thomas Scholarship (composition) to Mary M. Couper (London); Sainton-Dolby Scholarship (contraltos) to Phœbe M. Thomas (Troedynhiw); Blumenthal Scholarship (composition) to Yelland Richards (Leighton Buzzard), Ethel M. Winfield being highly commended, and Mansel Thomas and Monica Myatt commended; Ada Lewis Scholarship (pianoforte) to Marion McTurk (London), Gordon Felmingham being very highly commended; Ada Lewis Violin Scholarship to Gordon N. Mutter (Mortlake), Beatrice E. Marr being commended.

## ROYAL COLLEGE OF MUSIC

The principal fixtures of the past month were three recitals, a chamber concert, and two orchestral concerts, in the Concert Hall, two performances of Charpentier's 'Louise' in the Opera Theatre, and a Patrons' Fund rehearsal for executive artists. In addition, on October 19, the College welcomed the distinguished French composer, M. Maurice Ravel, for whom the orchestra, under Dr. Adrian Boult, played a Symphonic Fragment from the Ballet 'Daphnis and Chloe'; and on October 24, the German Singers very kindly arranged to give a private recital to the students, the programme consisting of vocal and instrumental music, followed by a 'Puppet Show' of Mozart's 'Bastien and Bastienne.'

From so many items of interest it is not possible to select more than a few for comment. The two performances of 'Louise' represented, perhaps, the College's most ambitious effort, both performers and orchestra, under Dr. Malcolm Sargent, reaching a high standard. The part of Louise was played by Mabel Ritchie and Margery Smith on successive nights, the interpretation of each showing many individual points of excellence, both vocally and dramatically. Trefor Jones and Helmar Fernback as Julien, wrestled successfully with an unsympathetic character. Richard Watson and Meriel Green took the parts of Father and Mother on both occasions, and succeeded admirably in realising the the significance of the first and last Acts. Mr. Cairns James produced the opera with his usual skill, and Mr. H. Procter Gregg was responsible for the organization of the performances, as well as for the scenery and mounting.

The first Patrons' Fund orchestral rehearsal of the term, on October 19, gave a hearing to four artists: Miss Doris Ross in Beethoven's G major Pianoforte Concerto, Miss Leila Hermitage in Dvorák's Violin Concerto, Miss Muriel Hart in Jacob's Viola Concerto, and Mr. Kennedy McKenna in an air from Tchaikovsky's 'Eugen Onegin.' Under Dr. Adrian Boult's direction, and aided by the New Symphony Orchestra, these soloists succeeded in creating a favourable impression on a large audience.

## TRINITY COLLEGE OF MUSIC

It is with deep regret that the death of Dr. E. F. Horner is recorded. His first connection with the College was as a member of the teaching staff in 1912, and he had held the appointment of Director of Examinations since 1916. His keen interest in the well-being and work of the College is well known, and he made many friends in connection with his visits to local centres—not only at home but in Australia, South Africa, West Indies, &c. During his Directorship the numbers examined were more than doubled. His health had caused anxiety for some time, but the last few weeks developed a very critical state and he passed away peacefully in his sleep on October 8.

The funeral service was held at St. Mary's Church, Paddington, where the Rev. Dr. W. J. Foxell, Chaplain to the College, officiated. The Ladies' Choir from the College was present, and led the singing. The College was fully represented, the Chairman and many members of the Corporation being present, together with representatives of the examining, teaching, and clerical staffs. The University of London, the Royal College of Music, Royal College of Organists, and other institutions were also represented.

The death of Sir J. Agg Gardner, a Vice-President of the College, is also recorded with much regret.

The Colman Prize, awarded to the candidate gaining the highest position among the Licentiates at the diploma examinations during the year, has been gained by Mr. Leonard Woodroffe Robinson, of London.

The number of entries for the diploma examinations held in July shows a very large increase on previous figures.

Distributions at local centres were held at Manchester, Frome, Brighton, Southampton, Colchester, Dundee, Edinburgh, Shields, Sunderland, Newcastle, Birmingham, Birkenhead, and Ryde, at which the College was represented.

Two very pleasant functions took place recently at the College in celebration of the golden wedding of Dr. Joseph C. Bridge and his wife: the first on Friday, October 5, when the members of the Board presented to Dr. and Mrs. Bridge a gold and ivory paper knife, and the second on Wednesday, October 10, when the teaching staff gave a handsome tray.

## UNIVERSITY OF DURHAM

The following have satisfied the examiners, September, 1928:

FINAL EXAMINATION FOR MUS. BAC.

Cyril J. Ball, Edith Marion Bathurst, John Howie, Thomas P. Miles, Charles H. Phillips, Samuel M. Popplestone, Douglas Rayner-Smith, Joseph G. Wardale.

J. C. Bridge,
E. T. Sweeting,
A. C. Tysoe
(*Examiners in Music*).

# The Coming Season

SECOND LIST

## ORCHESTRAL CONCERTS IN LONDON

THE ROYAL PHILHARMONIC SOCIETY.—Eight concerts at Queen's Hall on Thursday evenings at 8. The dates, conductors, and works of greatest interest are as follows: November 1, Sir Landon Ronald, first performance in England of a Pianoforte Concerto by Medtner, with the composer as pianist. November 15, Schubert's Mass in E flat, sung by the Philharmonic Choir under Mr. C. Kennedy Scott; Strauss's 'Don Quixote' and a Berlioz selection conducted by Sir Hamilton Harty. December 6, 'Hercules,' sung by the Philharmonic Choir under Sir Thomas Beecham. January 17, Mr. John Barbirolli, Delius's Concerto for violin and violoncello. January 31, Mr. Basil Cameron, Goossens's Sinfonietta. February 21, Mr. Albert Coates, a Wagner programme. March 21, Sir Thomas Beecham, Delius's 'Appalachia.' April 18, Sir Henry Wood, Bloch's Symphony 'Israel,' Sibelius's 'Tapiola.'

THE INSURANCE ORCHESTRAL SOCIETY OF LONDON (Mr. Harold Rawlinson) will give concerts at Queen's Hall on January 16 and April 26. Among the works chosen for performance are the 'Hebrides' Overture, the Bach-Elgar Fugue, and Sullivan's 'Henry VIII.' Suite.

## CHORAL CONCERTS

### LONDON AND DISTRICT

CENTRAL CROYDON MUSICAL SOCIETY (H. Leslie Smith).—First Concert: Works by Coleridge-Taylor, including 'Kubla Khan' and 'Three Choral Ballads'; Second Concert: 'The Song of Miriam' (Schubert); 'Hervé Riel' (Walford Davies); 'Spring's Message' (Gade); 'For Empire and King' (Fletcher); 'Hey nonny no' (Smyth).

ORIANA MADRIGAL SOCIETY, THE (Mr. C. Kennedy Scott).—December 18, miscellaneous concert at Æolian Hall, with the English Folk-Dance Society; March 5, Handel's 'L'Allegro ed il Pensieroso' at the Royal College of Music; May 28, Elizabethan music at Æolian Hall.

ST. JAMES'S (CLAPHAM) CHORAL SOCIETY (Mr. C. Hastings Kirby).—'The Rose Maiden'; 'Acis and Galatea.'

SOUTH LONDON PHILHARMONIC SOCIETY (Mr. Frank Greenfield).—'Cavalleria Rusticana'; 'Hiawatha's Wedding-Feast'; 'Blest Pair of Sirens'; 'Faust.'

WIMBLEDON (1914) CHORAL SOCIETY (Mr. Norman Askew).—'The Pied Piper of Hamelin' (Parry).

WOODFORD CHORAL SOCIETY.—'The Peasant Cantata' (Bach); 'Samson.'

WOODSIDE CHORAL SOCIETY (Mr. Norman Appleton).—'The Lay of the Bell' (Romberg).

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### PROVINCIAL

ARBROATH CHORAL UNION.—'Hymn of Praise.'

ARUNDEL CHORAL SOCIETY (Mr. Norman Demuth).—'Lochinvar' (Charles Wood); 'Faire is the Heaven' (Harris); and a new eight-part Motet by the conductor.

BANSTEAD MUSICAL SOCIETY.—'Job.'

BATH CHORAL AND ORCHESTRAL SOCIETY (Mr. H. T. Sims).—Brahms's 'Requiem'; madrigals; 'The Song of Hiawatha.'

BEER CHORAL SOCIETY (Mr. Arthur Billingsley).—'Maritana'; 'Come, let us sing' (Mendelssohn).

BERKHAMSTED CHORAL SOCIETY (Mr. W. London).—'The Cradle of Christ' (J. F. Bridge); 'Abide with us.'

BLACKBURN ST. CECILIA AND VOCAL UNION (Mr. E. C. Robinson).—'The Damnation of Faust.'

BOGNOR PHILHARMONIC SOCIETY (Mr. Norman Demuth).—'Sea Wanderers' (Bantock); 'A Spring Canticle' and 'Hey nonny no' (Ethel Smyth).

BOSTON CHORAL SOCIETY (Dr. Bernard Jackson).—'Requiem' (Brahms).

BRADFORD OLD CHORAL SOCIETY (Mr. Wilfrid Knight).—'The Hillside' (Eric Fogg); 'The Mystic Trumpeter' (Harty); 'The Messiah'; 'Samson and Delilah.'

BROMSGROVE MUSICAL CLUB (Mr. I. Burnell).—'King Olaf.'

CHESHAM CHORAL SOCIETY (Mr. R. B. Green).—'The Martyr of Antioch'; 'The Creation.'

DARTFORD CHORAL SOCIETY (Mr. Ernest Leeds).—'A Tale of Old Japan'; 'Judas Maccabæus.'

DONCASTER MUSICAL SOCIETY (Mr. H. A. Bennett).—Act 2, 'Orpheus'; 'Dido and Æneas'; 'Great is Jehovah' (Schubert); 'Requiem' (Mozart); 'The Messiah'; 'Voces Clamantium'; 'Blest Pair of Sirens.'

EXETER ORATORIO SOCIETY (Mr. T. H. W. Armstrong).—'Acis and Galatea'; 'The Song of Hiawatha.'

GRAYS CHORAL AND MUSICAL SOCIETY (Mr. W. H. Fraser).—'Elijah'; 'Merrie England.'

HUCKNALL PHILHARMONIC SOCIETY (Mr. Henry Dobson).—'Merrie England.'

IPSWICH: ST. MARY-LE-TOWER SPECIAL CHOIR (Mr. G. C. Gray).—'Requiem' (Brahms); 'St. Matthew' Passion.

KIDDERMINSTER CHORAL SOCIETY (Mr. J. Irving Glover).—'The Black Knight'; 'The Song of Miriam'; 'Requiem' (Mozart); 'Hear my Prayer'; 150th Psalm (Franck).

MELTON MOWBRAY CHORAL SOCIETY.—'The Messiah,' conducted by Dr. Malcolm Sargent; 'The Black Knight,' conducted by Dr. Gordon Slater.

NEWCASTLE BACH CHOIR (Dr. W. G. Whittaker).—Madrigals by Weelkes; 'Mater ora filium' (Bax); 'The Golden Goose' (Holst); 'Flos Campi' and 'Concerto Accademico' (Vaughan Williams); a Northumbrian-Cumbrian concert; Bach's Mass in B minor; four Church Cantatas by Bach; Mass in four parts by Byrd; Tallis's Motet in forty parts.

NEWPORT CHORAL SOCIETY (Mr. Arthur E. Sims).—'The Song of Hiawatha'; Mass in B minor.

NORTH SHIELDS Y.M.C.A. PHILHARMONIC SOCIETY.—'The Creation'; 'The Messiah'; 'Requiem' (Brahms).

NORTH STAFFS DISTRICT CHORAL SOCIETY (Mr. John James).—'Elijah'; 'The Messiah'; 'Merrie England.'

NORWICH PHILHARMONIC SOCIETY (Dr. Heathcote Statham).—'The Pied Piper'; 'Toward the Unknown Region'; 'The Mystic Trumpeter' (Harty).

PAR CHORAL SOCIETY (Mr. C. S. Edwards).—'The Messiah.'

ROCHDALE PHILHARMONIC ORCHESTRAL AND CHORAL SOCIETY (Mr. F. Leach).—November 6, 'God in the Thunderstorm' and 'The Song of the Spirits over the Waters' (Schubert); 'Forward through the glimmering darkness' (Parry); 'Bushes and Briars' (Vaughan Williams); 'Rhinemaidens' Song' (Wagner); March 19, 'The Dream of Gerontius'; December 4, 'The Messiah.'

ST. AUSTELL PHILHARMONIC SOCIETY (Mr. W. Brennand Smith).—'Il Trovatore'; 'Stabat Mater' (Dvorák).

SHOREHAM CHORAL AND ORCHESTRAL SOCIETY (Mr. Shepherd C. Lewery).—'Hear my Prayer'; 'Hymn of Praise.'

STOURBRIDGE CONCERT SOCIETY (Mr. A. R. Gibbs).—'King Olaf'; 'Judas Maccabæus.'

TAUNTON CHORAL SOCIETY (Mr. Herbert Knott).—'The Song of Miriam'; 'The Song of Hiawatha'; 'Requiem' (Brahms).

Tonbridge Choral Society (Mr. George J. Kimmins).—'The Song of Miriam'; 'Great is Jehovah'; 'The Lord is my Shepherd'; 'Phaudrig Crohoore'; 'The Messiah.'

Whittlesey Choral Society (Dr. Hayward Scott).—'Hiawatha's Wedding-Feast.'

Worcester Festival Choral Society (Sir Ivor Atkins).—'Tannhäuser.'

IRELAND

Belfast Philharmonic Society (Mr. E. Godfrey Brown).—October 19, 'The Surrender of the Soul to Everlasting Love' (Cornelius); Five Operatic Choruses (Handel), arranged and orchestrated by Sir Henry Wood; November 16, 'The Song of Songs' (Bantock); February 8, 'The Music-Makers'; 'The Warden of the Cinque Ports' (Lyon); March 15, 'Acis and Galatea'; 'The Messiah.'

## Competition Festival Record

Heanor.—At the second annual Festival an increase of entries meant three days (October 4-6) of competitions. The first prizes in the chief choral contests were taken by Miss Berresford's Ladies' Choir, Kirkby-in-Ashfield Male-Voice Choir (Mr. A. Fowler), and Langley Mill Harmonic Society (Mr. J. Morton).

Mexborough.—The twelfth Festival (October 5 and 6) produced solo-singing of a high class in the six classes from bass to soprano. In a special competition among the six winners Mr. J. H. Lee, the tenor, was judged the best artist. Mexborough Oxford Road (Mr. J. W. Watts) was the winning female-voice choir, and Cudworth Y.M.C.A. (Mr. Jolley) earned the highest marks of the Festival.

## London Concerts

PROMENADE NOVELTIES

Schönberg's orchestral transcription of two Chorale Preludes of Bach aroused interest on September 20. A good deal of Bach's organ music can be effectively scored, but, as a whole, the Chorale Preludes should be left to the medium and the place for which they were written. Only on an organ, and in a church, can they make their proper effect. These transcriptions of Schönberg's, however, failed—not on the ground of principle, but by reason of maladroit scoring. The background in 'Schmücke dich' was far too prominent, and the use of brass was entirely out of place. This exquisite music, if it had to be scored, needed no more than a string quintet (the double-bass playing with violoncello) for the background, and a flute for the Chorale. The second of the Schönberg examples was the short piece on the Teutonised form of the 'Veni Creator.' This was less unsuccessful, but the orchestral bass for the *cantus firmus* proved to be a feeble substitute for the pedal stops of a big organ.

The miscellaneous fare provided for Saturday, September 22, included three small orchestral works which obviously pleased the packed audience. Two of these—J. B. McEwen's 'The Jocund Dance,' for strings, and Strauss's 'Burlesque,' for pianoforte and orchestra—while not new, were probably fresh to most listeners. Dr. McEwen's unpretentious little work consists of four short dances, charming and neatly-written, which, as the double-bass is optional, could be played effectively by a string quartet. The Strauss work, which dates from 1884-85, made a ready appeal with its delightful mingling of suave melodiousness and piquant humour. Mr. James Ching gave an admirably fluent performance of the pianoforte part. Eric Fogg's new orchestral work, 'June Twilight,' received its first performance a few months ago under Sir Dan Godfrey at Bournemouth. It is an undeniably clever work, and contains some decidedly attractive writing, much of it of a vigorous, exuberant character which seemed, however, scarcely in keeping either with the title or with the quiet opening section. Yet there is an orthodox quality in its invention which rather disappoints us in the adolescent composer. When he was very young Eric enjoyed the reputation of lion cub among composers, but now that he is Mr. Fogg his behaviour is becoming quite genteel. He merges with other young men of his age. This music is quite of the type, well groomed, orthodox in sentiment, saying the right things. We hope Mr. Fogg will soon outgrow these proprieties and throw out some more boyish oats.

The novelty on September 29 was Gordon Jacob's Overture 'Clogher Head.' It is named after an Irish cape, and is a well-made bit of programme music. There is much sound, strong writing, and the scoring, both in the finely vigorous opening subject and in the quiet, expressive sections, is consistently sure.

Here is another composer who shows a fine gift for turning out music and compelling our respectful admiration for the product. High-sounding, deeply-felt, skilfully-worked—these are the calculated praises that give the show away. 'Clogher Head' lacked thrill. Not a loved moment survived the listening. As to the truth of the landscape-painting, one must run down to the nearest wind-swept promontory before presuming to judge.

Mr. Arthur Bliss conducted the Double Fugue from his 'Colour Symphony' on October 4, and the audience acclaimed it with joy. Mr. Bliss has done nothing better than this—that is, he has never dressed up a better musical guy. The description should appeal to him, for he has disowned and banned flesh and blood in music. The Double Fugue has a most engaging leer. Cheek by jowl with it stood—of all things in the world—Vaughan Williams's 'Pastoral Symphony.'

The final novelty of the season was Miss Dorothy Howell's Overture, 'The Rock' (October 6). It is a charmingly picturesque, imaginative little work, the outcome of a visit to Gibraltar. Local colour is deftly suggested, and the whole thing is touched off with lightness and skill. It had a very favourable reception, which was acknowledged by the composer in person.

When the season ended, about 11 p.m., on October 6, the *au revoir* to Sir Henry Wood was heard all over England. Wireless transmission had a lot to do with it, but it was more than that.

XXX.

THE LONDON STRING QUARTET

The L.S.Q. is not well treated by Londoners. It has been allowed to range itself with such institutions as the Tate Gallery and Ken Wood, which one is determined to visit but 'not this time.' It was distressing to see Æolian Hall more empty than full for the concert on September 22, especially when one knew that less than half a mile away a large crowd was watching a pianist. The programme and the playing were admirable. First Beethoven's Op. 59, No. 3, then a new Suite in the Old Style by H. Waldo Warner, the viola player of the Quartet. This was fresh and green music, growing from the 'old style' as nature intended, and far different from the usual paper formations. The Sarabande was especially good. The third work was the great Quintet, Op. 163, of Schubert, with Mr. Cedric Sharpe as extra 'cello. It was well played—how well we only knew a week or two later when the same work was attempted by a scratch crew of five first-class individual players, untrained as an ensemble.

M.

B.B.C. SYMPHONY CONCERTS

Sir Thomas Beecham conducted the season's opening concert (October 5). Two of the items had been played at Leeds a week or so before—Schumann's 'Rhenish' Symphony and the Fugue of Lord Berners. Beecham gave us his usual good brand of Delius playing in 'Brigg Fair'; Mozart's 'Eine kleine Nachtmusik' also found him at his best; but the outstanding success was probably the conductor's Suite from Handel, arranged for the Russian Ballet performance of 'The gods go a-begging,' and now heard for the first time in the concert-hall. The ballet may or may not be seen again; its music will surely prove to be one of the most popular of *réchauffés*. G.

SINGERS OF THE MONTH

Chaliapin sang at the Albert Hall on October 14. The great man was at his best. In song after song one could not, with the intensest scrutiny, detect a technical flaw, and it goes for granted that his personality cast a spell over the huge audience. Martini's 'Plaisir d'Amour' gave censure an opportunity. Chaliapin pulled the melody out of its natural shape in an indefensible way. But the Russian songs were one and all marvellously sung. Chief in one's memory lingers a scene from 'Prince Igor.'

Mr. Topliss Green sang at Æolian Hall on October 17. He has a useful, vigorous, bass-baritone voice which was telling in rumbustious songs, but which lacked minor graces and subtlety.

Mr. Dale Smith sang an ambitious programme at Æolian Hall. One carried away an impression of pleasant tone, good words, good manners, and in the main well-directed musical aims. But the seeker after fine shades, intensity, brilliance, or, indeed, any of the effects that spring from consummate breath control, would have been disappointed. (Breath control signifies more than the mere ability to last comfortably through a phrase.) The style was that of an easy-going elocutionist. Schubert's 'Doppelgänger' (unfortunately called 'Doppelgander' on the programme) was beyond Mr. Smith's present resources, but 'Hark! hark! the lark' was tastefully sung, and Wolf's 'Alles endet was entstehet,' from the Michelangelo songs, was among Mr. Smith's successes.

Mr. David Hutcheson, a tenor who was heard at Wigmore Hall, was a good singer in the making, but inclined to be fussy. Often he seemed to be battling with his music. The effect of a few charming moments was more than once cancelled by efforts to score interpretative points. The sustained phrase 'Und warum ich nun weine,' in Schubert's 'Lachen und weinen,' was beautifully sung, but in Brahms's 'Meine liebe ist grün' the high notes were reckless. They were strident and quite out of keeping. Mr. Hutcheson did really well in Henschel's 'Wie melodie aus reiner sphäre.' Contradictions of tone and style disappeared. The song seemed to speak for itself.

Mr. Frank Phillips (Wigmore Hall) gave us manly, unaffected singing. He is someone I would willingly hear again. His low and middle notes were especially good, resting as they did on a solid chest wall. The programme was on the melancholy side. It began with Bach's 'Amore traditore' and reached, by way of Schubert's 'Der Leiermann' and Schumann's 'Belshazzar,' the four 'Serious Songs' of Brahms. Mr. Phillips did not attempt much variety of tone-colour. It was comfortable, solid singing. With such a good breath reserve he could easily have lightened his high notes, even to the extent of the exclusive use of the 'mixed voice' above C or C sharp. The inevitable tightening of breath, due to the singer's carrying his chest tones too high, precluded easy access to the natural resonances, and several promising climaxes were spoilt owing to the meagre quality of the extreme high notes. Mr. Phillips's breath capacity seems to be exceptional. It was a feat to sing the phrase 'So I returned and did consider all the oppressions done beneath the sun' (in Brahms's 'Biblical Songs') all in one breath.

Miss Hortense Houghton (Wigmore Hall) sang a curious but interesting batch of songs, mainly modern, and collected from many climes. It needed a commanding singer to make them all sound well, and Miss Houghton was hardly that. She was at the mercy of her songs. When a long, sustained line was asked for, the singer boxed up her tones, so that the voice sounded dull. It warmed when she had an opportunity for characterisation. Miss Houghton's words could have been better. 'Yea or Nay' sounded like 'Yee or Nee.'

A few words will sum up Miss Nancy Dyer's performances (Wigmore Hall). She owns a sympathetic, flexible, lightly-poised soprano voice. The cultivation of bigger and firmer tones is the next step. This need not involve any sacrifice of her present quality, but it will lead to a more dynamic enunciation (a particular necessity in such music as Armstrong Gibbs's 'Five Eyes'), and in general a more stimulating effect.

Mr. Kennedy McKenna, who sang at Æolian Hall, was already known at the Old Vic. In some ways mufti suited him better than motley. His light tenor fitted a programme which included several old Italian favourites and songs by Schubert and Brahms. Mr. McKenna's soft singing was charming. He had fervour too.

Miss Linda Seymour (Wigmore Hall) sang 'La Mort de Didon,' from Berlioz's 'Les Troyens,' a song by Malipiero, and 'Have mercy, Lord,' from the 'St. Matthew' Passion. The singer's best notes were her highest. These often had a fine ringing quality. Miss Seymour did not allow her tone to grow hard when attacking, and many shapely phrases must be set to her credit. Perhaps she will be well advised to take up her whole voice a tone or so, for her low notes, though often sung with the right laxity, sounded rather weak. Miss Seymour has real gifts.

H. J. K.

LONDON SYMPHONY ORCHESTRA

The L.S.O. season began on October 15 with a tame performance of a Handel Concerto Grosso. Nobody minded, for we know our Beecham. There was Delius to follow, and plenty of Mozart.

After Sir Thomas had given the 'North Country Sketches' to a war-time audience they were untouched until this revival, except for a rumoured performance in Yorkshire. It seems queer that after as many as two performances, or one, the only available orchestral parts should be full of wrong notes. Were all these wrong notes played in 1915, and in Yorkshire? This time they cost us the fourth sketch, entitled 'The March of Spring,' for there had been time to patch up only the first three. But the first three were worth coming a long way to hear.

In numbers one and two, 'Autumn' and 'Winter Landscape,' we get, elaborated and refined, Delius's power of describing material things and their essence in terms of beautiful sound and thought. Here his canvas is smaller than those of Appalachia and Paris, and in concentrating his form he concentrates his invention, and achieves an intensity of diction that is lacking in so much of his broader work. There is no time for the Delian habit of wandering round the point.

The same is true of number three, 'The Dance,' but all the same the piece does not explain itself. What is the charade that harries the life out of an innocent tune? The persecution is a scene of splendour, but one wants to know the reason. If one merely wants to listen, then this piece, and the other two as well, are sheer orchestral genius at its greatest. When Sir Thomas Beecham gives us the fourth sketch, as he promised to do, we hope he will also repeat the first three.

After this, the conductor, the orchestra, and a last-minute soloist, Miss Jelly d'Aranyi, gave a pretty impromptu performance of Mozart's D major Violin Concerto. A Symphony in C major then told most of

us how little we knew of Mozart who only the fashion know. This thirty-fourth Symphony contains one of the most perfect of slow movements and a finale that for spontaneity and jollity is unequalled anywhere. The music of the stormy hunt from 'The Trojans' ended a good concert. M.

## Music in the Provinces

BATH.—A new season of orchestral concerts at the Pump Room was opened in the presence of the Mayor and a number of Aldermen and Councillors. Mr. Jan Hurst conducted a programme consisting of the Overture to 'Der Freischütz,' and lighter pieces. This is the 224th concert season at the Pump Room. Mr. Hurst intends to give as much prominence as he can to the music of British composers, and he would be glad to hear of works that still await a hearing.

BEDFORD.—On October 1 the Bedford Music Club listened to a concert by the English Singers, who sang, besides Elizabethan music, Purcell's 'Come unto these yellow sands' and 'Full fathom five.'

BIRMINGHAM.—The concert given by the City Orchestra under Dr. Adrian Boult on October 4 was an example of what promises to be a particularly interesting series. The programme consisted of the Handel-Elgar Overture in D minor, Beethoven's Violin Concerto (played by Mr. Dushkin), Malipiero's Suite 'Cimarosiana,' and Brahms's first Symphony.——The first Sunday concert was given on October 7 by the City Police Band at the West-End Picture House under Mr. Walter O'Donnell, who conducted his 'Gaelic Fantasy.'——Miss Fanny Davies, Mr. Paul Beard, and Mr. Hock opened the Philharmonic Mid-day Concerts with a programme of Trios.——On October 1 the B.N.O.C. brought its new production of 'Lohengrin' to the Prince of Wales's Theatre, where it was acclaimed.

BOURNVILLE.—In the course of their west-country tour the German Singers came to Bournville on October 8. After witnessing a Morris Dance by the Bournville Folk-Dancers they gave their secular programme, and afterwards produced their puppets, who in turn gave a Morris.

BRADFORD.—Mr. Keith Douglas opened a series of concerts with the Philharmonic Orchestra on September 30 by introducing Delius's 'Cello Concerto to the composer's native town. Miss Beatrice Harrison was the soloist. Max Reger's Variations on a Theme by Mozart and Beethoven's eighth Symphony were also in the programme. Mr. Douglas made the interesting announcement that the subscription list for these concerts has increased eight hundred per cent. since last season. Concerts are to be given every fortnight.

BRISTOL.—The German Singers gave two recitals on October 2, a secular programme at the Folk House, and a sacred programme at the Cathedral. The latter included choral music by Johann Walther, Schütz, Prætorius, and Bach, instrumental accompaniments being played on strings, flutes, lute, and an old recorder.——Ireland's Fantasy-Trio in A minor was played in the Little Theatre on October 6 by the Cardiff B.B.C. Trio.

BURNLEY.—The winter season of the Municipal Symphony Orchestra opened on Sunday, October 7, under the direction of Mr. E. R. O'Malley. The Symphony was Tchaikovsky's fourth.

HARROGATE.—Mr. Cameron gave an all-Russian programme on September 13. A fortnight later he conducted Haydn's 'Oxford' Symphony, Vaughan Williams's Folk-Song Suite, and a little-known Pianoforte Concerto in C minor by Mozart, played by Miss Marion Keighley Snowden. The intervening concert was conducted, in aid of the Imperial Opera League, by Sir Thomas Beecham, whose programme included Mozart's Symphony in C (No. 34), a Concerto Grosso of Handel, and a Ballet Suite made by Sir Thomas out of sundry pieces by Handel.

HASTINGS.—The annual Musical Festival will be held at the New Music Pavilion on November 21-24. The conductors will be Sir Landon Ronald, Mr. Basil Cameron, Sir Thomas Beecham, and Sir Henry Wood. Mr. Cameron's regular winter season of concerts was due to open on October 27.

HUDDERSFIELD.—The musical season opened on October 3 with a concert by the English Singers.——On October 7 Mr. J. Fletcher Sykes conducted the Philharmonic Orchestra in two movements from Schubert's C major Symphony and the Symphonic Variations of Franck, with Mr. Harold Sykes as pianist.

LANCASTER.—A Schubert Centenary recital was given at the Art Gallery on October 10 by Mr. Arnold Dowbiggin. A quartet of string players gave the Andante from Op. 29.

LIVERPOOL.—Mr. Sam Vickers, with the assistance of Miss Daisy Kennedy and four principals of the B.N.O.C., opened his twelfth season of orchestral concerts at Philharmonic Hall on October 6.——At the first Philharmonic Concert Sir Hamilton Harty (in the absence of Mr. Albert Coates) conducted Schubert's Symphony in C minor (the 'Tragic').——At the Cathedral, on October 9, the German Singers sang Bach's 'Come, Jesu, come,' in the course of a typical and interesting programme of sacred German choral music. Instrumental works, mostly Elizabethan, were contributed by the Liverpool and Oxford Consort of Viols.

MANCHESTER.—The syllabus of the municipal concerts at the Free Trade Hall announces ten concerts from October 29 to March 4. All the concerts take place on Monday evenings, except the children's Christmas concert to be given by the Hallé Orchestra and Chorus on the afternoon of December 21. The principal works in the programmes are: 'Judas Maccabæus' (the Hallé Chorus and Orchestra, under Sir Hamilton Harty); 'The Golden Legend' (the Bolton Choral Union, under Sir Hamilton Harty); Glazounov's Symphony in E flat; a Concerto for six drums and orchestra by Tausch, to be played by Mr. Willem Gezink; 'The Song of Hiawatha' (the Hallé Chorus and Orchestra, under Sir Hamilton Harty); and six of Brahms's 'Gipsy' Songs, specially orchestrated by Eric Fogg.

NELSON.—The Nelson Clef Club is holding ten Tuesday evening meetings from October 9 to March 12. The November programmes consist of the Blackpool Festival Competition Music on November 6 and a Schubert evening with the Nelson Glee and Madrigal Society, under Mr. T. Hartley, on November 27.

NORWICH.—The largest audience of recent years assembled on October 6 for the first of the Municipal Concerts. Mr. Maddern Williams conducted Boyce's Suite in E and Coleridge-Taylor's 'The Bamboula'; the Chelsea Singers sang fifteen pieces; and Miss Irene Scharrer played three arrangements of Chorales by Bach and Ravel's 'Ondine.'——The first Sunday concert was given on October 7, with a light orchestral programme.——Quartets by Haydn (Op. 76, No. 5) and Borodin (No. 1) were given by the Norfolk String Quartet on September 27.——St. Mary's Choir and the Norwich Chamber Orchestra joined forces on October 11 in a performance of 'Semele' under Mr. Cyril Pearce.

PLYMOUTH.—On September 29 the Plymouth Orpheus Society, with a choir of nearly three hundred voices, gave a concert performance of 'Lohengrin' under Mr. David Parkes.

PORTSMOUTH.—On September 30 the orchestra of the Royal Marines, under Lieut. R. P. O'Donnell, played German's Theme and Six Diversions and a Pianoforte Concerto in G minor by Norman Demuth.

ROCHDALE.—The programme given by Rochdale Ladies' Prize Choir under Madame M. H. Turner on October 2 included Bantock's 'Elfin Music,' Corder's 'Invocation,' Mackenzie's 'Rhyme of the Four Birds,' and Julius Harrison's 'Cuckoo Flowers.'

SWINDON.—Mr. Edgar P. Monk conducted the Swindon Symphony Orchestra on October 7 in an unfamiliar Pianoforte Concerto by Haydn, played by Mr. Francis Hill, and in Balfe's Overture 'Le Puits d'Amour.'

YORK.—The annual concert of the York Male-Voice Choir was given, under Mr. J. L. Slater, on October 3. The programme included Schubert's 'Victory' and 'The Wise Man's Song,' arranged by Dr. E. C. Bairstow, and Elgar's 'The Herald.'

## Music in Scotland

EDINBURGH.—Miss Myra Hess gave pianoforte recitals at Edinburgh and Glasgow. Her programme consisted of four items only—a set of Haydn Variations, a late Beethoven Sonata, Chopin's Funeral March Sonata, and Schumann's 'Carnaval.' Her playing showed a considerable development in breadth and vigour without losing any of its former notable qualities, and her performances made a very considerable impression.

GLASGOW.—The Reid Symphony Orchestra gives eight concerts, from November 1 to March 14, under Prof. Tovey. The programmes include the Schubert C major Symphony which Joachim scored from the Grand Duo, John Powell's 'Negro Rhapsody' for pianoforte and orchestra, Dvorák's second Symphony, Somervell's 'Normandy' Variations for pianoforte and orchestra, Ethel Smyth's Mass in D, Schumann's Concerto for four horns, Delius's Violoncello Concerto, Reger's 'Serenade' (Op. 95), and Bruckner's sixth Symphony.——The Léner String Quartet provided the programmes at the tenth annual Chamber Music Week of seven concerts, promoted by the Glasgow Orpheus Choir. Eighteen complete string quartets were performed, and a number of quartet movements. The players showed greater freedom and breadth of style than on any previous visit, and were received with increasing enthusiasm as the week proceeded. At the close of the series, it was announced that the Orpheus Choir, having spent over £1,000 on these concerts in the course of ten years, and having other paths to explore, did not intend to continue any longer to promote the concerts, but proposed the formation of an independent Glasgow Chamber Music Society, and was prepared to contribute substantially to any Guarantee Fund which might be raised. The proposal had an excellent reception, and there are solid grounds for hoping that the projected Chamber Music Society may materialise.——Mr. Philip Halstead (pianoforte) and Miss Bessie Spence (violin), assisted by Mr. D. E. Nichols (viola) and Mr. John B. Dickson ('cello), gave a Brahms recital, comprising the C minor Trio, the D minor Violin Sonata, and the Pianoforte Quartet in A major. The recital was largely attended, and the audience showed no lack of appreciation.——The first of the Glasgow University annual series of organ recitals was given by Dr. Sydney Nicholson, who took occasion to make an appeal for his new School of English Church Music.——Miss Héloise Russel-Fergusson gave a Hebridean song recital, and Miss Isobel Wright a pianoforte recital.——Sir Ivor Atkins lectured to the Glasgow Society of Organists on 'The more intimate Organ Works of Bach.'——The Glasgow Orpheus Choir (Mr. Hugh S. Roberton) gave a 'command' performance at Balmoral Castle before The King and Queen, the Duke and Duchess of York, and a large house party. The choir was in its best form. A programme of an hour's duration was sung. There was considerable enthusiasm, and several extra pieces were given at the request of Their Majesties. At the close, Mr. and Mrs. Roberton and the President of the Choir, Mr. F. H. Bisset, were presented to Their Majesties, and subsequently, at The King's personal request, all the members of the Choir were presented to the Royal party. The proceedings were marked throughout by a complete absence of any kind of formality and an easy bonhomie.

PERTH.—Mr. W. Fred Hartley (Dundee) gave a pianoforte recital of standard works. Miss Phyllis Graves sang a number of songs.

SEBASTIAN.

## Music in Wales

ABERYSTWYTH.—The College concerts were resumed on October 11, when Prof. de Lloyd conducted the Orchestral Union in Beethoven's first Symphony and two works by Bach. The Choral Union is rehearsing Parts 3 and 4 of the 'Christmas Oratorio,' and hopes to take up Elgar's 'King Olaf' shortly.

BANGOR.—The University College Weekly concerts, which were instituted in 1920, are being continued during the present session. This year's series will include six special concerts at which a number of important works, to be performed by distinguished artists visiting the Bangor Musical Club, will receive a preliminary performance. Amongst such works may be mentioned the Elgar String Quartet, Mendelssohn's Octet, the Fauré Violin Sonata, and Vaughan Williams's 'Concerto Accademico.' Other items of interest promised at the weekly concerts are the 'Brandenburg' Concerto No. 3, Ferrari's Serenade for string orchestra, Holst's Fugal Concerto, and the Seven Bagatelles for string quartet by McEwen.——Six lecture-concerts for children will also be given at the College during the session, and the Choral and Orchestral Society will combine in two concerts, the second of which will be devoted to Bach's 'St. Matthew' Passion.——The Director of Music, Mr. E. T. Davies, is delivering a course of eighteen open lectures on musical topics of general interest.

CARDIFF.—The Museum concerts given by the National Orchestra of Wales, conducted by Mr. Maurice Braithwaite, were attended by over four thousand people during the first three weeks of the autumn season. The Wednesday mid-day concerts, which are particularly planned for students, have included such items as Corelli's Concerto Grosso for two violins, Borodin's second Symphony, and Concertos by Handel for flutes, oboes, bassoons, strings, and clavier, as well as Mozart Symphonies. The Thursday and Saturday Symphony and Popular concerts in the City Hall were resumed on October 4.——Mr. W. A. Richards, for many years accompanist of the Cardiff Musical and the Cardiff Orchestral Societies, died suddenly on September 22.

## Musical Notes from Abroad

### GERMANY

PIZZETTI'S 'DEBORAH E JAELE' AT HAMBURG

Of all the Italian composers Casella is the most active propagandist for his own cause, Pizzetti the least known to the German public. It is easy to understand why Pizzetti's opera 'Deborah e Jaele,' first performed about five years ago at La Scala, Milan, has not found its way into other European countries. It is too serious a work, as is proved by the title itself. People are afraid of sacred matters in opera. They want to be entertained. The principle of Pizzetti's work, quite contrary to that of Casella, Malipiero, and Respighi, is sincerity. Operatic effect is not important for him. Effect will come, he thinks, from the heart of his dramatic poem. He speaks to the opera-goer as a poet and as a priest. In spite of this, he has seen his work not only conducted by Toscanini, but performed with theatrical effect.

Werner Wolff, Kapellmeister at the Hamburg Stadttheater, who has a certain predilection for Italian opera, gave the first German performance of the 'Deborah e Jaele' on September 27. He wanted the German public to become acquainted with a

composer whose seriousness, he thought, would be welcome to the particularly serious people of this town. In this respect he was not disappointed, though, of course, the lack of operatic entertainment made itself felt here also. The drama proved very impressive, whereas the music seemed rather pale. Its purity of style cannot be denied. It goes counter to all that is called modernity. The score, in its beautiful simplicity, was performed as effectively as possible under the excellent conductor; among the singers Emmy Land, who sang as Jaele, gave her part more adequately than Sabine Kalter, who was Deborah. On the whole, it was a personal success for Pizzetti, who attended the performance.

### 'The Egyptian Helen' at Berlin

The Berlin Staatsoper could not, of course, dispense with Richard Strauss's last opera, in spite of the very cool reception it had received. Since all his works, except the ballet 'Whipped Cream,' are in the Berlin repertory, 'The Egyptian Helen' had to be added to them. But with all the respect due to the composer, it must be said that the impression it left on the hearer was even less favourable here than at Dresden. The public of the *première* was no doubt bored by the libretto, which, while its literary standard could not be contested, sinned against the theatre. Although most people already knew what happened, or rather did not happen, between Menelaus and Helen, this did not help to elucidate the events of the opera. Nor was Richard Strauss's music strong enough to overcome Hofmannsthal's shortcomings. It does not seem necessary to me to discuss a work which has been the subject of a rather long article in one of my last notices. The situation remains unchanged, or rather it has changed for the worse, for it must be added that not even the greatest admiration for Strauss as the most interesting musical figure at the beginning of the 20th century could counteract the boredom caused by this work. The public remained unexpectedly cool. Leo Blech, conductor of the first Berlin performance, put more emphasis upon the pseudo-lyricism of Act I. In this he followed the advice of the composer, who, with a remarkable lack of self-criticism, attaches particular value to some phrases which, to those familiar with his anterior works, appear to be devoid of substance. Maria Müller sang the part of Helen very nobly, Maria Rajdl was a charming Aithra, but Rudolf Laubenthal, a tenor much praised in the Metropolitan Opera, was a complete failure in every respect. Friedrich Schorr, as the African prince Althair, distinguished himself by his powerful voice. The words of Hofmannsthal's libretto remained unintelligible. The bad pronunciation of his verses was like a vengeance of the singers upon the librettist.

### An Orchestra without a Conductor

The Leipsic Symphony Orchestra, apparently encouraged by the example of the Moscow Persimfans Orchestra, has abolished conductorship, making up its mind to form a real republican ensemble. It was heard at Berlin for the first time in the Volksbühne, where collective art finds its home. The men of the orchestra played a Beethoven programme, and gave a more or less exact interpretation of some of the world's best-known music. This was the more astonishing as not a single trace of a leader giving signs could be noticed. The men of the orchestra were, of course, sitting so that they could see each other. It would, however, be too much to say that the absence of the conductor did not make itself felt. Though the performance was exact, it had no personal character. If the orchestra had been first-rate, it would have given better ground for critical comparisons. But it was proved that, in certain cases, an orchestra consisting of men conscious of their artistic responsibility may do without a conductor. If this were generally known, it would teach a little modesty to certain conductors, if the public would only permit the lesson.

Adolf Weissmann.

## ITALY

### Milan

As the re-awakening of music after its summer sleep, the Siena Festival claims first attention. There we had the great pleasure of meeting many English musicians and critics, including Mr. Hubert Foss, who covered the event for this paper. It was a matter of surprise that the North took so little interest in the Festival, but of the many maestri I have met and spoken with since, the majority have displayed but the slightest interest. As far as the press was concerned, the event was dismissed with a cursory notice. Just now Italy is undergoing a change. One can feel undercurrents that tend towards a retraction of fifty years. A few years ago, unless a programme contained something novel or an unknown composer's name, public interest was at bedrock. But apparently overdoses of modernism are as dangerous as a glut of fresh fruit to a child. The desire for more dies. To-day this phase is passing, and both public and critics are demanding more serious music: I would almost say more religious. Not of the religious-according-to-programme type, but of the sort that Bach wrote—a fine augury indeed. It must be admitted that Italy does not get light fare, and attempts to produce this form are nothing short of futile. A single visit to a variety show will convince one of that. Nothing more atrocious either in conception or performance could possibly be imagined. And this side by side with the fact that to-day, unless a symphonic programme is simply weighted down by heavy names, no one goes.

At the Dal Verme Theatre there has been the customary autumnal season, 'Otello,' 'Norma,' 'La Tosca,' 'Traviata,' 'Werther,' and 'Turandot' being the operas performed. The season has not been too successful either commercially or artistically. There have been the usual complaints, not unjustified, of the power of the dollar when it comes to buying jobs for singers and keeping serious artists out of work. It is said that a certain member of the cast this year paid the sum of thirty thousand liras for the privilege of singing the title-rôles of several operas. This practice is so common nowadays that no one expects to hear a serious performance.

The first of the Symphony concerts organized by the Ente Concerti Orchestrali of La Scala took place the second week in October. Prior to the opening of the Opera there are to be three of these concerts, and up to the time of writing there have been two. Toscanini is the conductor, and the selection of his programmes bears out what I mentioned above regarding the desire for spirituality. The first evening he gave us Mozart's Symphony in D. The arrangement of the programme was chronological, and in their just order were included, other than the Mozart, the second Suite from Ravel's 'Daphnis and Chloe,' the Overture to Paer's opera 'Sargino,' Pizzetti's 'Tre Canzone,' for soprano and string quartet, and Busoni's 'Berceuse Elegiaca.' Ravel and Mozart, if one may use their names so, were the favourites, and enjoyable also were the three Pizzetti songs. Mercédès Llopart was the singer, but did the works less than justice. These songs require a treatment quite beyond the powers of the average Italian operatic soprano.

The second concert consisted of a Sonata of 1610 by Monteverdi, Bach's forty-sixth Cantata, Zoltán Kodály's Hungarian Psalm, and the Intermezzo from Franck's 'Redemption.' Strong meat. The Monteverdi was originally composed for eight instruments, and in its present form is a transcription by Molinari. The liturgical theme 'Sancta Maria' really forms the base of the work. The Bach was particularly good hearing, though much was left to be desired of the choir and soloists. There are no singers at Milan who can do Bach as he should be done. Undoubtedly the success of the evening was the Kodály. It is composed to a 16th-century Hungarian version of the 55th Psalm of

David. This work is of the most absolute Hungarianism, and notwithstanding the Biblical quality this characteristic was most evident. Kodály is, judging by this work, one of the strongest writers extant, and able to revivify and raise to the heights of art the unpromising material at his disposal. The Hungarian Psalm unites a dramatic strength with religious plaintiveness. A solo tenor part was sustained by Granda, the possessor of a fine fresh voice.

Charles d'If.

## Obituary

We regret to record the following deaths :

Egbert Foster Horner, in London, on October 10. He was born on February 11, 1864. A pupil of Sir Frederick Bridge, he became organist of St. Alphege, Southwark, in 1884, afterwards holding posts at St. Barnabas, Tunbridge Wells, and St. John's, Westminster. Graduating Mus. Bac. at Durham in 1895, he obtained his Doctor's degree five years later. For many years he was a prominent figure in the musico-educational world, being Dean of the Faculty of Music at London University, Examiner for Musical Degrees at London, Durham, and Birmingham Universities, visiting Examiner at the Birmingham and Midland Institute, Member of the Council of the Royal College of Organists, &c. For some years he was hon. secretary to the Union of Graduates in Music. By his death Trinity College of Music suffers a heavy loss, as he was not only Director of Studies there, but also Professor of harmony and counterpoint.

Edmund Whomes, at Bexley Heath, on September 11, aged seventy-six. He was founder and principal of the firm of Whomes, Ltd., pianoforte manufacturers and music sellers. An excellent musician, he held posts as organist and choirmaster at Christ Church, Bexley Heath, St. John's, Woolwich, and St. Mary Cray Parish Church. For several years he conducted the Bexley Heath Orchestral Society and the Royal Arsenal Choral Society, and over a long period was a prominent figure in all kinds of local musical and dramatic activities.

Sir George Power, at Kensington, on October 17, in his eighty-second year. Educated at Cheltenham and Trinity College, Dublin, he proceeded to study singing in Italy under Lamperti and other masters. He made his debut at the Opera House at Malta early in the eighteen-seventies. In England he achieved success as a regular and prominent member of the cast in the early operas of the Gilbert and Sullivan series. Subsequently he became a well-known teacher of singing.

Edgar Barratt, at Glasgow, a well-known pianist, accompanist, and teacher, and composer of several popular *salon* pieces.

## Miscellaneous

We have received the annual Reports of those two excellent organizations, the South Place Sunday Popular Concerts and the Sunday Evening Concert Society. The former is at present without a settled habitation, but is as busy and successful as ever at the City of London School, where it is 'at home' on Sundays at 6.30. This season—the forty-third—began on October 7 with the 1,031st concert. The Sunday Evening Concert Society is a mere infant in comparison, being only eight years old, but it is a lusty one. Last season it gave a hundred and one concerts, and it renews activities with a modest balance in hand, and an excellent prospectus. The concerts take place at the Working Men's College, Crowndale Road, N.W., on Sundays at 6.30.

The chamber music competition for prizes amounting to £2,000, organized by the Musical Fund Society of Philadelphia, resulted as follows: The first prize (£1,200) has been shared between Béla Bartók and Alfredo Casella, and the second (£800) between H. Waldo Warner and Carlo Jachino (Italy). Over six hundred competitors submitted works. This is Mr. Warner's second success in American contests of the kind; a few years ago he won a prize of £200 for a Pianoforte Trio in the Coolidge Competition.

The League of Arts Saturday concerts during November will consist of recitals by Sybil Eaton (3rd), the Westminster String Quartet (10th), and Joan Elwes and Virginia McLean (17th). On the 24th the League Choir will sing Mozart's 'Requiem,' conducted by Geoffrey Shaw. The concerts take place at the Victoria and Albert Museum at 3. Admission is free, but you are asked to buy a sixpenny programme for the good of the cause.

The Amsterdam Society for the Promotion of Music is celebrating its Centenary by offering a prize of 2,500 guilders (about £200) for a choral and orchestral work, with or without soloists. The competition is open to composers of every nationality. Entries close on March 1, 1929. Full particulars from the General Secretary, Society for the Promotion of Music, 33, Nic. Maesstraat, Amsterdam.

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Abbreviations: (S) Soprano; (M-S) Mezzo-Soprano; (C) Contralto; (T) Tenor; (Bar.) Baritone; (B) Bass.

## IVOR ATKINS

| | Range of Lowest Key. |
|---|---|
| Elleen. E flat (Bar.); F (T) ... ... ... ... ... | B♭—E |
| My true love hath my heart. E flat (C or M-S) ... ... | B♭—F |
| Thou art come. D (M-S or B) ... ... ... ... ... | B—G |
| Too late. C (C or Bar.); E flat (M-S); F (S or T) ... | G—E |
| *Virgin's Lullaby, The. G minor (M-S) ... ... ... | D—F |
| Year 's at the Spring, The. C (M-S)... ... ... ... | D—F |

## GRANVILLE BANTOCK

| | |
|---|---|
| *In a myrtle shade. D flat (S or T) ... ... ... ... | D♭—A♭ |
| Love's Secret. F (T) ... ... ... ... ... ... | E—G |
| Wild Flower's Song, The. C (S or T) ... ... ... ... | D—G |

## RUTLAND BOUGHTON

| | |
|---|---|
| Four Songs: | |
| 1. To Freedom ... ... D } (C or Bar.) | G♯—E |
| 2. The Dead Christ ... ... E minor } | A♯—F |
| 3. Fly, messenger, fly ... F } (S or T) | F—G |
| 4. Standing beyond time ... A♭ } | C—G |

## HERBERT E. CRIMP

| | |
|---|---|
| Sonny. B flat (B); C (Bar.) ... ... ... ... ... | B♭—D |
| Vine, The. F (T) ... ... ... ... ... ... | C—A |

## BENJAMIN J. DALE

| | |
|---|---|
| Two Songs from Shakespeare: | |
| 1. O mistress mine. D (Bar.); F (T) ... ... ... | B—E |
| 2. Come away, death. D flat (Bar.); E (T) ... ... | D♭—E♭ |

## JOHN D. DAVIS

| | |
|---|---|
| Compromise. G (C or Bar.) ... ... ... ... ... | E♭—E♭ |
| Could aught of song. G (C or Bar.); B flat (S or T) ... | D—E |
| Good-Night. G (S or T) ... ... ... ... ... | D—G |
| If but 'twere mine. E flat (C or Bar.) G (S or T) ... | C—D |

## EDGAR F. DAY

| | |
|---|---|
| Night in the desert. D (Bar. or C); G (S or T) ... ... | B—E |

## THOMAS F. DUNHILL

| | |
|---|---|
| Four Songs from Vagabondia. (Bar.) | |
| 1. Sea Gipsy, The. D minor ... ... ... ... | B—E |
| 2. Rover's Song, A. F ... ... ... ... | C—D |
| 3. Daisies, The. C ... ... ... ... | C—F |
| 4. Hill Song, A. D ... ... ... ... | B—E♭ |

## ERNEST B. FARRAR

| | |
|---|---|
| *Brittany. E flat (Bar. or B); F (M-S); G (S or T) ... | B♭—E♭ |
| O mistress mine. F (Bar.); A flat (T). ... ... ... | C—F |
| Two Pastorals: | |
| *a.* Come you, Mary. B flat (Bar.); C (T) ... ... | D—F |
| *b.* Who would shepherd pipes forsake. E flat (Bar.); G (T)... ... ... ... ... | B♭—F |
| Two Songs: | |
| *a* Diaphenia. G (Bar. or B); B flat (T) ... ... | B—E |
| *b.* Lover's Appeal, The. D minor (Bar. or B); F minor (T) ... ... | B♭—D |

## BASIL GRAHAM

| | |
|---|---|
| Dreamland and you. D flat (C or Bar.) ... ... ... | B♭—D♭ |
| Within your eyes. E flat (B); F (C or Bar.); G (S or T)... ... ... | B♭—E♭ |

## HAMILTON HARTY

| | |
|---|---|
| Across the door. C (C or M-S) ... ... ... ... | B—F |
| Cradle Song, A. A minor (C) ... ... ... ... ... | D—E |
| Drover, A. C minor (Bar.) ... ... ... ... ... | C—F♯ |
| Homeward. C minor (Bar. or B) ... ... ... ... | C—E |
| Rachray Man, The. D minor (M-S) ... ... ... ... | C—F |
| Rann of Wandering, A. B flat (S or T) ... ... ... | D—F♯ |
| Stranger's Grave, The. G minor (Bar.) ... ... ... | C—F |
| Wake Feast, The. D minor (Bar.) ... ... ... ... | C♯—E |

## JOSEPH HOLBROOKE

| | |
|---|---|
| Come, let us make love deathless. B flat minor (S or T) ... ... ... ... ... ... | F—A♭ |
| I heard a soldier. A (B or Bar.) ... ... ... ... | D—F |
| My own sad love. B (Bar. or B) ... ... ... ... | D♯—E |
| O dreamy, gloomy, friendly trees. B flat (S or T)... ... | C—A |
| Requital, The. A (T) ... ... ... ... ... ... | E—F♯ |

## J. ST. A. JOHNSON

| | |
|---|---|
| Fiddler, The. A minor (Bar.) ... ... ... ... ... | C—F |
| Sandy the Piper. E (Bar.) ... ... ... ... ... | C♯—F♯ |

## WILLIAM McNAUGHT

| | |
|---|---|
| Dancing at the Lurgan. D (C); E (M-S); G (S) ... ... | B—E |
| In Derry Vale (The Londonderry Air) (arranged). E flat (S or T) ... ... ... ... ... ... ... | B♭—G |
| Piper, The. D (B); E flat (C or Bar.); F (M-S) ... ... | D—D |

## JOHN POINTER

| | Range of Lowest Key. |
|---|---|
| Come to me, gentle sleep. A (S or T) ... ... ... | E—G |
| Farewell. C (C or Bar.) ... ... ... ... ... ... | G♯—F |
| How shall I sing that Majesty (with Chorus for S.A.T.B. *ad lib.*). C (Bar. or M-S); D (S or T) ... ... | C—G |
| I love thee. F (T) ... ... ... ... ... ... | E—A |
| I loved a lass, a fair one. E flat (Bar.); F (T) ... ... | C—F |
| I sigh for night's sweet coming. G (C or Bar.); B flat (S or T) ... ... ... ... | G—F |
| Lordly Gallants. E (Bar.) ... ... ... ... ... | C♯—F♯ |
| Love's Philosophy. E (Bar.); A flat (T) ... ... ... | B—E |
| Lullaby, A. E flat (C) ... ... ... ... ... ... | B♭—E♭ |
| Rosamond. D minor (Bar.); F minor (T) ... ... ... | B—F♯ |
| Shall I wasting in despair. F (T) ... ... ... ... | D—A |
| Two Little Songs: | |
| *a.* Lark, The. F (M-S) ... ... ... ... ... | D—F |
| *b.* Bumble-Bee, The. B flat (M-S) ... ... ... | F—G |
| When all the world is young. G (S or T) ... ... ... | D—G |

## HAROLD RHODES

| | |
|---|---|
| Evening Confession, An. B♭ minor (B) ... ... ... | F—D♯ |
| Woman's Love, A. C (T) ... ... ... ... ... | E♭—G |

## CYRIL B. ROOTHAM

| | |
|---|---|
| Four Dramatic Songs: | |
| 1. Imagination. B flat (S or T) ... ... ... ... | E♭—B♭ |
| 2. Unwelcome. A (S or T)... ... ... ... ... | D♯—G♯ |
| 3. St. Andrews. G minor (S or T) ... ... ... | D—G |
| 4. Over the Hills. E minor (T) ... ... ... ... | D—A |
| Vignette, A. D flat (C) ... ... ... ... ... ... | C—E♭ |

## ETHEL M. SMYTH

| | |
|---|---|
| Four Songs for M-S or Bar.: | |
| 1. Odellette. C minor ... ... ... ... ... | C—A♭ |
| 2. Dance, The. E minor ... ... ... ... ... | B—E |
| 3. Chrysilla. E flat ... ... ... ... ... | B♭—F |
| 4. Anacreontic Ode. F minor ... ... ... ... | C—G |

## ERIC H. THIMAN

| | |
|---|---|
| *Birds, The. C (M-S or Bar.); D (S or T) ... ... ... | D—F |
| God of Love my Shepherd is. F (C or B); A flat (M-S or Bar.) ... ... ... | A—D |
| In the bleak mid-winter. D (C or Bar.); F (S or T) ... ... ... ... | A—E |
| Jesus the very thought of Thee B flat (C or B); D (M-S or Bar.) ... ... ... | B♭—D |
| *My Master hath a garden. F (M-S or Bar.); G (S or T) ... ... ... ... ... | C—F |
| The Rainbow. E (C); G (S) ... ... ... ... ... | B—E |
| The Silver Swan. B flat minor (M-S or Bar.); C minor (S or T) ... ... | D♭—F |

## LEONARD J. WALKER

| | |
|---|---|
| My life is like a garden. B flat (C or B); C (M-S or Bar.); D (S or T) ... ... | B♭—E♭ |
| Summertime of Love, The. B flat (C or B); C (M-S or Bar.); D (S or T) ... ... | B♭—E♭ |
| There 's a pathway through the heather. D flat (C or Bar.); E flat (M-S); F (S or T) ... ... | D♭—F |

## JOHN E. WEST

| | |
|---|---|
| Cheerily O! C (B); D (Bar.); F (T) ... ... ... | G—D |
| *Song of the Volga Boatmen (arranged). C (B); D (Bar.); F (T) ... ... ... ... ... | C—C |

## FELIX WHITE

| | |
|---|---|
| Golden Slumbers. F (M-S); G (T) ... ... ... ... | C—F |
| Sing care away. E flat (Bar.); F (T) ... ... ... ... | B♭—F |
| Thou hast left me ever, Jamie. D minor (M-S); E minor (S) ... ... ... ... | C♯—F |

## GERRARD WILLIAMS

| | |
|---|---|
| Bailiff's daughter of Islington, The (arranged). E flat (B or Bar.) ... ... ... ... ... ... | D—E♭ |
| *Despair. F♯ minor (C or Bar.); A minor (S or T) ... | B—E |
| Love outwitted (Duet for Voice and Pf.). C (T) ... ... | C♯—A |
| March Morning. C (C); E flat (M-S) ... ... ... | C—D |
| Time. A minor (C or Bar.); C minor (S or T) ... ... | A—E |
| Two Songs: | |
| 1. Absence. Low, Medium, High ... ... ... | B♭—E♭ |
| 2. Serenade. " " " ... ... ... | B—D |

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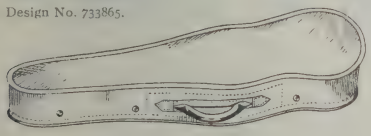

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# REMEMBER, O THOU MAN

CAROL FOR

UNISON VOICES (CHORUS ad lib.) AND ORGAN

WORDS FROM RAVENSCROFT'S MELISMATA (1611)

MUSIC BY

## C. S. LANG

Op. 12

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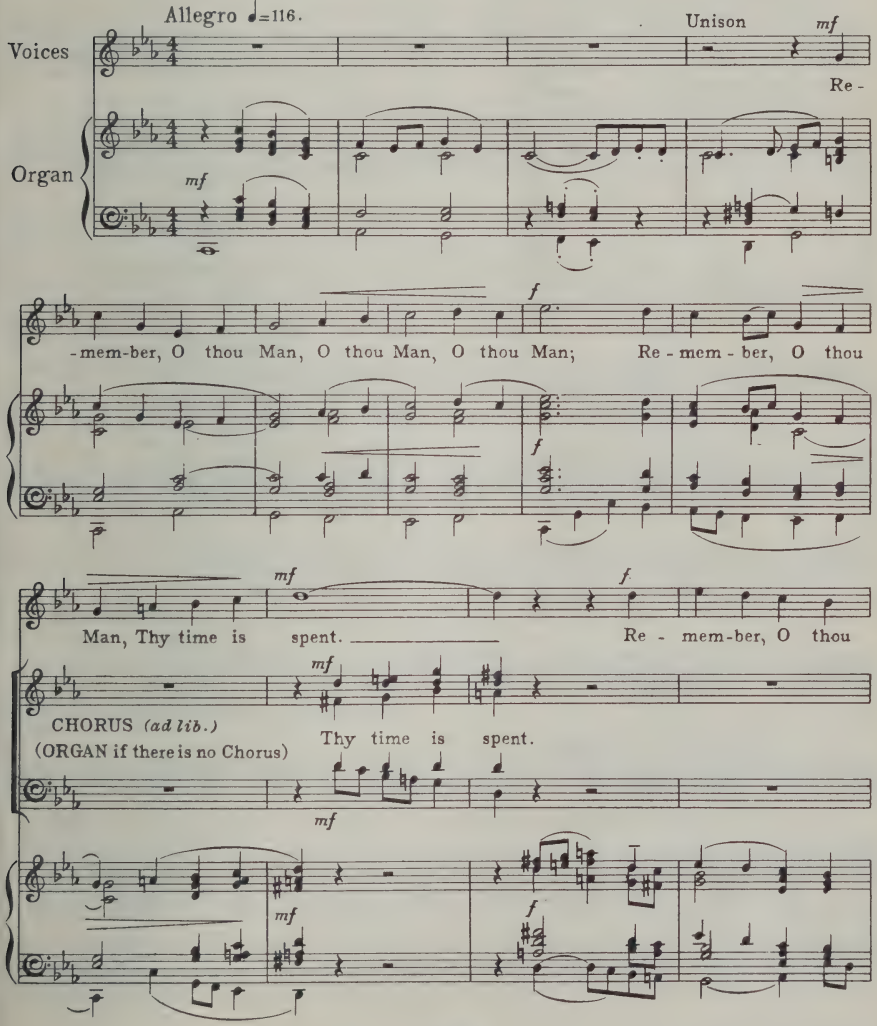
Allegro ♩=116.
Voices
Organ
Unison
mf
Re -
-mem-ber, O thou Man, O thou Man, O thou Man; Re - mem - ber, O thou
f
Man, Thy time is spent. Re - mem-ber, O thou
CHORUS (ad lib.)
(ORGAN if there is no Chorus)
Thy time is spent.



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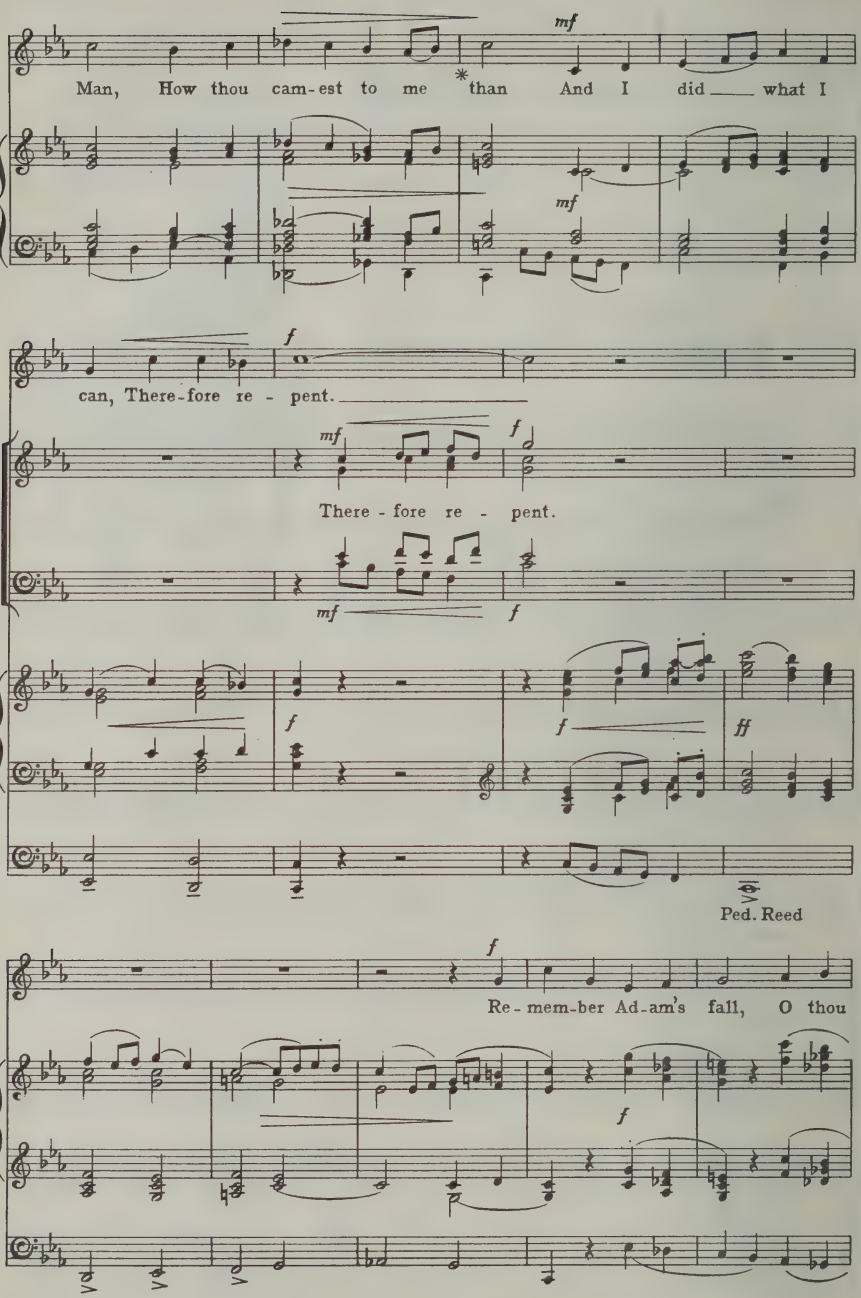
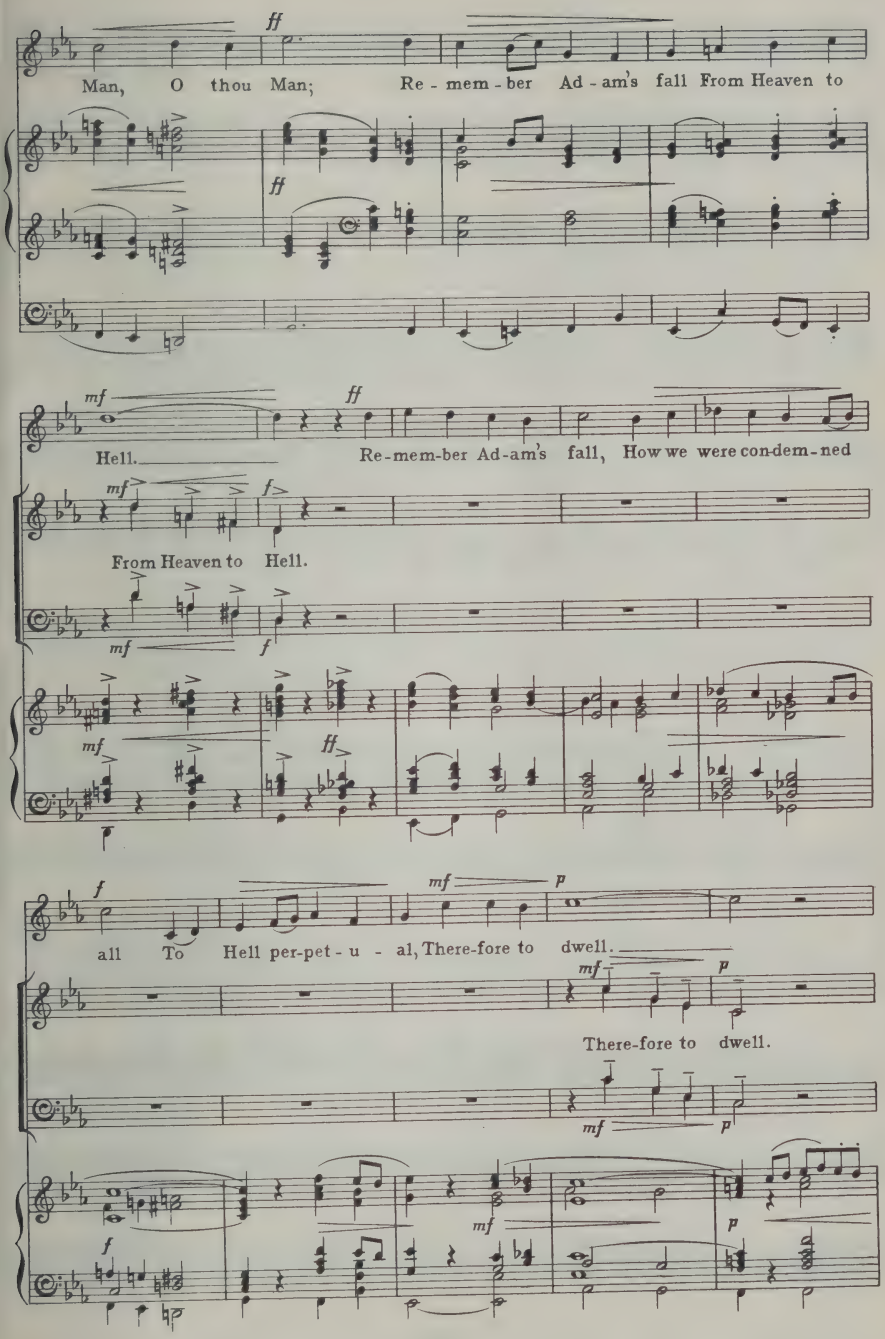
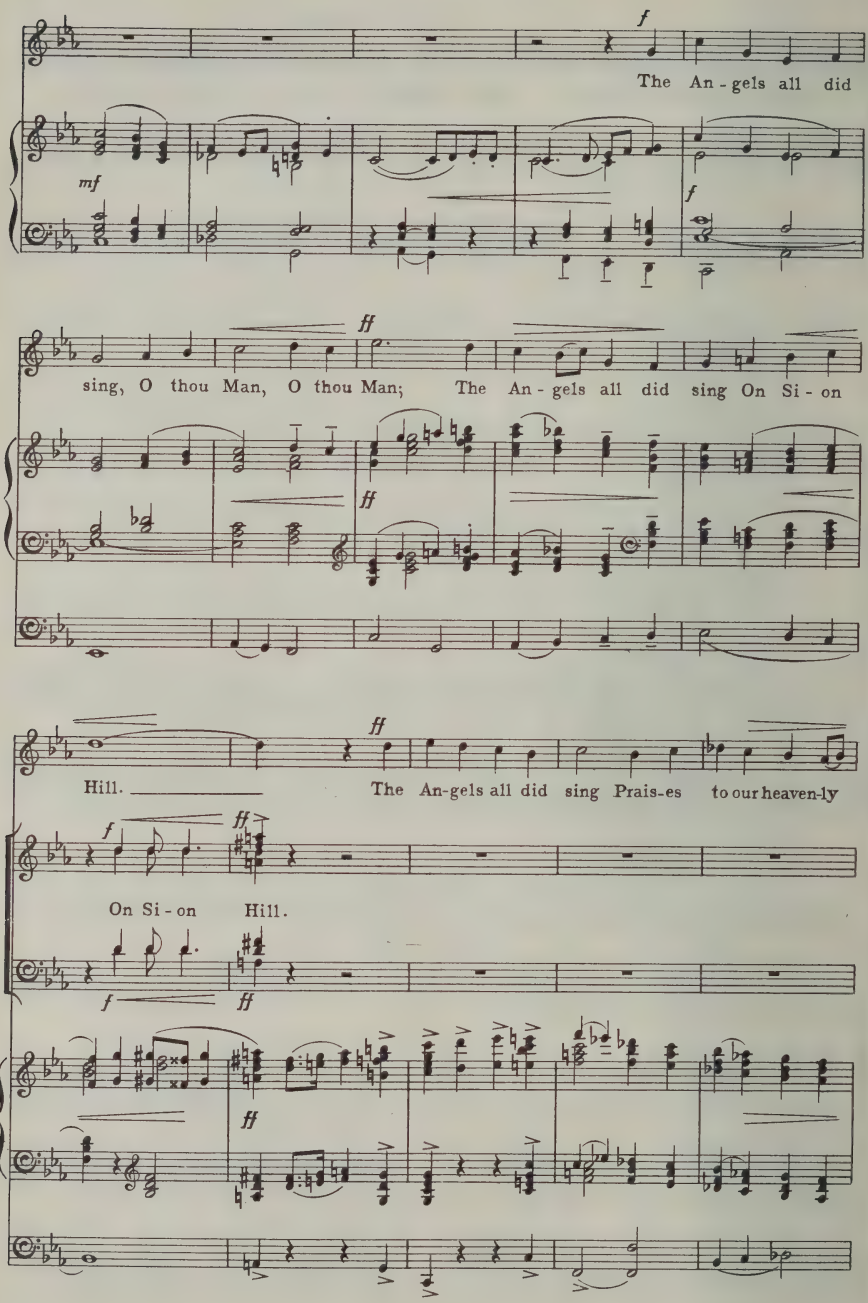
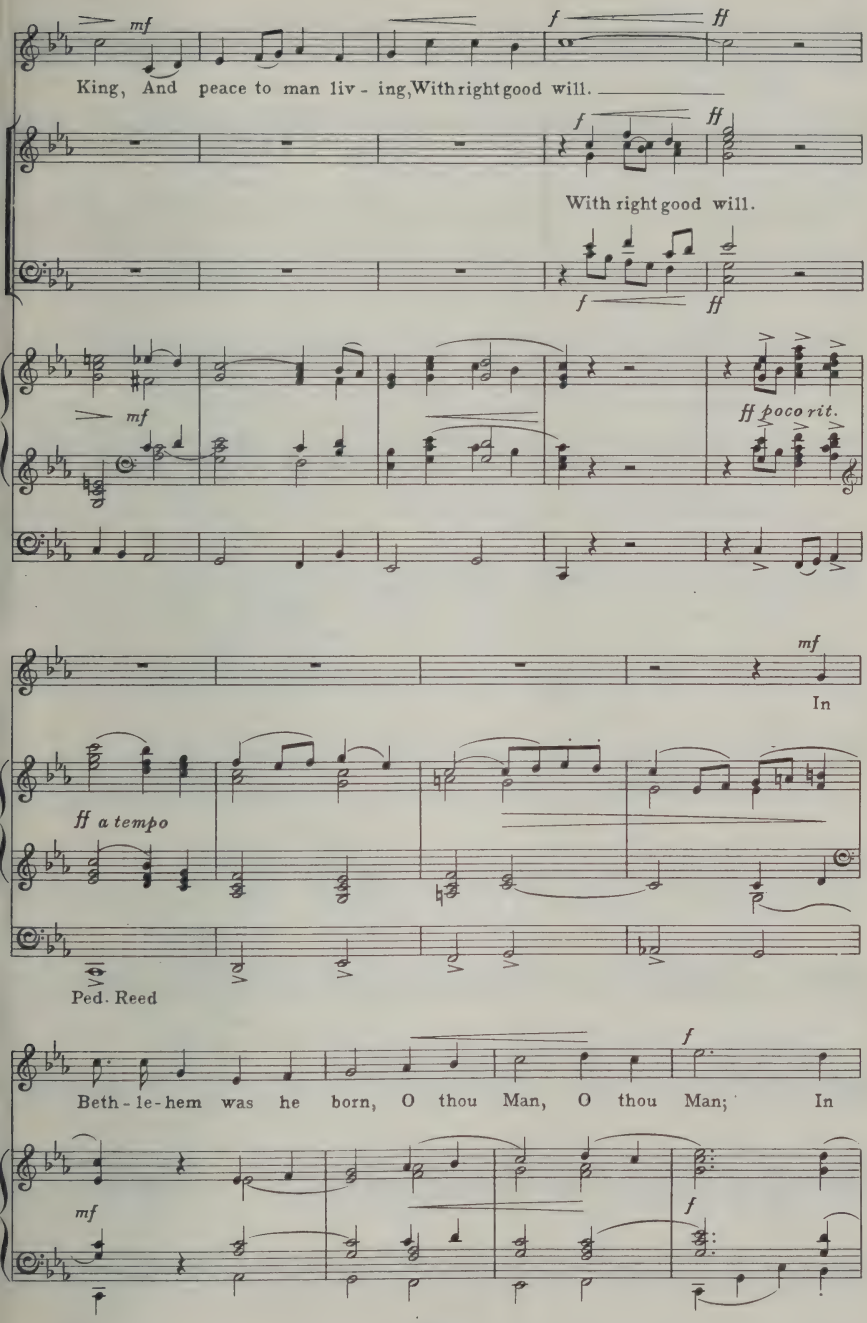
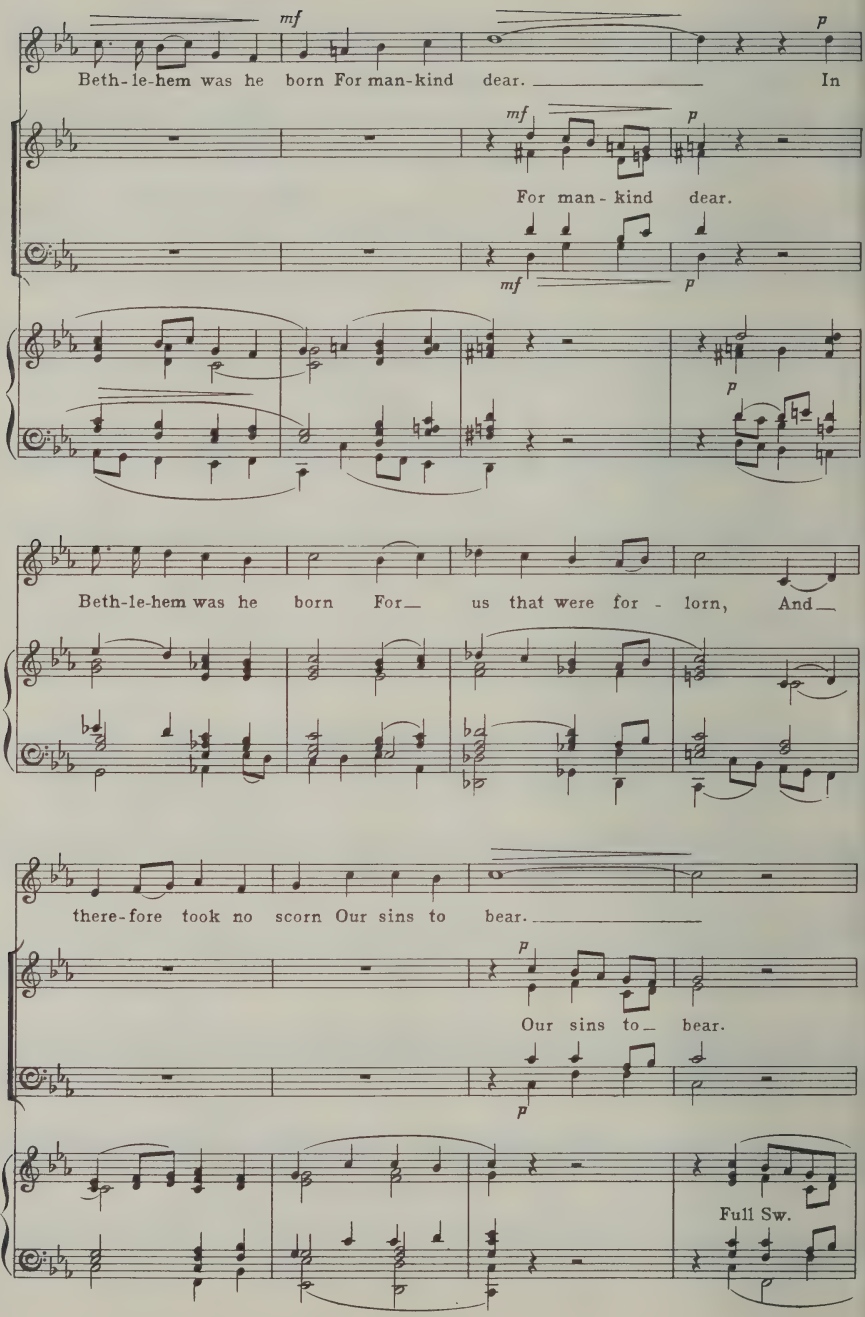


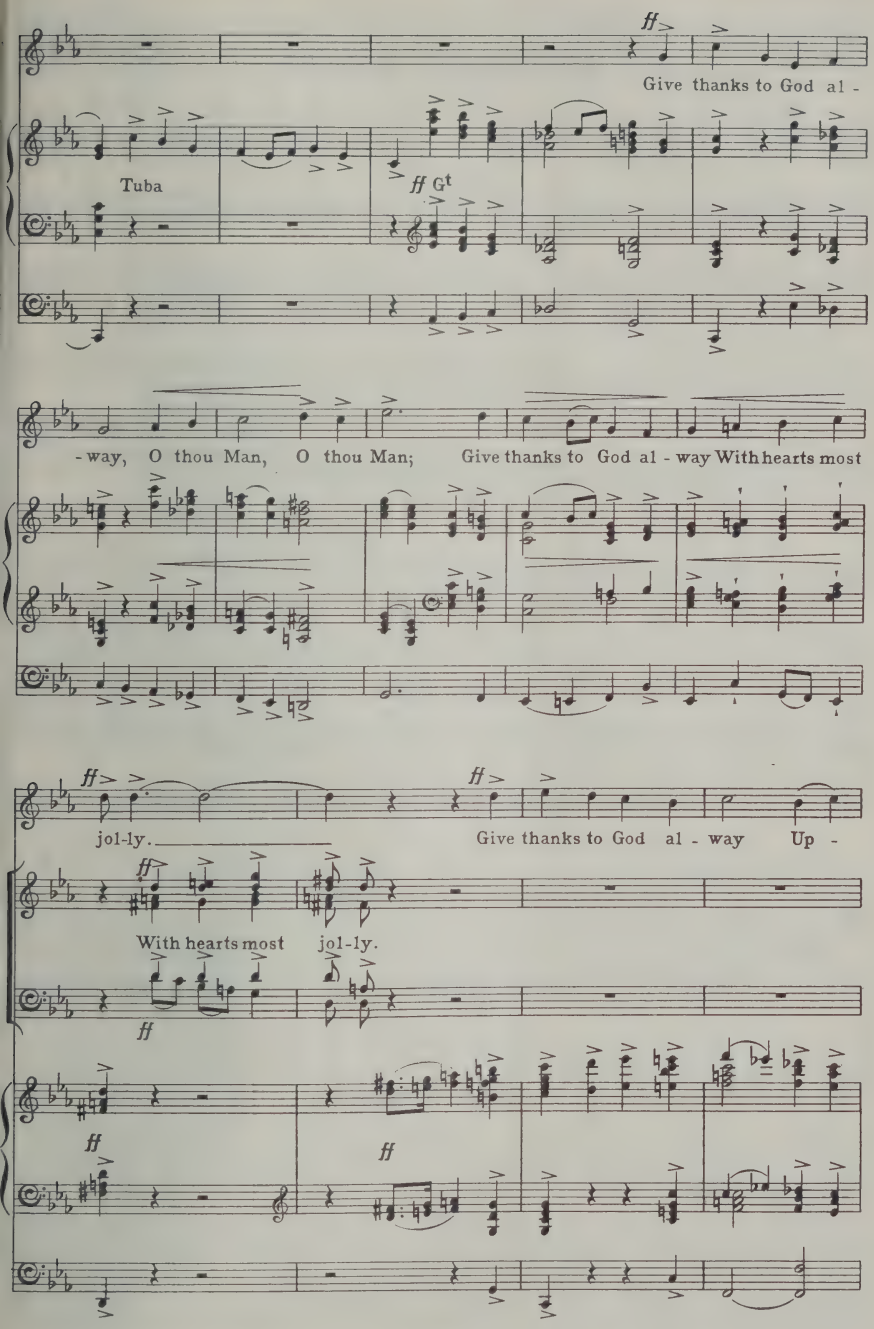

* Old form of 'then'

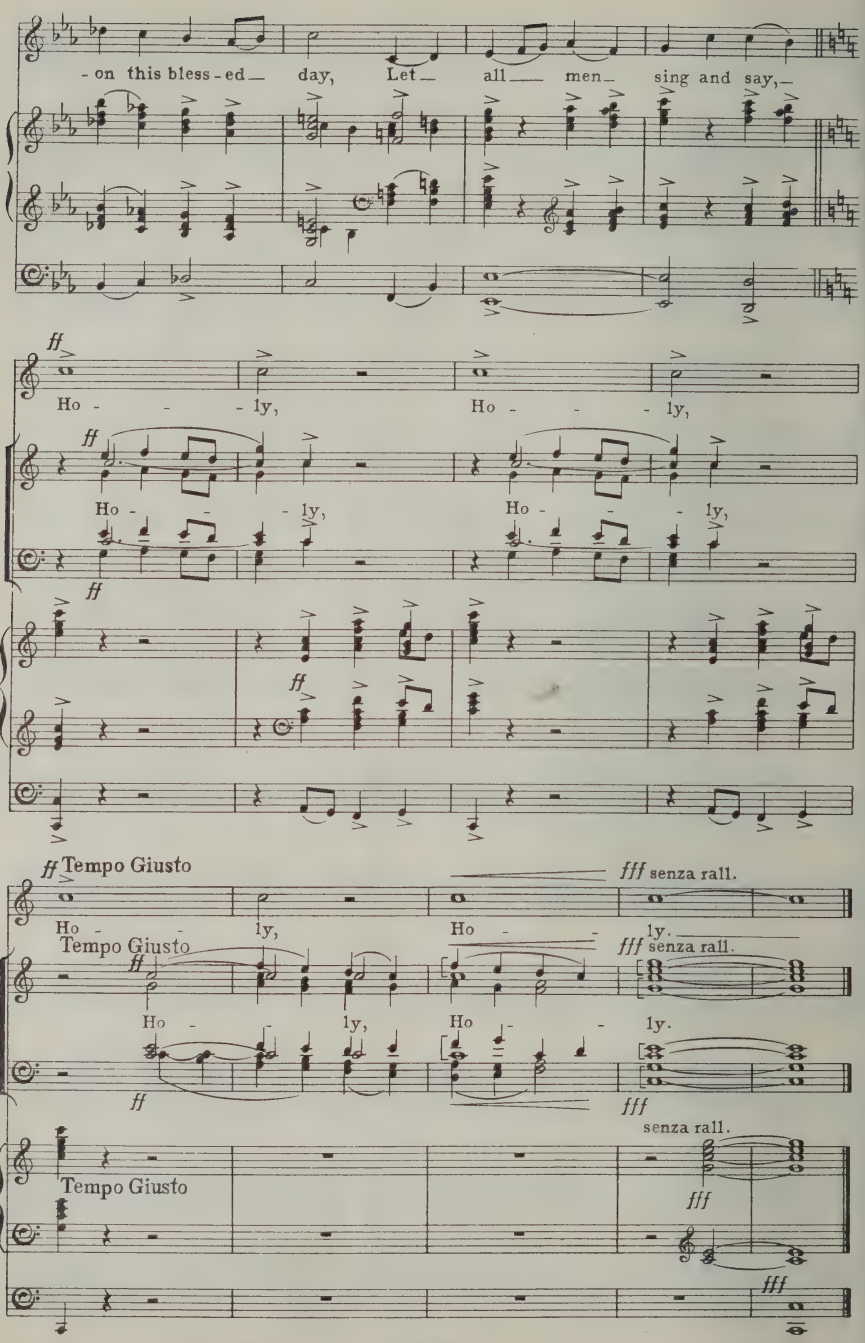

Man, O thou Man; Re - mem - ber Ad - am's fall From Heaven to
Hell. Re-mem-ber Ad-am's fall, How we were con-dem-ned
From Heaven to Hell.
all To Hell per-pet - u - al, There-fore to dwell.
There-fore to dwell.


The An - gels all did
sing, O thou Man, O thou Man; The An - gels all did sing On Si - on
Hill. The An-gels all did sing Prais-es to our heaven-ly
On Si - on Hill.


mf
f
ff
King, And peace to man liv - ing, With right good will.
f
ff
With right good will.
f
ff
mf
ff poco rit.
mf
In
ff a tempo
Ped. Reed
f
Beth - le - hem was he born, O thou Man, O thou Man; In
mf
f


mf
p
Beth-le-hem was he born For man-kind dear. In
mf
p
For man-kind dear.
mf
p
p
Beth-le-hem was he born For us that were for-lorn, And
there-fore took no scorn Our sins to bear.
p
Our sins to bear.
p
Full Sw.


Give thanks to God al -
Tuba
ff Gt
- way, O thou Man, O thou Man; Give thanks to God al - way With hearts most
jol-ly.
Give thanks to God al - way Up -
With hearts most jol-ly.

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# Earth does not hold

ANTHEM FOR ARMISTICE DAY

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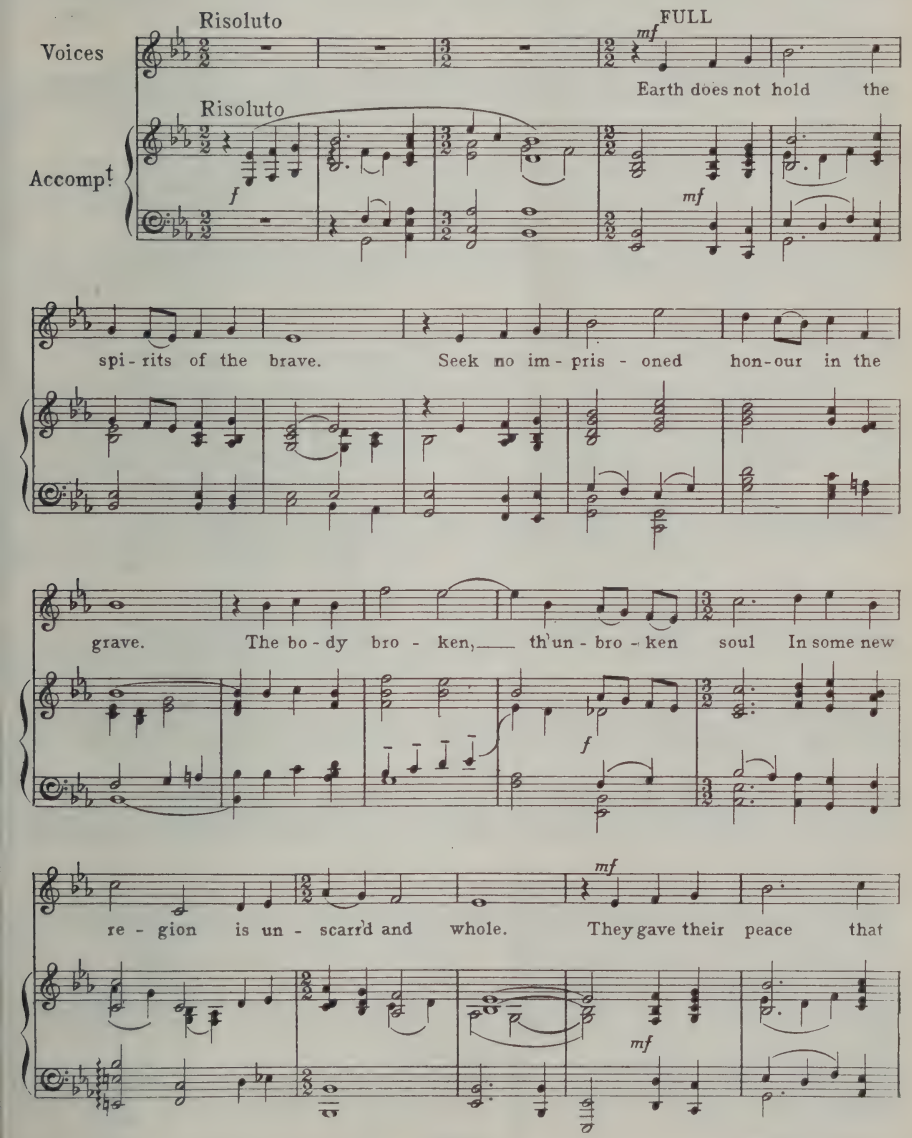
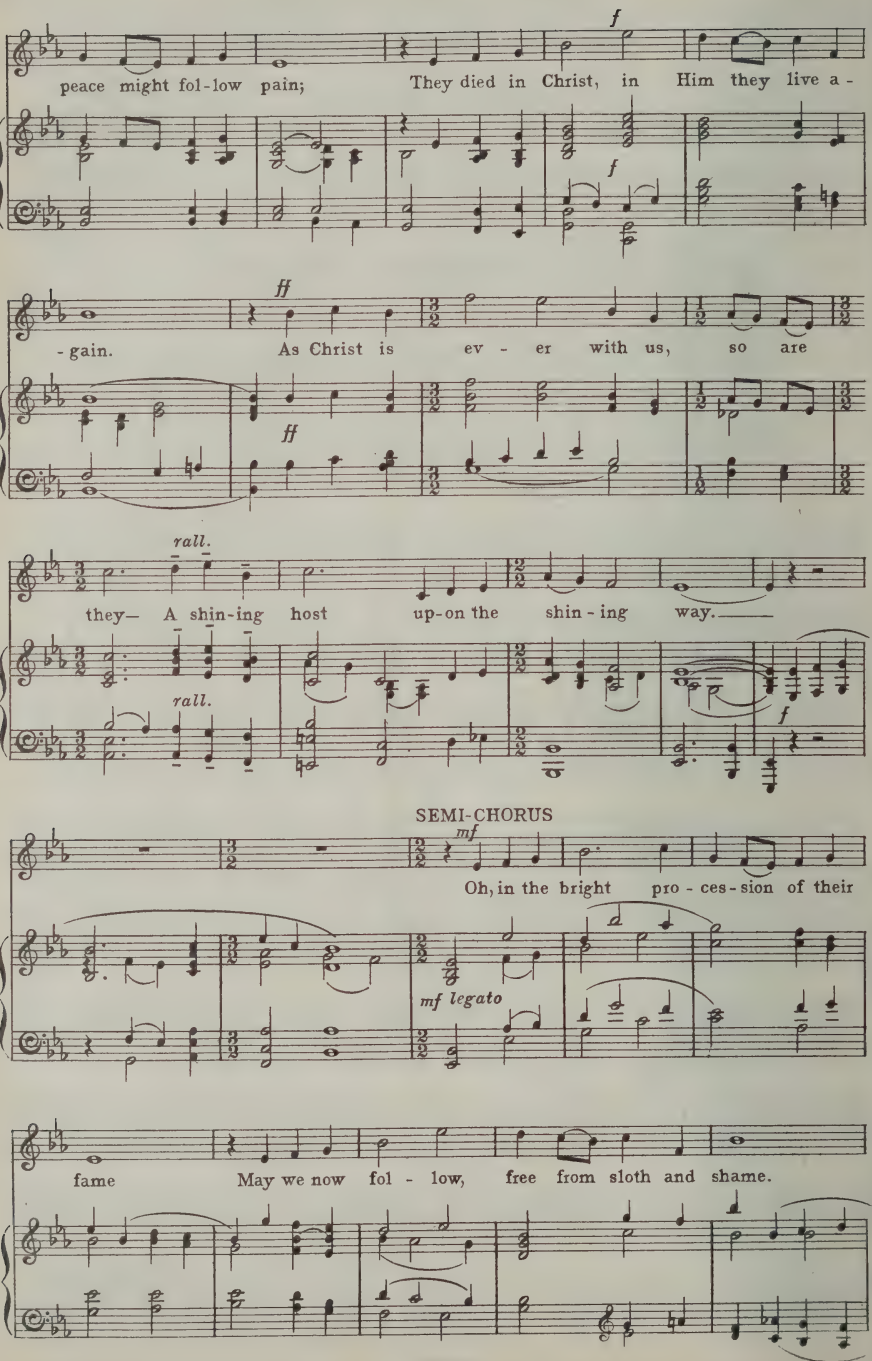
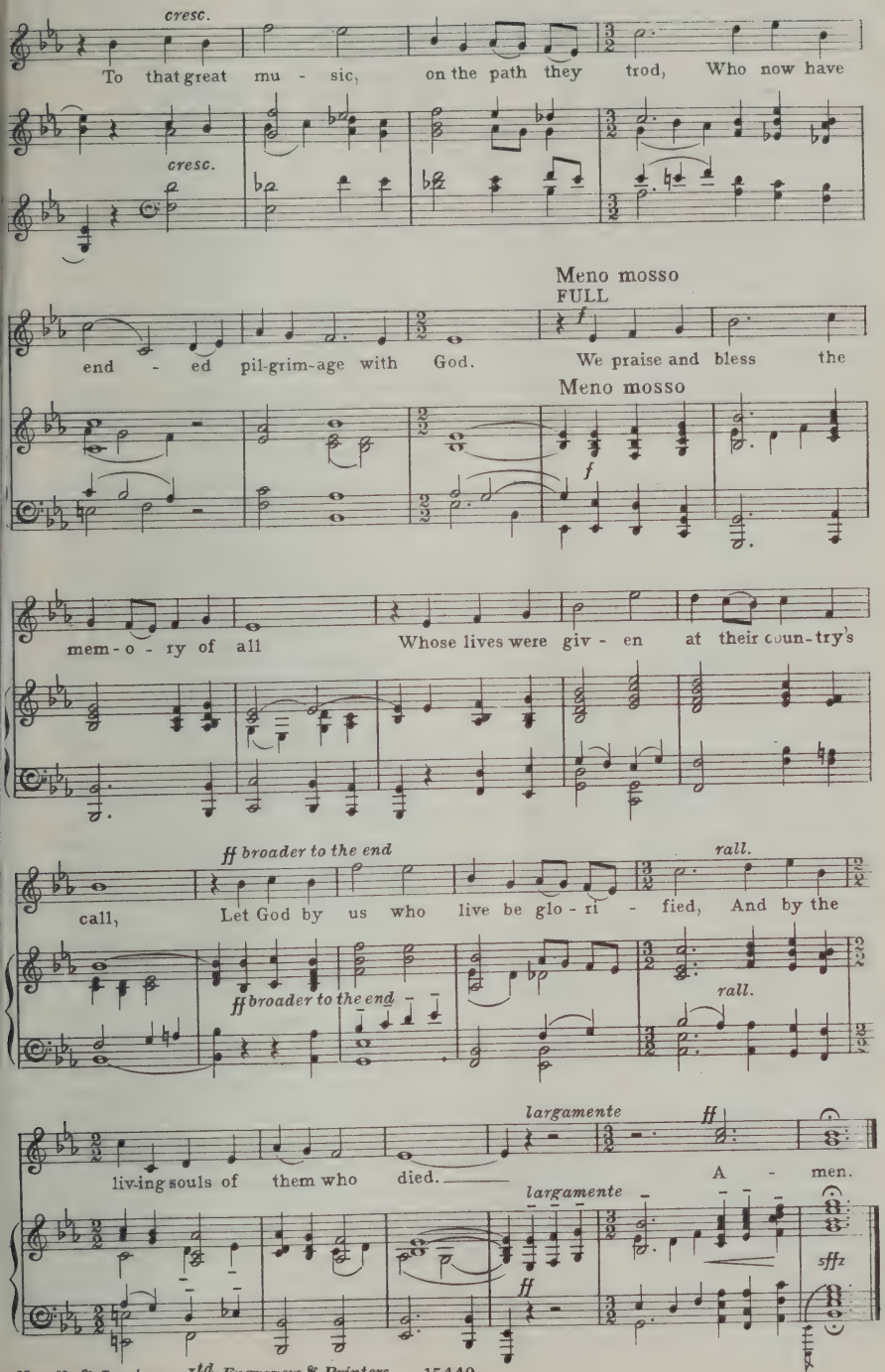

Risoluto
FULL
Voices
mf
Earth does not hold the
Risoluto
Accomp.t
f
mf
spi - rits of the brave. Seek no im - pris - oned hon-our in the
grave. The bo - dy bro - ken, th'un - bro - ken soul In some new
f
mf
re - gion is un - scarr'd and whole. They gave their peace that
mf


peace might fol-low pain;
They died in Christ, in Him they live a-
-gain.
As Christ is ev - er with us, so are
rall.
they— A shin-ing host up-on the shin - ing way.
rall.
SEMI-CHORUS
Oh, in the bright pro - ces - sion of their
mf legato
fame
May we now fol - low, free from sloth and shame.


cresc.
To that great mu - sic, on the path they trod, Who now have
cresc.
Meno mosso
FULL
end - ed pil-grim-age with God. We praise and bless the
Meno mosso
mem-o - ry of all Whose lives were giv - en at their coun-try's
ff broader to the end
rall.
call, Let God by us who live be glo - ri - fied, And by the
ff broader to the end
rall.
largamente
ff
liv-ing souls of them who died. A - men.
largamente
sffz

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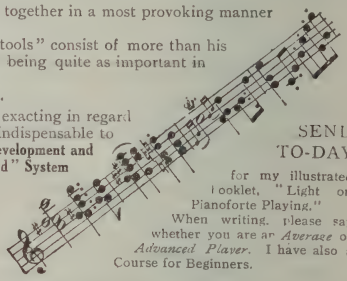

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1. *Fantasia and Fugue in G minor* ... BACH
2. *Pastorale* ... ... ROGER DUCASSE
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4. *Scherzo* ... ... ... GIGOUT
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## ORGAN AND SONG RECITAL

I.

CÉSAR FRANCK ... Choral No. 1

II.

HANDEL ... (*a*) "Oh! had I Jubal's Lyre" ("Joshua")
BYRD ... ... (*b*) "Cradle Song"
CACCINI... ... (*c*) "Amarille"
(Songs with Pianoforte Accompaniments)

III.

BACH ... (*a*) { Sinfonia to Part II. of "The hungry shall eat"
Sinfonia: "Wailing, Crying, Mourning, Sighing"
COLERIDGE-TAYLOR
(*b*) "Andante" from Violin Concerto in G minor
(Arranged for Organ by J. Stuart Archer)
GRAINGER (*c*) "Shepherd's Hey"

IV.

EVELYN SHARP ... (*a*) "The Silent Pool"
NORMAN PETERKIN (*b*) "The Water Maiden"
BACKER GRONDAHL (*c*) "Eventide"
BACKER GRONDAHL (*d*) { "Blåaveis"
JARNEFELT... ... { "Titania"
(Songs with Pianoforte accompaniments)

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## THE PROBLEM OF THE CONDUCTOR: AND A PROPOSED MECHANICAL SOLUTION

BY LEONID SABANEEV

The problem of the conductor has its turn in the musical life of our time. The orchestra has now become the centre of musical events, and the conductor is the 'master of souls' of the musical world, as the pianist was in the age which is past. The whole of our musical life is developed under the sign of orchestra and conductor, and yet, so far as the performance of music is concerned, there are few branches whose essential nature and theory have been less studied and are so little known as the art of the conductor.

Everyone is aware, in the first place, that conducting is a very strange and mysterious business. We see the rôle filled, on the one hand, by really first-class musicians, the quintessence of musical culture, genuine masters of music in every respect. On the other hand, we are surprised to come across decidedly poor musicians, failures as solo performers, who are attracted to conducting. But this is not so astonishing as to find that, in this sphere, it is extremely difficult to know if a celebrated conductor is really a fine musician, and if his fame and his ability to dominate the orchestra are based on actual knowledge; or whether, on the other hand, the whole thing is founded on a certain kind of 'mutual misunderstanding.' Now, any pianist or violinist is an actual performer; he is responsible for every note he plays, and all of them pass through him. The conductor is usually in command of a fine orchestra, an effective force of experienced musicians, who also are the actual players; and if the conductor disappears temporarily, or entirely (as in the experiment of the 'Persimfans,' the Moscow Conductorless Orchestra), the performance is not annulled, though its quality may suffer. It is very difficult to decide what qualities in a performance must be credited to the orchestra as such, and what to the conductor, since the result is always presented to us in a blended form, and is generally, and quite unjustly, attributed to the conductor. To many of us it is no secret that not a few conductors trade exclusively on the first-rate abilities of the orchestras under them, since they themselves have no essential qualifications for the post, except that their presence 'does not interfere with the playing of the orchestra.' And with a good orchestra this often proves sufficient to obtain a decent, and even a fine, performance.



In actual fact the conductor, like the orchestra, is historically the result of a slow, gradual, and purely empirical evolution. He derives from the precentor, the first violin, and the 'leading musician' generally. Hence his function is a blending of a number of different things. On the one hand he is simply an apparatus for obtaining the unit of the metre—the artistic common denominator of the tempo, as it were—without which the individual performance of each member of the orchestra would inevitably be reflected in the combination of the whole. On the other hand, though he not always is, he wants to be, a musical stage-manager, the 'producer' of a musical piece, who works out the nuances and gives effect to his idea of the composition. However, we must not be carried away by the comparison and parallel of the conductor and the stage-manager. In a dramatic work a great deal is left unwritten by the author—I refer to the stage setting, for which, as a rule, he merely provides suggestions; it is for the stage-manager to apply his creative powers to the development of these suggestions. But the musical conductor has no such scope; when all is said and done, in the text of a symphony nearly everything is set down in its proper place, and individual variations must be kept within very modest limits if they are not to become caricatures. The sphere of free improvisation by the conductor is very restricted, though he finds it profitable to maintain an opinion or legend to the contrary.

In music the metrical function and the duties of the stage-manager are performed by the conductor, by extremely primitive and archaic methods, strikingly reminiscent of the Middle Ages in which they originated. Actually, we see that he simply has no real means of transmitting to the orchestra the artistic sensations which animate him from moment to moment. Between him and the orchestra there is a supposititious connection, based on a certain mutual hypnosis. Despite the generally accepted opinion, the conductor does not 'play on the living instrument of the orchestra'; he is merely present, from time to time supplying the performers with certain correctives, but never being really sure that the response is analogous to the response of the keys to the pianist or of the bow to the violinist. In the vast majority of cases in which a first-class conductor is concerned, the part that he plays amounts essentially to little more than the presence at the performance of an authoritative musician, thanks to whom all the artists of the orchestra strive to give of the best that is in them. Only thus can we explain the otherwise incomprehensible phenomenon 'from the realms of the mysterious'—the phenomenon of the famous conductor who arrives and immediately obtains without rehearsal, or discovers with the first rehearsal, a complete change in the playing of the orchestra. For the same reason the

appearance at the conductor's desk of a great or authoritative musician who may even be nothing of a conductor always results in a good performance, provided he does not get in the way with his presence and his indications.

The signs or conventional indications available to the director for the transmission of his sensations to the orchestra are amazing in their primitiveness and poverty. They amount to indications of the tempo—very few in number—and dynamic indications; the latter represent nothing definite and vary with every conductor. In addition to his artistic rôle the conductor has to play the part of an organizer, and by his knowledge to fill the gaps in the orchestral player's knowledge. Here again we have an expression of his historic heritage. Originally his duties were of this purely economic nature, and the purpose for which he was appointed was the attainment of the most harmonious results with the least number of rehearsals. The musicians who were performing a composition did not know it from beginning to end, but the conductor did; they played from the music, and he supplied their deficiencies by his signs, and particularly by indicating the entries of the individual instruments, thus sparing them the wearisome and uncertain counting of their rests.

The purely economic part of orchestral conducting manifestly had nothing in common with artistry, and was based upon the low average level of musical culture in the orchestra, and the fact that in an orchestral performance it was usually assumed that the players were not thoroughly acquainted with their parts in the general ensemble. Indications of tempo, entries, and dynamic effects—there you have essentially the entire répertoire of the conductor's intervention in an orchestral performance. At the same time it must be borne in mind that, thanks to the primitive method by which these signs are produced, many of them are missed by the players, who are guided merely by their instinct and the general rhythm of the music, and often do not look at the conductor and his vague and frequently inopportune signals. It may be asserted that even first-class conductors are prone to indulge in quite useless and incomprehensible signs, which, if carelessly interpreted, would throw the orchestra into utter confusion. The conductor often 'fills in his spare time' with movements of his hands, head, and body, which lead to no result and are of no use to anyone; he does this from an instinctive (unconscious) desire to maintain the impression of his constant reaction on the orchestra, whereas in fact the reaction is of a 'here-and-there,' sporadic character. In this there is much of a sort of naïve and involuntary mutual mystification. The conductor wants to feel that he evokes these sounds and their variations, and the orchestra somehow finds it agreeable to have a director personifying its artistic will, but in actual fact the completeness of the performance depends entirely on the general musical feeling of all the members of the orchestra, or of a majority of them.

With many of the famous conductors of the present day I have observed a great deal of quite unconcealed mystification, posing, 'showing-off,' and frequently an employment of utterly useless gestures, which had no effect on the performance because the players instinctively refrained from reacting to them. I have also noticed frequent cases of the absence of any indications of the tempo—which, by the way, is by many conductors regarded as the 'supreme attribute,' but is really based on the mere fact that these very conductors are working with expert orchestras who have a perfect knowledge of the musical literature of the world, and if they were half asleep could play by heart any Beethoven Symphony or Strauss poem. I say nothing of the very frequent mistakes in respect of tempo, when the conductor confuses the orchestra, and again the situation is saved by the players' knowledge of the work, and by the fact that at the right moment they cease to pay any attention to the conductor.

All this is so. And yet the conductor is necessary; without him things do not go as well as they should—witness the experiment of the Moscow 'Symphonic Ensemble,' an experiment, I repeat, which is very interesting and instructive. But it is necessary to clear up the functions of the conductor, to divest him of the haloes he has accumulated, and to put him in his proper and indispensable place.

We all know that good orchestras like to play under a good conductor. This provides a special type of the artistic enjoyment of ensemble playing. Between conductor and orchestra a connection should be established of such a nature that the latter sees in the conductor's intentions the concentration and realisation of its own artistic aims, whilst the conductor feels as though he himself were playing through the medium of the orchestra. In the issue both prove to be a delusion, but one of those sublime delusions so frequent in art. If the conditions in which the conductor finds himself are such that his intentions are carried out by the orchestra absolutely and with mechanical accuracy—just as the keys respond to the intentions of the pianist—the sense of collectiveness (the fascination and enchantment of the ensemble) disappears, and the orchestra becomes a vast individual instrument. Meanwhile every musician is aware that the feeling of delight produced by ensemble playing is of quite a special order, and cannot be connected with other musical sensations.

But if the complete subjection of the orchestra to the will of the conductor is inconceivable, it must not therefore be assumed that everything in this world is felicitous and natural. Nowadays we witness the pampering and excessive exaltation of the conductor. The technique of

conducting—that strange phantom of whose nature no conductor has ever been able to tell us anything pertinent—is not something that requires to be perfected, as I imagine it has yet to be born. Up to the present it has only a mythical existence in the shape of a few conventional gestures, which are not well established, and after all are not called for in the performance of a composition, nor require implicit obedience. It is this lexicon of signs that needs to be improved and supplemented, and made into a real language of symbols instead of a collection of casual gestures, most of which have a personal significance. It may very well be that the conductor of the future will in general abandon his 'parade' position at the head of the orchestra—a position similar to that of the legendary leaders of armies in days gone by. Much of the conductor's fascination and authority and of the ascription to him of everything that proceeds from the orchestra is due to his physical position above the orchestra, baton in hand.

It must, of course, be admitted that, of itself, the accepted method of indicating the tempo by means of the movements of the almost invisible end of a slender stick, with the entire absence in general (and with many conductors, in consequence of their special qualities, in particular) of any centre of the metrical indication—it must be admitted that this method cannot produce a clear and distinct metre, and that if the latter is forthcoming it is in spite of, and not thanks to, the baton. Further, there is nothing inconceivable in the invention of an apparatus or instrument that would indicate the tempo and rhythm more plainly and accurately to each member of the orchestra. This instrument could be manipulated by the orchestral musician who is called the conductor. It would be a special instrument of rhythm and nuance—and this is what the rôle of the conductor essentially amounts to. Meanwhile, without such an instrument he manages with his hands and head, with his movements and his baton. This is no longer sufficient, and it is necessary to provide an instrument that shall be more tractable and shall transmit his intentions to the players more clearly and exactly.

Nuance is in a still more lamentable state than rhythm and tempo, as it has not even a general symbolical language. Where dynamics are concerned conductors show their intentions by primitive and rather savage methods—sometimes rising on their toes or sinking to the ground, sometimes making more or less exaggerated flourishes with the baton, and often accompanying their gestures with mimicry, which may be expressive but is usually far from æsthetic.

Meanwhile there is no technical impossibility in the construction of a conducting instrument, whose indications of the dynamics would be less reminiscent of the language of the Cannibal Islands and would have a more cultured aspect. I have prepared a scheme for such an instrument, which should at least guarantee that, so far as the conductor is concerned, the indications of tempo and nuance would be clear. It should communicate to the orchestra as a whole and to each member separately the general metre and tempo, the nuances of rhythm, tempo, and dynamics, the structure of the phrase, and even the entries of the individual players. This instrument consists of a special keyboard, with separate registers for accelerations and nuances, and the electric mechanism transmits all these indications to each member of the orchestra. The conductor thus becomes above all things the actual controller of the artistic side of the orchestra. He can then enter into the part of each player and give him the necessary cues at any given moment in the course of the performance, without confusing his neighbours. The possibility of thus dealing individually with the members of the orchestra enables the conductor to obtain more light and shade in the playing. With a tranquil mind—though undoubtedly sore at heart—he can abandon his prominent and elevated position, consoling himself with the fact that the leaders of armies no longer ride in glittering uniforms at the head of their troops. Nowadays they stay quietly, but more profitably, with the staff, and it is time for *him* to remain with the musical staff, whence, however, he can more effectively dominate the artistic side of a performance.

I do not think that this evolution will seriously affect tradition, as the tradition of conducting is still quite young. It was not until the beginning of the last century that the leader of the orchestra became the conductor pure and simple; the modern type of baton was introduced only in the 'sixties; and it was nearing the end of the 19th century when he mounted a dais and stood with his back to the audience. The time has now come for him to hide himself behind his instrument again, in the depths of the orchestra, whence he can conduct the musical operations with greater authority and confidence. The arrival of such an instrument must simultaneously bring to an end the conductor's mannerisms and posings, and the occupation of the position by inferior musicians. It is quite possible that the announcement of these intentions of the conductor publicly, in the form of a language of symbols clear to everybody, may also prove to be a beneficent action; and that the audience will not lose very much by being deprived of the sight of a leader who transmits his intentions to the orchestra by more or less Hottentot methods. Of this there can hardly be any doubt—that the plastic value of the conductor as an artistic object usually represents a very considerable negative quantity.

(*Translated by S. W. Pring.*)

## IMITATION AND SUGGESTION

### II.

By W. S. Drew

In his book 'Du Chant,' Reynaldo Hahn tells the story of an opera-singer who, during the rehearsal of the Toreador's song from 'Carmen,' sang the words 'Et songe en combattant qu'un œil noir te regarde' with a very fierce expression on his face. When asked by the conductor why he did this he replied, 'Mais, c'est pour imiter le regard du taureau.' The most remarkable part of this confusion, as Hahn rightly goes on to point out, lies not in supposing that the dark eye belonged to the bull instead of the beautiful lady who was watching, but in the absurd idea that the singer must project himself into or imitate in some way anything about which he is singing. This is a kind of artistic disease that might be called 'onomatopœia,' and, carried into ordinary life, would make the sufferer suppose that his warning to a friend, 'mind the step,' could not be efficacious unless he demonstrated the danger by stumbling over the step himself.

The same kind of mistake is made in a more subtle form when it is laid down as an unalterable law that men must not sing women's songs, nor women men's. Whether this is incongruous or no depends on several things, but on the majority of occasions all incongruity is removed if the singing is good enough. Must 'Der Tod und das Mädchen' be sung as a duet? If it is replied that, in spite of the 'der,' Death is sexless, who is going to provide the voice suitable to the occasion? The girl herself calls him 'Knocken*mann*,'* But there is no escape from the difficulty in Massenet's 'Ouvre tes yeux bleus,' for the second verse is the girl's reply to the man's invitation in the first. This might quite easily be sung as a duet, and yet no one seems to think it is necessary. Finally we come to such songs as the folk-song 'William Taylor,' where there is narrative to start with, then a man speaks, and afterwards a girl. This on the onomatopœic principle seems to want three genders—or perhaps only two singers and a chorus.

Yet there are reasons why it is a good practical rule for members of each sex to restrict themselves to what are apparently their own songs; one, at least, is connected more with the conditions under which singing usually has to be done than with the art itself. A singer is usually visible to the audience, so that one may hear remarks suitable for a woman but see a man. In any case, one hears remarks more proper for one sex given out by the kind of voice naturally associated with the other. This, it would seem, must inevitably cause a feeling of incongruity. But in certain songs, as has already been suggested, all incongruity is removed if the singing is good enough, for a man's voice may be lightened to suggest that of a woman; the reverse may also be done, but not so easily, for the simple reason that it is easier to cut out lower partial tones than to put them in. Moreover, the use of a heavy so-called 'chest-voice' in women is liable to be attended with certain disadvantages to the vocal instrument as a whole.* Meantime the bass with an unalterably dramatic tone will do well to avoid words such as 'I love the merry, merry sunshine,' or those expressing a longing to be a butterfly, while the light soprano may reasonably exclude from her répertoire a song that begins with the statement 'My wealth 's a burly spear and brand.'

For the purpose of indicating where certain misunderstandings lie with regard to 'interpretation' in the art of singing—and doubtless it is not only in the art of singing that such things occur—we will take as an illustration the song 'Robin Adair.' A purely imaginary but by no means unparalleled lesson might start by an explanation such as the following: 'In this poem a young girl laments the absence of the man on whom she has set her affections. She explains that all the occupations that are usually regarded as pleasant have lost their attraction since he has gone, and finally she confesses the constancy of her affection in spite of the cooling of his.'

It is apparently sometimes supposed that this changing of the neat words of a poem into a banal prose version is of real assistance to the singer, whose failure to sing the song properly is judged to be due to an inability to understand the words. Reynaldo Hahn's singer might, perhaps, fail to grasp the main outlines of the story in the poem 'Robin Adair' at a first reading, but we may pay singers as a class the small compliment of supposing that he is an exception. A failure to sing a song properly is often due to lack of appreciation of a poem, but this is not a want of a kind that can be satisfied by the supplying of a prose version. If someone does not respond to a poetic stimulus he cannot be induced to respond to it by having it taken away. And the supplying of a prose version is no more than equivalent on the positive side to telling a child, who has made a very bad drawing of a cow, that its picture is not meant to represent a horse but a cow. The child knows that already; what he wants to know further is the kind of marks on paper that will arouse the idea of a cow in others, or even in himself.

Another thing that the pupil may be told is to try to put herself in the position of the girl who has been deserted by her lover. But do people who have been deserted sing songs about it in public to others? I think not. Goldsmith makes Olivia do it in 'The Vicar of Wakefield,' but this indecorous incident is one

* Even a skeleton is allowed a sex. *See* Tennyson's 'Vision of Sin.'

* 'L'Art de chanter une chanson.' Yvette Guilbert.

of the blemishes on that charming work. The singer spoken of above, if he took up the teaching of art, would perhaps tell the child artist to put himself in the place of the cow and try to imagine what it felt like to have horns, or, relinquishing imagination as an uncertain guide, would suggest drinking a glass of milk before starting to draw, so that the spirit of the cow should pervade the being of the artist and flow out through his pencil. The mysteries of art do not lie in these direct sympathies; it is not necessary to be or to have been a cow in order to draw one.

All arts have their conventional signs, the meaning of which must be known to those to whom they are addressed. This is very obvious in singing, though less so in acting, where there are people moving and speaking in a comparatively natural way, or in arts such as painting and sculpture, where there is apparently an attempt to imitate natural objects. Any work within the limits of any of these arts may fail because the amount of mere imitation is either overdone or not done enough, for both these faults cramp that imaginative activity which it is the prime duty of art to stimulate.

In the particular example we have chosen, the problem the singer has to solve is to find the vocal signs which are necessary to make the audience imagine feelings similar to those of Robin Adair's deserted lady. When the words and music of a song are good the singer's chief concern is to see that both receive adequate attention. This seems too obvious to need stating, but it has to be realised that to do so involves a high degree of musical and literary taste backed up by a first-class technique. Most of us have come across the kind of sentimental morass created by an attempt to make up for inadequate thought or technique by so-called expression. Some modern composers seek to make their song fool-proof by crowding the vocal line and accompaniment with instructions. Schubert, at any rate, was convinced that such things were unnecessary. If we divide singers into two classes, those who have studied the words intelligently and those who have not, it is plain that the vast majority of such instructions are useless to the first class and meaningless to the second.

But we seem very little nearer to any definite indications of the right way to sing the song.* What exactly has to be done to suggest scorn here, indifference there, and melancholy throughout, to arouse in those of the audience fitted to feel such things the memories and emotions that come back to those who have suffered the desolation of being deprived of a beloved companion?

It has already been suggested that direct and identical experience in itself is of very little value, so that it is luckily unnecessary that anyone should subject herself to the pain of being deserted before attempting this song. It is not necessary to be in love at the time, or even to have been in love before; art is neither identity* nor imitation.† Those who still cling to the idea of the necessity of exact experience must face the awkward conclusion that on the same principle you cannot represent a dying man on the stage unless you have died at some time. A monster incapable of any affection might not make a great success of a love-song, but even he might do it by listening to other singers and watching other people in love. The listener, merely by listening, has very little chance of finding out how you learn your songs; and the sincere listener does not care—he leaves the biographer, the illustrated paper, and the tea-party to worry about such things.

By precept very little can be done beyond the enunciation of certain general principles when discussing the correct way to sing a particular song, for the subtle combination of minute effects whose aggregate influence upon the imagination is so immense can be illustrated very rapidly in practice, but only very tediously in print. It is possible, however, to discuss one or two points in this song which will illustrate certain principles of interpretation in general. The music of the first phrase makes nine singers out of ten, at a modest estimate, say, 'What 's this dull *town* to me.' Such an accentuation misleads the imagination of the listener, and makes him anticipate that the town is to be compared with some other place, whereas afterwards he discovers that under certain conditions this same town is 'heaven on earth.' If the words are presented in the form 'What 's this *dull* town to me' the listener is prepared for the 'heaven on earth' which comes later. This may seem trivial, but it is really nothing of the sort. It is the business of the singer to present the song in such a way that the intellectual effort of the listener is reduced to a minimum, for you cannot stimulate the imagination of someone to whom you have just set a problem in parsing. Even this is putting the matter too mildly, for the song does not stop to give the listener time to solve the puzzles which are set him. The song is a panorama which passes before the ears instead of the eyes, and the parts are much more interdependent than the panorama of the visual world. The omission or faulty placing of an emphasis may spoil not only an individual phrase but a whole song. The stresses on certain syllables in a sentence

* The melody is of Irish origin, I believe, or at all events has an Irish version—*see* the note on the melody 'Aileen Aroon' in Stanford's edition of Moore's Irish Melodies (Boosey). The little jerks in the popular version, so effective in some melodies, put decided difficulties in the way of a singer who is aiming at a dignified rendering. I much prefer the simpler form of the melody with an ascending scale-passage for the refrain. I once heard a prima donna put in a minor sixth in the last verse for the first syllable of 'Adair': but she was neither Irish nor Scotch, and for all I know may have come from a land where the minor sixth is the conventional sign of grief. For the moment my sympathies were with Robin Adair himself.

* 'It is by giving up these identities that art gains true strength.'—R. L. Stevenson.

† 'By a wise falsification the great masters of painting got at their true conclusions.'—Charles Lamb.

not only bring out its own meaning, but also often have a more far-reaching importance in that they prepare the mind for the rapid assimilation of a sentence which is to follow.

The settling of the often conflicting claims of the formal stresses of music and the more capricious stresses of the words, and the consequent presentation of vocal music so that both are suggested to the listener is perhaps the most important problem that the singer has to solve. The few singers who do it successfully often make a song sound much better than the composer has any right to expect. Upon the efforts of these few depends the right of 'interpretation' to consider itself an independent creative art.

The correct singing of this song would bring out another general principle, namely, that it is not sufficient to sing a sad song sadly; that is to say, it is not enough to present the words of a sad song with exactly the same expression that would be used in the ordinary affairs of life by a sad person. Such a treatment usually, if not invariably, does no more than give the impression that the singer is bored with the song. For the moment it is not necessary to consider what particular associations in the mind of the listener brings about this effect; any experienced teacher knows that it is true. A song on a sad subject has to be sung in such a way that it arouses the memory of certain sad thoughts in the mind of the listener. One of the essentials for this is not that the singer should feel sad himself, but that he should say the words in a way that suggests that he himself is interested in their meaning. This suggestion of interest is largely a matter of articulation and intelligent emphasis, and is done in very much the same way whether the song is a sad or happy one. A singer may be considerably affected by the sound of his own singing, but his feelings on such occasions are the effect and not the cause of his artistic rendering; his singing is reflected back, so to speak, and effects him objectively, as it does the rest of the audience.

While we are looking at or listening to any work of art certain things must be thrust into the background of conscious attention, for it is only under such conditions that one is enabled to abandon oneself to the stimulation of the conventional signs. Although this inhibition of certain parts of the critical faculty goes on easily and automatically as a rule, yet the inability to effect it is without doubt one of the reasons why some people find some works of art so puzzling. This is shown very plainly by the bitter but amusing criticism of the early part of 'Siegfried' in Tolstoi's 'What is Art?' Tolstoi had some sound reasons to give for his dislike of opera as an art. Yet to say that some one came on to the stage trying to represent* Mime, but that one could see he was an actor by his lack of muscle, is as absurdly irrelevant as to say that Michael Angelo's 'David' is easily seen to be a piece of stone. But Wagner certainly had need of his amazing musical genius to overcome his occasional lapses into childish naïveté in staging. It is one of the greatest compliments that can be paid to the compelling power of his music that one puts up comparatively contentedly with his dragons, swans, doves, and flames. No one who is really interested in the music of an opera worries, after the first shock, whether the weight of Isolde is nearer twelve stone than nine, provided that her singing is good enough; still there is no sense in multiplying things that easily become a hindrance instead of an aid to the imagination. Tolstoi's remarks make it plain that the music was quite incapable of setting him free from the tyranny of the visual sense, and it must be admitted that some operas make such an escape very difficult. That Wagner himself realised this is shown by an incident related in Romain Rolland's 'Musiciens d'aujourd'hui.' A friend of Wagner's was attentively watching a scene from 'The Ring' when some one came behind her and put his hands over her eyes, and she heard the voice of Wagner saying impatiently, 'Don't watch so much: listen.'

'Tristan and Isolde' will provide another simple illustration. I suppose that everyone will agree that the singer taking the part of Tristan is not expected to sing the whole of the third Act as if he were actually dying. Yet this is what the Tolstoian method of criticism pushed to its logical conclusion would require him to do. A dying man cannot compete with a full orchestra, and he would certainly be indifferent to the conductor's baton; in any case, how absurd to make a mortally wounded man sing loudly for the last three-quarters of an hour of his life!

Such criticism may be amusing, but it is not relevant. The singer who takes the part of Tristan is not trying to imitate a dying man. The intensity of the singing—its loudness, volume, and emphasis—does not represent the state of Tristan's physical health: its object is to suggest to the audience the intensity of his feelings.

The curtain in the theatre does not hide a mirror in which we are to see a reflection of human beings occupied in their ordinary affairs; it hides a picture where the figures suggest things to our imagination. If we do not realise this we shall be wasting our time, as much as Tolstoi wasted his, in going to the opera, or in listening to singing.

* '. . . with weak, white, genteel hands (his easy movements and especially the shape of his stomach and his lack of muscle revealed the actor) beat an impossible sword with an unnatural hammer in a way in which no one ever uses a hammer; and at the same time, opening his mouth in a strange way, he sang something incomprehensible.'—(Aylmer Maude's translation of Tolstoi's 'What is Art?')

A book on Dvorák by Prof. Karel Hofmeister and Mrs. Newmarch is to be issued early in December by John Lane (The Bodley Head). The work is based on a series of lectures given to Czech students by Prof. Hofmeister.

## THE NATIONAL TEMPERAMENT IN MUSIC

By Béla Bartók

*(In an interview)*

Two different procedures can be ascertained in the study of the style of music of bygone days. We can trace a return either to the popular tunes, like those during the so-called 'Russian period' of Stravinsky and of my own Hungarian contemporaries, or to the artistic music especially of the 17th and 18th centuries.

The Hungarian and also the Rumanian and Slovak peasantry of pre-war Hungary preserve an incredibly rich treasure of popular melodies. We had only, as it were, to reach out our hands to appropriate them. Here we found the national temperament in music, although this 'reaching out of our hands' was by no means so simple as might at first be imagined.

About twenty-five years ago the attention of a few quite young musicians—among them Zoltán Kodály and myself—turned towards the Hungarian peasantry. A longing for the unknown, some indefinite feeling that the true popular music, the genuine national temperament in music, could be discovered only among the peasants, led us to our first inquiries. These first inquiries resulted in the discovery of rich and—up to that time—entirely unknown material. And only then did we commence the regular collection. It is impossible to imagine what an immense amount of work we had to do. To find musical material still untouched by civilization we were compelled to visit such villages as were remotest from the centres of civilization and the means of communication. If we desired to gather older songs, handed down throughout the centuries, we were obliged to pursue our investigations among the oldest people, especially women, and it was very difficult to persuade them to sing the old tunes. They were shame-faced before the strangers, afraid of being scoffed at by the villagers, afraid of the strangers' phonograph, which was nearly always at hand. We lived in a primitive way in the most miserable hamlets, but in spite of this fact, those days were the happiest of my life. Here the true national character and temperament of music unfolded its wings in full splendour.

To get the right idea of national temperament we never looked for melodies written down or printed because, in general, we considered them to be dead material. To enter the true vibrating life of popular music by means of these tunes is an impossibility. Whosoever desires to enjoy the charms of genuine popular music must get into immediate contact with the peasants. And it is of equal importance to get acquainted with the surroundings from whence these tunes have sprung. It is necessary to see the peasant's mimicry, to be present at his dances, wedding festivities, Christmas celebrations, funeral ceremonies, because every occasion brings forth its special melodies which most advantageously reflect the national temperament.

We wanted to feel the true spirit of this hitherto unknown music, and in conformity with this spirit—hard to express in words—we intended to create our own musical style. Therefore we betook ourselves to the original source of music—the soul of the peasantry. According to my conviction, the popular tune—using the term in a restricted sense—which shows the national temperament in its entirety, is a paragon of the highest musical perfection. In its limited scope I consider it as much a masterpiece as—in the world of larger scales—a fugue by Bach or a sonata by Mozart. Such a melody is a classical example of the infinitely condensed expression of a musical thought. It is true that such laconicism only seldom makes an impression upon the average musician. But the average musician regards as more important such accessories as accompaniment, development, &c., and is rarely able to appreciate fully the fundamental essence.

If I should be asked: Who is the completest representative of the Hungarian musical spirit?—I must point to Zoltán Kodály. His compositions are a confession of faith of a Hungarian soul, and his work is exclusively based upon Hungarian popular music. They owe their origin to Kodály's intrepid belief and confidence in his people's power of construction and future.

As for myself, I collected not only Hungarian but also Slovakian and Rumanian popular songs. Before the war I paid a visit to North Africa to study the melodies of the Sahara-Arabians, and a few of my compositions have been influenced by these.

In conclusion I add that internationalism is not only unimaginable but also injurious to music and to every other art. Music and its sister arts must always reflect the true character of its region and surroundings. From this results variety in art and life.

## Ad Libitum

By 'Feste'

Most musicians know that there is an immense amount of bad pianoforte teaching being inflicted on the youth of this country, but only about a score of men have real first-hand knowledge of its desperate, almost incredible, badness. No doubt the examiners for the Associated Board and Trinity College strike some bad patches, but they never plumb the depths, because practically all their candidates have had the benefit of instruction from accredited teachers. Competition Festival judges sometimes get samples of the ineptitude and fraud in the pianoforte-teaching line, but the samples are too small to enable them to realise the extent of the evil.

The few men who really know are those who have been examining in the local centre stage of the *Daily Express* pianoforte-playing contest. I happen to be one of them. Comparing notes with fellow-examiners, I find our experiences have been much the same. I had not intended to write on the subject, but second thoughts seemed to show that no harm and some good might result from a few notes on my experiences, so here they are.

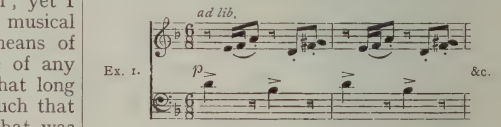
I examined for seven weeks in the local competitions, and one in the area stage, with no more than an occasional day's break, hearing in round figures about two thousand five hundred players. There were four grades, the two junior playing two pieces, the senior three. The total number of performances I leave the reader to compute, the higher mathematics being beyond me. I have been able to do no more than calculate that the copies used, if placed end to end (or even side by side) would reach from here to there and back again, and then some.

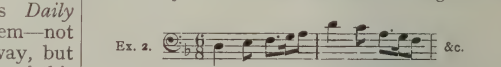
The experience was fatiguing and nerve-racking beyond anything I have ever known, because of the monotony and the low standard. Competition Festival work is pretty exhausting, but even the longest and hardest day of solo classes is lightened by contact with the crowd, and relieved by excursions to the platform for adjudications. But here one had only a room (often small), a pianoforte (which seemed to grow larger and louder with each performance), and a candidate. For six hours daily—sometimes longer—at the rate of ten per hour, the candidates came and set about that pianoforte. The great majority smote it, some timidly tickled and dusted the keyboard, ten per cent. played, and about two per cent. showed first-rate form. A terrible experience, then; yet I am glad to have been through it. A musical journalist ought to welcome every means of getting practical first-hand knowledge of any department of musical life; and in that long succession of competitors there was much that was of human interest, not a little that was instructive, and a good deal that was amusing.

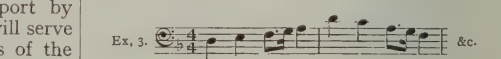
Many musicians pooh-poohed this *Daily Express* contest. I don't agree with them—not because it put a job of work in my way, but for the reasons expressed by the Editor of this journal in August. He said:

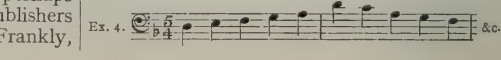
> 'The *Daily Express* National Piano playing Contest is worthy of support by musicians, on several grounds. It will serve as a stimulant to three departments of the musical world that are in need of such help—the teaching profession, the pianoforte-makers, and in a lesser degree (though perhaps considerably in the long run) the publishers of serious instrumental music. . . . Frankly, we don't like this use of music; but the present time is not one in which musicians can afford to sniff at any scheme that will give an impetus to the study of any branch of the art. Anyway, we are sure there will be no false pride among music-teachers. They will bless the happy chance that leads newspaper - millionaires to scatter a few thousands in their direction.'

This so exactly represents my views that I might have written it myself. The musical profession and trade are not so flourishing that they can afford to despise any project that benefits them even temporarily. I hope the *Daily Express* will follow the pianoforte-playing contest with one for string players, both solo and ensemble. From a publicity point of view, of course, a solo-singing contest would be best of all. If anything of the kind is in prospect I suggest that the examiners' marking sheet, or at all events a copy of his criticisms, be sent to every competitor. This is a tall order, I realise. But the extra labour and expense would be comparatively small, and the educational benefit large. I gather that most examiners in the pianoforte-playing contest wrote a brief criticism on every marking-sheet, even though they were aware that the sheets would not be seen by the competitors. Personally, I came across many players of marked natural ability whose progress was being hindered by some defect that could be pointed out in a couple of sentences. Having paid their entrance fee, worked, and come (often from a considerable distance) to compete, they ought to have the benefit of the examiner's criticism.

Of the four grades the smallest proportion of good players seemed to be among the youngest. An astonishing number had failed to grasp the rhythmic scheme of Carse's 'Miniature Scherzo':

Almost as many in the next grade made a hash of the rhythm in Markham Lee's 'Legend':

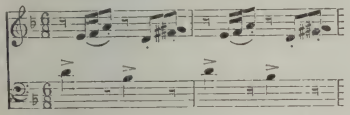



This was distorted in a variety of ways, the favourite being a version in 4-4:

But the booby-prize must go to this version:



This youngster stuck to 5-4 for the theme wherever possible, adopting the normal rhythm only when the accompanying parts compelled her to do so. I was still in a state of happy bewilderment when the next candidate entered—and made exactly the same mistake, adding to the effect by keeping the 'loud' pedal down throughout.

Now it is inconceivable that *all* these distorters were self-taught, so we are faced with the fact that there are pianoforte-teachers who are unable to see the difference between the right and wrong rhythm and time schemes. Any doubt as to the existence of such teachers was removed by other evidence. Thus, a whole batch of youngsters in a district would make the same mistake—sometimes a mistake that seems to have occurred nowhere else. For example, at one Lancashire centre a succession of children produced a slip that I came across nowhere else, bar 2 of the Carse 'Scherzo' (*see* Ex. 2 above) being played with the F sharpened:

Ex. 5

In fact, there was a deplorable lack of fundamental knowledge. For many of the players time-values scarcely existed, and over and over again one was reminded of the girl who was declared by her proud mother to have 'learned music in no time.'

All this points to widespread bad teaching. What is the remedy? Clearly the majority of these mistaught children could not afford anything like the fee that would be required by a good teacher. The solution will probably be some form of class work. By a happy coincidence some material for class instruction comes to hand while I am writing. I propose to discuss it shortly.

The misuse of the so-called 'loud' pedal was even worse than I had anticipated. About fifty per cent. of the C grade players, for example, played the four-bar opening phrase of the 'Legend' (Ex. 2 above) with the pedal held down throughout, evidently misled by the direction *con ped.*, which, of course, meant no more than a touch on the longer notes. One youngster even went so far as to hold the pedal down without a break during Dunhill's 'Dew Fairies'—a piece that depends for its effect on a continuous light *staccato*. I couldn't refrain from asking the young miscreant why he did this thing. 'Oh,' he said, brightly, 'I always like the pedal down when *I* play'—no matter what you fussy old folk think! When I pointed out that no pedal was indicated, he said (still brightly) that he thought the composer had forgotten it.

What the 'loud' pedal did for the series of thick chromatic chords in York Bowen's 'Reverie' and the gruff dissonances in Ireland's Rondo may be imagined; it cannot be described.

The seniors included some whose playing was grotesque—no other word fits. I heard several performances in which the music was so distorted that without the aid of the copy I could not have identified it. (This is the literal truth.) Quite a lot of players disposed of difficult ornamental passages (especially those in the R.H. of the York Bowen piece) by the simple process of throwing the hand speculatively somewhere in the part of the keyboard concerned, and vigorously waggling their fingers. There was something positively disarming about so frank a bluff; at times I could hardly believe my eyes and ears.

Among the examinees heard by one of my colleagues was an ample and elderly lady who clenched her fist save for the third finger, which was left protruding. With this member she slowly and rigidly poked her way through the advanced pieces, taking only the outer notes in chords! The method suggested a one-fingered novice at typewriting. She had travelled nearly twenty miles to perform this feat, and went away apparently well pleased with her outing. No doubt she had enjoyed some months of preparation, so who shall say that she had wasted her time? Not I, for one.

It was often necessary to suppress the conversational tendencies of players, if only on the score of time. We got tired of hearing about the finger that had got damaged a few days before, or the hands that couldn't stretch an octave, and so forth. But I liked the nine-year-old girl who (evidently primed by mamma) hurried to my table and in a tiny voice breathlessly released the carefully-rehearsed sentence:

Oifyouplease I'mafraidtheywontsoundverywellI'veonlyhadthemusicthreeweeks.

And I liked another (this was in a grimy Lancashire industrial town) who, her task over (and very well done, by the way), said, 'I'm going to tell the other girls to learn the piano, too, so that they can earn their living by it, and not have to go to work in the mill!' With the cotton trade in its present state, the mills don't offer much of a living; I didn't tell the little optimist that the pianoforte offered still less.

Talent sometimes showed itself in unexpected quarters. One of the best players I heard was a London boy who entered in two grades, and played from memory like a born musician. His face and manner showed arrested mental development, and he was barely articulate. He stopped on his way out and volunteered the information that he was going to be an engine-

driver as well as a pianist. (May I never be in a train driven by him!) 'Which do you like best,' I asked, 'engines or music?' 'Both,' he replied, and shambled out, babbling.

Before I leave the conversationalists I must refer to a young fellow (apparently Jewish, of the handsome type) who on entering the room at once took up his parable and thus addressed the chair: 'I have no doubt, Sir, that by this time you must be heartily sick of these pieces. I hope, however, to be able to revive your interest in them.' I raised a drooping head and signified my willingness to be interested. 'Now,' he went on, warming to his work, 'which shall I play first? Probably most competitors begin with the quieter and slower pieces—the "Reverie" or "Primrose Mount." *I* propose, however, to start with Ireland's "Rondo."' And did so. The performances over, he again took the floor, informing me that he was self-taught, and had been studying for only a year. Could I tell him what his chances were? I could not, under the regulations. 'Very well, Sir; then I can only express a hope that we meet again in the next stage,' and, with a cordial shake of the hand, he withdrew, rather as if he were a Deputation. In case this meets his eye, I add for his encouragement that, although he was not good enough to pass into the area stage, he showed real promise.

I don't want to give the reader an impression that the examinations produced little beyond eccentricity and incompetence. On the contrary, a good deal of very fine playing was heard—some of it fit for any concert platform. But inevitably a contest of the kind attracted a host of people who had no standard, and only a very hazy idea of what constitutes really good playing. Several of the best performances I heard were by blind players, and I recall no very bad work from this source—as is, perhaps, to be expected, seeing that practically all the players came from institutions where the teaching is invariably good.

The best of the youngsters were fascinating. I have never realised until now the extent to which the *nascitur, non fit* tag applies to pianists. There were nine- and ten-year-old boys and girls who, with the first note they played, seemed lost to the world, reacting physically to the rhythm, and with facial expression responsive to any harmonic progression that was beautiful or unusual. I hope the *Daily Express* scheme of scholarships will benefit some of these kiddies, most of whom were clearly in humble circumstances. (But I add the view that if they are already being well taught, the scholarship should not take them away from the local teacher who has done so well by them. In such cases the only fair thing is to pay the teacher a good fee, and increase the pupil's lessons for a given period, at the end of which he or she would benefit by being drafted to a recognised training centre.)

Observing a twelve-year-old Lancashire girl working her jaws vigorously while she played, I asked why she did it. 'It 's chewin'-goom,' she replied; 'it gives me ploock!' As several other young competitors at the same town also chewed their way through the pieces, this is evidently a local method of taking Dutch courage. I pass the useful tip on to nervous singers.

The test-pieces wore surprisingly well, on the whole. A good performance of Swinstead's delightful 'Serenata' always found me ready to enjoy it again; the consecutive sevenths and luscious bits in Rowley's 'Rambling Sailor,' however, still don't convince me that they are in place. Ireland's 'Rondo,' it was interesting to note, was invariably played much faster than the composer himself played it when broadcasting. Personally, I prefer the quick pace. Players almost without exception clearly enjoyed this piece—probably because its appeal is mainly physical. The actual musical attractiveness is so slight that one can visualise some family jars over its repeated practisings.

On the business side, a word of praise is due to the Federation of British Music Industries for the excellence of the organization. Very few hitches occurred, and none were avoidable. Local dealers were invariably helpful. There seemed to be general agreement among them that the contest has given a much-needed fillip to trade. Certainly it must have benefited teachers, publishers, and the lucky composers of the test-pieces. (The average sale of the ten pieces was round about thirteen thousand, I understand.) When all is said in condemnation of newspaper stunts, it has to be admitted that one per year would do much for music and musicians in this country.

After all, if popular newspapers *must* increase their circulation, there are many worse ways than this of the *Daily Express*. Better set twenty thousand folk playing the piano (even badly) than a million trying their luck with football coupons.

## PALESTRINA AND THE MAJOR SIXTH

By Arthur T. Froggatt

Strict counterpoint in these days is somewhat at a discount. Notwithstanding the attempt made seventeen years ago by the musical authorities of the English Universities to render some of its rough ways a little smoother, there still appears to be room for a considerable difference of opinion as to what is really implied by this mysterious term. Even the above-mentioned attempt failed to meet universal approval; for in the list of signatures appended to it, that of the then Professor of Music

in the University of Cambridge was conspicuous by its absence. And now, after seventeen years, our attention is occasionally drawn to small groups of apologetic-looking crotchets endeavouring to make their way past sundry couples of very obstructive minims, of which crotchets we are told that some have a right of way, while others have no such right; and we find it impossible to feel much interest in the fate of any of them.

Just as melodies and figured basses have their use in the teaching of harmony, so strict counterpoint may be helpful in teaching elementary part-writing. And I believe that Macfarren was right in saying that counterpoint should come first—not, however, first altogether, but hand in hand, step by step. Such matters should be included in the first Mus. Bac. examination, if only to weed out the obviously incompetent candidates. But they should go no further. Beyond the first stage, the examination should be concerned with music. Grammatical exercises are not literature, and harmonic and contrapuntal exercises are not music.

The last sentence is a truism; but, in common with some other truisms, it is sometimes forgotten. There never was a time when composers wrote strict counterpoint, or when Balbus was building a wall. Take any period you like, since the first dawn of what we now call harmony—the period of Hucbald, or Pérotin, or Franco, or John of Fornsete, or Odington, or Dufay, or Okeghem, or Josquin—any one of them; you may find something worse, perhaps, but you will never find anything like our strict counterpoint. And yet I have been told of a work produced at a Three Choirs Festival, much less than a hundred years ago, which contained a movement written throughout, or nearly throughout, in the third species.

I firmly believe that the immensely exaggerated importance for so long attached to the study and practice of strict counterpoint is very largely responsible for much of our present-day lawlessness. When students are told that they must not write so and so, not because it sounds badly (for it doesn't), but because it transgresses a certain law, or because it implies a chord which isn't there (and which would sound very well if it were); and not only so, but that they must write something which sounds much worse than the wicked thing they *have* written—is it to be wondered at if in the end they kick over the traces altogether? Is it not the inevitable swing of the pendulum?

Perhaps the best definition of strict counterpoint is that given by Rockstro: 'The art of writing, in parts, for two or more voices, without the employment of unprepared discords.' But it is not a perfect definition by any means; it is defective both on the score of inclusion and exclusion. It excludes passing-notes, which are admissible, and would seem to include the second inversions of common chords, which are inadmissible. And it makes no mention of the five species. But a complete definition of strict counterpoint would fill a chapter.

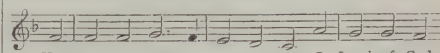
A very slight acquaintance with the music of the 16th century should be sufficient to convince us that its composers have broken every single rule of so-called strict counterpoint again and again. But at the present moment I am concerned only with violations of one of these rules.

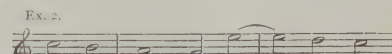
I have never been able to understand the objection to the skip of a major sixth. It is forbidden by the old contrapuntists, and is not allowed by Cherubini. Even Bridge, who in his well-known primer brings more commonsense to bear upon the subject of counterpoint than any other writer with whom I am acquainted, says that it is perhaps better to avoid the major sixth until the second species. Why? If the skip of a minor sixth be permitted, why should the other be forbidden? If there be any good reason for making such a distinction, I have never heard or read of it.

But a living authority, whom I prefer not to mention by name, goes much further than this. He asserts (I quote from memory) that 'the melodic interval of the major sixth forms no part of the technique of Palestrina.' And this is the position which I feel constrained to traverse.

So far as my knowledge of his compositions extends, Palestrina writes the skip of a sixth, whether major or minor, very sparingly; and the former much less frequently than the latter. Nevertheless, there are quite enough skips of a major sixth to disprove the accuracy of the above-quoted statement. Here are a few examples:

From the Agnus Dei of the Mass 'Æterna Christi munera,' in the alto:

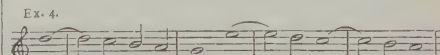
Ex. 1.

From the Gloria of the Mass 'De Beata Virgine,' in the soprano:

Ex. 2.

From the Sanctus of the same Mass, in the alto:

Ex. 3.

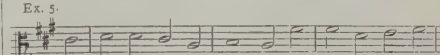
From the Credo of the Mass 'Papæ Marcelli,' in the soprano:

Ex. 4.



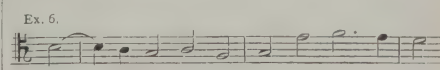

From the Motet, 'Beatus vir,' in the alto:

Ex. 5.



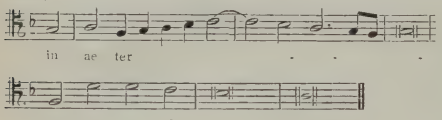

From the Motet, 'Super flumina Babylonis,' in the tenor:

Ex. 6.



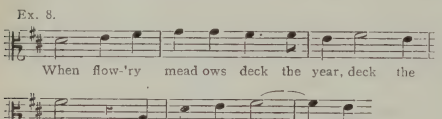
From the Motet, 'Ego sum panis vivus,' in the tenor :

Ex. 7.



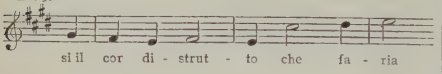

From the very well-known madrigal, 'When flow'ry meadows,' in the alto :

Ex. 8.




From the madrigal, 'Mori quasi il mio core,' in the soprano :

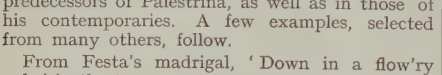
Ex. 9.




The skip of the major sixth is, of course, to be found in the compositions of the immediate predecessors of Palestrina, as well as in those of his contemporaries. A few examples, selected from many others, follow.

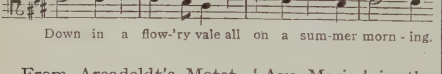
From Festa's madrigal, 'Down in a flow'ry vale,' in the tenor :

Ex. 10.



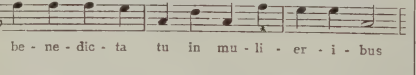

From Arcadeldt's Motet, 'Ave Maria,' in the bass :

Ex. 11.

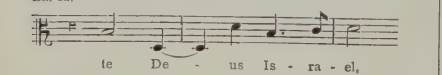



From Tallis's Motet for forty voices, in the alto of the seventh choir, p. 31 of Dr. Mann's edition :

Ex. 12.




From Byrd's Motet, 'Justorum animæ,' in the second soprano :

Ex. 13.

I wish that the *Musical Times* would offer a small prize for the discovery of the name of the man who first forbade the skip of a major sixth, in order that he might be properly posthumously pilloried—that is to say, pilloried in a Pickwickian sense, seeing that he has long since been pulverised.

## GÖSTA NYSTRÖM: A NEW SWEDISH COMPOSER

By Leonid Sabaneev

Sweden is not rich in composers, though the nation as a whole is a very musical one. It has hitherto been untouched by modernism, and its composers usually adhere to academic tendencies in musical thought.

I have recently become acquainted, however, with the works of a young Swedish musician, Gösta Nyström, in which the breaking-out of a new musical stream seems to me to be revealed. He is neither futurist, nor polytonalist, nor atonalist; in his musical outlook he is pre-eminently sensitive and even naïve. He accepts music clearly and simply, and with a certain straightforward forcefulness. Hence the astonishing freshness of his work.

He is somewhat of an impressionist, and the shades of Grieg's creations overlie Nyström's compositions. I think this is all to the good, as the genius of the great Scandinavian composer cannot but influence favourably the normal and organic creative work of a musician belonging to a Scandinavian nation. From Grieg he gets the freshness of his musical thought and his touching simplicity of feeling—qualities which one rarely has to proclaim amongst his contemporaries. Nyström's work rejoiced me because of its immense talent and direct musical feeling; which have not drooped nor become enfeebled by entanglement in the thickets of philosophisings and cold calculations and constructions.

Nyström is above all things a melodist. His themes are simple, even bucolic; in them there is undoubtedly something of the people, and this, of course, supplies a reason for conjecturing the great vitality of his compositions. At times he is fond of harsh harmonic colouring, but in this there is neither insolence nor preconceived design; it is an intuitive harshness, similar to that with which Moussorgsky sometimes astonished the world.

Amongst Swedish composers he stands alone. He is the only 'modernist' in his country, the only composer who appeals not only to Gade and Mendelssohn but also to Debussy and Ravel, and even to the early Stravinsky. There is much in his work that needs to be burnt away and some that requires strengthening, since the composer is still quite young, but his general contours are drawn in a very attractive light, and that is why I wished to direct attention to this creator, who, like all true artists, is modest and retiring. In his 'Regrets' we find him in his intimate moods. His 'Rondo capriccioso' for violin and pianoforte is a very arresting and brilliant thing, but is not the real Nyström. The symphonic poem 'Ischavet,' which is to be performed this season at Monte Carlo, under M. Steiman, shows him in the panoply of splendid orchestral colouring—he is a fine colourist, of the impressionistic type. 'Ischavet,' which has a sub-title, 'In Arctic Seas' is a powerful musical landscape, influenced by pictures of Scandinavian nature; it has already been played at Stockholm.

Nyström was a student at the Stockholm Conservatory, and afterwards studied composition under Prof. Liberman at Copenhagen. In addition to the works already mentioned he has written a Symphony, a symphonic poem, 'The Tower of Babel,' two Ballets, a Quartet, and pianoforte and vocal pieces.

The purpose of these remarks is to draw the attention of wider musical circles to this fine, powerful, and characteristic talent, which has every prospect of a brilliant future.

(*Translated by S. W. Pring.*)

(N.B.—Prof. Liberman's name is given in its Russian spelling, which may not be that of the original—the Russians spell foreign names as they pronounce them.—S. W. P.)

## THE MILITARY MUSICIAN IN LITERATURE

By J. PAINE

Whenever it is possible, have music to march to. If the band is broken up, the drums and bugles should play together. Nothing is more martial in sound, and the men march a hundred per cent. better to it than in silence.—*Field-Marshal Viscount Wolseley, 'The Soldier's Pocket Book.'*

The death of Thomas Hardy removed the only writer of a novel of any marked merit in which the hero was a British military musician. His story of 'The Trumpet Major' is not a stirring military romance such as one would find between the covers of a book by James Grant, nor has it the rollicking flavour of Charles Lever's military yarns, but it is a fine unvarnished character study of the type of non-commissioned officer to be met with in a cavalry regiment in the days when the soldier selected to take charge of the trumpeters was regarded as a personage of no mean account. His prototype exists to-day in our mounted branches in the shape of the Sergeant Trumpeter, but old titles die hard in the Service, and he is as seldom referred to by this less dignified title as are the Drum Majors and Pipe Majors by the equally undignified names of Sergeant Drummer and Sergeant Piper.*

Of novelists who have fallen to the charms of chubby-faced drummer boys and curly-headed bugler lads, several instances might be given, though the hero's profession is not always revealed in the titles of such stories. Major E. A. Haggard's 'Only a Drummer Boy' gives one a fair idea of what to expect in a book thus styled, and the same might be said of a well-known story of the Peninsular War, 'The Young Buglers,' told by that beloved writer of our youth, G. A. Henty, who, as a war correspondent, served in several campaigns. The Hon. John Fortescue, the historian of the British Army, has had little time in which to create imaginary soldiers, but his story of 'The Drummer's Coat' is as deserving of mention as is that priceless short study of those two young red-coated rogues who belonged to 'The Drums of the Fore and Aft,' and who, in novel circumstances, saved the honour of that unfortunate regiment.

Taking a glance at half-a-dozen volumes devoted solely to military poems, the few contributions which catch the eye favour the martial musical instrument in preference to the player, since 'I Hear the Trumpet Sounding' has its companions in E. H. Cummings's 'The Last Bugle,' May Byron's 'The Bugle,' Walt Whitman's 'Beat! Beat! Drums!' and Adam Lindsay Gordon's lengthy lay, 'The Roll of the Kettle-drum.' The ugly side of war is revealed in a line in the Ingoldsby 'Legend of Salisbury Plain,' where a battlefield is recalled by some one who 'found a raven a-picking a drummer-boy's bones'! This drummer is described as belonging to the Forty-Third, a regiment of Peninsular fame, to which the poet Thorburn appointed the dauntless drummer who said :

O men of the Forty-Third,
Teach me the way to die.

This particular poem is a fine tribute to a type of youthful soldier by no means rare in the ranks of the regular army of those days. Frank Taylor, whose 'Minden Drums' was set to music a few years ago as a marching tune for the First Hampshire Regiment, has a fallen drummer of the Guards in mind in his verses on 'Audenarde,' since one is told :

Through St. James's and the 'Mell,' he will no more strut and swell
To the changing of the guard.

For a rhyme of a humorous character there is R. Kelly's 'Thump 'em, the Drummer,' which probably has its equally ridiculous theme in many other doggerels unworthy of mention.

Though the drummer and the bugler have been favoured by novelists and poets, the same cannot be said of the military minstrel of higher qualification, the regimental bandsman, though he may be met in fact and not in fancy in *Punch's* verses, 'A Tale of the Tenth Hussars,' wherein one is reminded of the sad story of Valentine Baker's dismissal from the Queen's service. The hero of the poem is Private Hayes,* a bandsman of the 10th Hussars, who, after winning the D.C.M. in Egypt, asked as a simple request that Baker Pasha might be restored to his old regiment. Another military musician whose gallantry on the field of battle has been perpetuated in verse is Piper George Clarke, whose name is erroneously given as 'Stewart' by W. S. Passmore in 'The Piper of Vimiera,' one of the many stirring contributions included in a volume of Peninsular verses published in the year of Wellington's death. William Sinclair's 'The Pipes and The Banner,' included in the same work, is a poetical allusion to the armoral pipe banners which, even in these matter-of-fact times, are still carried by the pipers of Scottish regiments.

It is seldom a senior officer fills the rôle of a musician on active service, but such circumstances may be cited in the rallying, during the early part of the late war, of a body of stragglers by Major Bridges, whose beating of a drum, which was certainly not of the regulation pattern, is the subject of one of the 'Folk-Rhymes of the Great War,' in which Mary Kent Rivers asks :

What ghost of military pomp and pride
Lurks in this drum so blithe and gay?
Stirring the old desire to be
*Over the hills and far away!*

There are one or two important personages in the military musical world who, at the outset of

* Since this article was written, His Majesty The King has approved the revival of the original titles of these appointments.

* Hayes is but one of a gallant company of military musicians in the annals of war, and one trusts the names are still familiar of the Camerons' piper at Waterloo, Kenneth Mackay; Bugler Hawthorne, V.C., of Mutiny fame; Piper Findlater, V.C., of Dargai memory; and Bugler Dunn and Trumpeter 'Robin Redbreast' in the Boer War. Bugler Sutton, Trumpeter Monaghan, and Drummers Ryan and Flinn also gained during the Mutiny the coveted bronze cross which Drummer Stagpoole won in the New Zealand War, Drummer Magner in Abyssinia, and a still serving Highland Drum Major during the late war.

their career, were just plain drummers, buglers, pipers, or bandsmen. Rifle regiments have their little-heard-of Bugle Majors, but these worthy gentlemen, like the cavalry kettle-drummers, are hardly ever mentioned in the literary world. The leader of the band on parade, the Drum Major, is best beloved by artists, photographers, and song-writers, whilst the Pipe Major of our Scottish regiments is the subject of a grievance in three post-war volumes devoted solely to pipers, since each of the authors puts forward the plea for the appointment of this Sergeant to Warrant rank. Last, but not least, there is the bandmaster himself, whose task is not as easy as it may appear to the average looker-on.

Mindful of a serious omission in many works purporting to treat of the evolution of music, one is pleased to observe that William Galloway does not forget to devote a chapter to 'Music in the Army and the Navy' in his 'Musical England,' published eighteen years ago, his chief lament being that so few Army bandmasters are able to enjoy the privileges of a commission, predicting that this unjust state of affairs 'will one day be looked back upon with bewilderment and possibly shame.' Unfortunately, these talented servants of the State still rank, in the Line regiments, as Warrant Officers, commissions being held only by the Musical Directors of the Guards, and other staff bands, but even the majority of these officers retire only with the rank of Lieutenant or Captain after many years of industrious plodding, to say nothing of their service in the ranks, for all our Army bandmasters were humble bandsmen at the start, a fact unknown to many civilians. The first two bandmasters to receive commissions were both sons of the great Charles Godfrey, whose three sons all eventually became, like their father, bandmasters in the Guards. Some interesting facts relating to this talented family were recorded four years ago in 'Memories and Music,' by Sir Dan Godfrey, at one time the bandmaster of the Corps of Commissionaires and the son of that other Dan who, during the major portion of his life, wielded the baton in the band of the Grenadier Guards.

Allusion in the foregoing lines has not been made to any of the works dealing solely with military music, since the majority are of a semi-technical nature, and with a few notable exceptions would make little appeal to the average reader.

## WALTER ODINGTON:
## THE CONSONANCE OF THE THIRD, AND THE COMMON CHORD

By Jeffrey Pulver

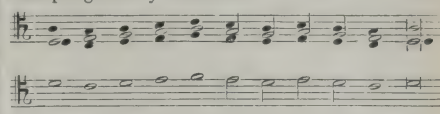
The sanctioning of the third, major and minor, as a consonant interval and the acceptance of the common chord as something pleasing to the ear, are landmarks as important in the history of harmony, as Beethoven understood that science, as are the Ten Commandments in the history of ethics. This being axiomatic, it is certainly astonishing that the name of Walter de Odington is not honoured in this country above all others, for he conferred a distinction upon England that is great only as it is understood and appreciated. He explained how the thirds might be made admissible in the system of harmony then in vogue, and did so before the 13th century had fully run its course—certainly before the 14th century had grown very old. It seems rather late in the day (six and a half centuries after the event) to stress my opening sentence, but it remains a fact that Odington has not yet been accorded the unanimous praise of his countrymen for having engrossed upon the musical statute-book ordinances which, if he did not actually invent them, were by him for the first time placed on record for all the world to see. The state of affairs regarding this man and his musical tractate is, to say the least of it, unnatural; for how else can such unparalleled national modesty be termed? Was Shakespeare the last to claim for 'this England' that which is this country's right? Have we developed what has recently come to be called an 'inferiority complex'? We find the German Dr. Hugo Riemann ('Geschichte der Musiktheorie im 9-19. Jahrhundert,' 1898) saying that 'one of the most surprising results' of our studies was to establish the fact that the honour of declaring 'that the undoubted and generally accepted consonance of the major and minor third is to be traced to the division of the fifth (2 : 3) into the ratios 4 : 5 and 5 : 6,' and belongs, not 'to Ramis [as Bartolomeo Ramos de Pareja is abbreviated], but to the Oxford mathematician Walter Odington, who lived some two hundred years earlier.' Almost at the same time we read in the English 'Oxford History of Music' (vol. 1, Prof. H. E. Wooldridge) that 'we must as yet hold it at least doubtful whether our country can really lay claim to any special share in the introduction of thirds and sixths among the musical concords.' These two quotations illustrate the findings of the two schools of thought at the opening of the present century. Dr. Riemann had no richer material to work with than had Prof. Wooldridge, yet the former used the results of his researches in a manner that more recent discoveries have fully justified.

If Odington's own written words do not make good the English claim (and there is no reason for denying them this power), the actual practice of the English composers of his age does so. The unrestricted use of the intervals in question marks an enormous advance in the science of harmony, for while the scheme in vogue until almost the end of the 12th century permitted only sequences of fourths and fifths, with a very circumscribed use of the third, Odington—probably influenced by the usage becoming more and more common about him—alludes to much greater possibilities, and describes what is to us the common chord. Writing, or at least studying, in Worcestershire, Odington would have come more closely in contact with the system that looked upon the third as insufficiently consonant for general use. At the same time he alludes to the interval as if it had been known and employed in these islands long before he wrote. Whatever the source of the practice may have been, the fact remains pretty well established that in the extreme north of England, as in the west, and most probably also in Ireland, harmonizing by thirds was common. Whether the acceptance of the interval was of Danish origin (and possibly dating from pre-Norman times), or, as Dr. Lederer, of Prague, holds, of Celtic birth, we shall have to look upon Odington's cell-study as the meeting place of two

tendencies—as the Gothic-windowed, candle-lighted apartment in which an ancient usage of native musicians was authoritatively grafted upon another of equal antiquity though of different provenience.

I said that the actual practice of the English composers proved the English claim. An examination of the compositions known to us to date from Odington's period of activity shows his theories in use. That most conscientious, well-balanced, and advantageously-placed worker in this field, Dom Anselm Hughes, O.S.B., has analysed a dozen compositions of the era under consideration and the percentage of third sequences that he has discovered is astonishingly high (*v.* 'Laudate' for September, 1923, p. 146). My opinion, for what it may be worth, is that in certain parts of this country at any rate the harmonizing by thirds and sixths was of greater antiquity than were the earliest examples of these intervals in what we may call the 'art-music' of Odington's day in the middle-west counties of England. It may well be, as has so often been the case in the history of harmony, that a popular usage of fairly wide distribution became at last a sanctioned method in the established harmonic scheme. However untrustworthy Giraldus Cambrensis may be on many points, there is now no reason for doubting that the popular part-singing this Norman churchman alludes to was one that proceeded in thirds and sixths. At any rate, as I have already suggested, Odington does not mention the third in a way that would lead us to believe that it was new to his readers. With him it was merely a question of justifying its acceptance as a consonant interval. But remembering this prevalence of the third in early English harmony, and the added knowledge to be obtained from Odington's writings, we cannot but accept without further debate the statements of Gulielmus Monachus to the effect that Gymel and Faux-Bourdon (that which gave place to the modified and much-loved Fa-burden of the Tudors) were essentially English practices.

Odington was a profound scholar and an able mathematician; he knew the work of the philosophers of antiquity, and 'Babylonian numbers' held no mysteries for him. His investigations consequently progressed along lines that are perfectly familiar to us. The fifth (3 : 2) was a combination of 5 : 4 and 6 : 5 ($5/4 \times 6/5 = 30/20 = 3/2$); why, then, should not both major and minor thirds be consonant? But he realised, as Pythagoras did eighteen centuries earlier, that the two whole-tones making up the major third, each with the ratio 9 : 8, could not produce exactly the third 5 : 4. But although he thus came face to face with the difficulty of the Pythagorean, or Syntonic, Comma—the bugbear that introduced the small but exceedingly troublesome difference of 81 : 80 in the justice of his thirds—he was not more dismayed at its presence than were the good singers of all times or are the violinists of the present day. In his treatise he suggests a practical solution of the difficulty by—*tempering:* 'Et si in numeris non reperiantur consone, voces tamen hominum subtilitate ipsos ducunt in mixturam suavem.' That the question of temperament was a highly important one must be seen when we fully realise the behaviour of the middle voice in fauxbourdon in relation to the part that was a third below it on the one hand, and the one which was a fourth above it on the other. In the example given by Monachus:



we have to remember that the lower black notes (the treble part) were to sound an octave higher and thus come a sixth above the open semibreves (the tenor part). The treble part at its actual audible pitch followed the unsung plainsong given in Gulielmus's lower stave. In thus sanctioning processions of thirds made bearable by tempering, Odington, whether he knew it or no, was following in the spirit of Aristoxenus and his 'harmonists.'

From the third to the sixth should be no great stride for any mathematician or musician; yet Odington, though advocating its use as a pleasant interval, still keeps it back among the dissonances: 'Verumtamen per diapente cum tono proceditur multotiens in cantilenis istius temporis quod fit, ut concordia, cum acciderit, quia rara est, fiat suavior.' On the question of the minor sixth he is silent. Possibly he did not wish to appear too much given to pandering to the popular taste; we can hardly imagine that a mathematician of Odington's standing would fail to see the futility of denying admission to one interval when he has already justified its inversion. But to compensate us for this disappointment we have in his work what is probably the first indication of the triad with octave-doublings as a consonant chord. Plainly he says: 'Compatientur ergo se simul, si eidem voci gravi comparentur, ditonus vel semiditonus, diapente, diapason, diapason cum ditono vel semiditono, diapason cum diapente, bis diapason ut in his numeris patet sub hac formula: 64, 81, 96, 128, 162, 192, 256'—giving the chord C E G *c e g c*. Only the accepted consonance of the third could have made this possible. The combination of a note with its fifth and octave would not have surprised us much earlier, and after what we have read of Odington's attitude towards the major third, the adding of that interval to form the triad need cause no wonder. But what *should* surprise us—and it is a thing that places Odington a very long way in advance of his age—is his 'vel semiditonus' and his 'diapason cum semiditono'—the constitution of what we now call the common chord of C minor. Can we, in an age that looks upon the chords of the dominant and diminished seventh as 'banal' combinations, realise the effect of the minor common chord upon ears that knew nothing more complicated than long sequences of fourths and fifths (the quatrible and the quinible of the Middle Ages), and nothing more exciting than a third occasionally on the up-beat? The thought may help to make us more patient with the gropings of the modernists who are to-day seeking for new means of expression; who do not agree with the traditionalists of the present that the harmonical materials of Bach and Beethoven and Brahms are not yet effete; who may be the Odingtons and the Monteverdes of future generations. Thus does history teach us to be tolerant while it tells us that all art progresses by a developing evolution and not by sudden revolution.

The treatise containing the astounding information above alluded to is the only one of Odington's known to us on a musical theme. It is preserved in the library of Corpus Christi College, Cambridge, as MS. 401 (Parker's Manuscripts), and is entitled 'De Speculatione Musices.' Its date must lie somewhere in the vicinity of 1280-1300, though Riemann suggests that 1275 may even be possible, while the 'Oxford History' says that the treatise 'dates probably from 1300 or rather later.' The error between the earliest and the latest possible dates can hardly exceed twenty-five years, which, for a mediæval event, is near enough for our purpose. The tract falls into six books, and contains what may be accepted as the sum of all the musical knowledge—acoustical, harmonic, prosodial, and rhythmic—then in the possession of the cultured world, the legacy that the 14th century inherited from the 13th. It was printed by de Coussemaker in vol. 1 (p. 182 *et seq.*) of his 'Scriptores de Musica Medii Aevi' (1863-76). The contents of the six *libri* are comprehensive. Books 1 to 3 contain treatises on the usual physical elements of music, such as the knowledge that is to be derived from a scientific manipulation of the monochord, mathematical ratios for the various intervals, and material with which we are familiar from the ancient Greek teachings. The fourth book is far more important from the historian's point of view, for it gives one of the best accounts of the mediæval rhythmic system extant. It should be noticed in this connection that he was very early in the field with a subdivision of the semibreve, which he labelled 'minuta.' The fifth book is devoted to the rules governing the ecclesiastical cantus planus, and the sixth to the various types of composition belonging to his period. In the last some very interesting and illuminating scraps of information may be found. For example, he goes carefully into the treatment of the Hocket ('Ochetus' or 'Truncatio'), that breaking up of the regular flow of a part by numerous rests—again an early use of a term that became more common in the 14th century.

His accounts of the Conductus and the Motetus are the usual ones; but on the subject of the Rondellus he is exceptionally explicit. His recipe for a composition in this style is plain: Take a melody, as beautiful as possible, with or without text, and make each voice sing it in turn; let different melodies be invented to accompany the first one in the second voice, and (if three parts be available) in the third voice also. The second voice was to be so managed that it moved in consonances but in contrary direction, while the third was similarly to proceed consonantly but was not persistently to rise or fall with the other parts, but to follow now the one and now the other. These new inventions were likewise to be sung by all the parts in succession. The addition of new themes prevents us from looking upon the Rondellus as a Canon or Round in the usually accepted meanings of these terms—for while in the latter the voices entered in succession, the Rondellus began with all its voices in action, each performing its own melody which it exchanged for the others in succession. The benefits that such a method of composition could confer upon students of the science that was afterwards to be called Counterpoint need no stressing. And Odington's early counterpoint was not simplified by his injunction regarding the various parts, 'ut principaliter in consonantia fiant.'

The material from which we have to construct the biography of Walter Odington is exceedingly scanty. All we know with certainty is that he was a monk in the Benedictine Abbey at Evesham (for his treatise on alchemy, 'Yeocedron,' Digby Manuscripts, is signed 'Ego frater Walterus de Otyntone monachus de Evesham'), that he wrote a Calendar for 1301 onwards while he was there (Cambridge University Library), that he later went to Oxford, being occupied there with writing on astronomy in 1316 (*cf.* 'Laud.' MSS. Misc., 674), and that in *c.* 1330 he was living in Merton College, for Walter de Evesham was one of those who had new locks fitted to their doors ('Merton College Account-Book'). The date of his birth is thus to be fixed only by deduction. We cannot place it earlier than 1250, for he obviously did not die until after 1330. His birthplace is likewise unknown. Even if we accept his name—de Odington, de Oddington, or de Otyntone—as a guide, we are not much nearer a solution, for there are a number of villages of that name in England; though Oxfordshire or Gloucestershire may possibly have the best claim. But although we may have poor material upon which to work, we can at least depend upon that little. Not so the earlier investigators. Their great difficulty (probably provided by Bale in the first instance) was the existence of one Walter de Einesham who was selected by his brethren at Canterbury to be their Archbishop in 1228, and the similarity of the name, together with the comparative proximity of the date with that to which 'De Speculatione Musices' was at first assigned, completed the confusion. Walter de Einesham (who, in spite of his election, did not become Archbishop) and Walter de Evesham were without the slightest doubt two individuals who most probably flourished in successive generations. It was this error that caused so many writers to assign a far too early date to Odington's important treatise.

Walter Odington is considerable, not only because he pleaded for the 'official' inclusion of the third among the consonances and mentioned the common chord, but also on account of the date at which he lived. If the Reading Rota be mentioned now it will be thought that some sort of conspiracy had been hatched among musical historians, not to mention the 13th century without dragging in, somehow or other, the round 'Sumer is icumen in.' But it happens that the Reading Rota (with its large number of thirds) is a landmark dividing two distinct periods, neither of which can produce sufficient material for a continuous history. Gradually, however, light is breaking in upon the darkness that for so long enshrouded the two centuries lying between the famous round and the 'Agincourt Song.' Music actually written and sung at the period in question is being discovered and made accessible to the student of mediæval music in England. One by one the doubts and errors of historians are being removed. The researches of Dom Anselm Hughes, for one, among the scattered fly-leaves and parchment bindings that produced the manuscripts known as 'Worcester Add. 68,' have completely overthrown the assumption of Prof. H. E. Wooldridge ('Oxford History of Music') that before the first quarter of the 15th century England

could lay claim to no definite native school of composition. The evidence, as it comes to the surface, tends to prove more and more conclusively that England enjoyed the highest possible musical culture, compatible with the dates that bound the period, between the two familiar compositions already mentioned. But just as the Reading Rota, by its very structure and contents, could not have been produced without a long evolutionary period before it, so also could the comparatively advanced works of the 14th century not have been thought of without a similar preparatory era. It is for this reason that workers like Odington become important in the history of English music; for although in many respects his teachings followed those of Franco of Cologne (without, perhaps, any direct influence being provable), he expanded the older doctrines and placed on record a set of rules which the compositions now coming to our knowledge prove to have been obeyed commonly by the creative musicians of the time.

## Music in the Foreign Press

DECADENCE OF ORGAN-BUILDING

In the October *Courrier Musical*, Ch.-M. Widor writes:

'Our happy-go-lucky organ-builders copy the methods of wind supply discovered by Cavaillé-Col, but it is the only method of his which they copy. They lack the sensitiveness that would enable them to appraise the delicacy of his timbres, and the capacity to reproduce these timbres. Some of them even dare to infringe all the rules adopted in France for over sixty years and confirmed by the Vienna Congress of 1909—rules concerning the keyboards, the keys, the combinations, &c. . . . all of which should be common to all organs. The result, naturally, is anarchy. Mechanism has been replaced by electric wires: an economy for the builder, but a disappointment for the organist. Security is lacking: you have to expect accidents every week, if not every day. Once I caused one of these new-fangled consoles to be opened, and I was able to see how indifferently it had been planned, and how carelessly carried out. The tone of the instrument was as unsatisfactory as its construction. Let the decisions, the plans, the very spirit of the Vienna Congress be remembered. At the present time all German organists agree to remind organ-builders that the instruments must be made to suit those who will play them, and that builders cannot have it all their own way. We cannot and will not witness in cold blood the downfall of our art.'

ABRIDGING WAGNER'S SCORES

In the October *Melos*, Roger de Campagnolle (who is, a foot-note tells us, a medical practitioner of Munich, and no specialist in music) declares that it is high time for the decision to bring Wagner's masterpieces down to normal length:

'It is all too true that "Wagner gives us wonderful moments and terrible quarters of an hour." In Wagner's works the effective things are not the drama, but the beautiful moments and lyrico-musical gems, that shine out as jewels amid the sand. And if the sand—the endless orchestra—does not crush them out of sight, it is because one gets gradually so tired that one no longer hears the orchestra as music. Wagner's works will long continue to be played, but not in their original form. It is difficult to decide how they should be shortened. "Tristan" should remain untouched; it is the most perfect and most genuine of Wagner's works, and, alas, I fear that it will be the first to disappear from the stage. Likewise, there can be no question of cuts to "Parsifal"—not on account of its religious character, but because it is the most compact of the *leitmotiv* dramas, and the most pleasant to listen to. Remain "The Mastersingers" and "The Ring." These should be shortened, but not by "cuts." In "The Mastersingers," the whole verbal text should be preserved, but for the greater part in ordinary speech forms; all the sung dialogues—and even some of the Preludes and Interludes and bits whose only function is to emphasise melodramatically the purport of the words—should go overboard. In this drastic procedure lies the one hope of ultimate salvation. "The Ring" cannot be treated similarly, but should reverently be condensed so as to fill two evenings. Only the capital scenes should be staged, and the remaining, explanatory parts could be recited off-stage—say, from the orchestral pit, at times with orchestral accompaniment.'

BARTÓK

In the September *Auftakt*, Ladislaus Pollatsek offers a number of useful remarks on Bartók's music in general, emphasising the individuality and consistency of his style, his profound and highly original sense of the grotesque, 'far deeper than the irony of Poulenc, Medtner, Prokofiev, or even Stravinsky,' and the correspondences between his art and folk-music. He considers the pantomime 'The Wooden Prince' as most typical by virtue of its sharp definition of situations and of 'the formalisation of the grotesque in dancing and acting.' The 'Wonderful Mandarin,' he says, is one of his most baffling achievements on account of its realism and bitterness of tone. In this work and in the Pianoforte Concerto Bartók's affinities with Stravinsky are clearly shown.

In the October *Musikblätter des Anbruch* appears an excerpt of a forthcoming book on Bartók's musical style by Edwin von der Nüll. This excerpt is an exposition of the view that Bartók's harmony should be considered as embodying 'extended tonality,' not atonality; and that in all technical respects we have to deal, in his music, with evolution, not revolution. His creative imagination is entirely instinctive, and owes nothing to intellectuality.

CAN THERE BE A 'JEWISH' MUSIC?

In the same issue, Erwin Felber writes:

'Nationality in music depends partly on geographical, ethnographical, and cultural influences, partly on heredity and spiritual disposition. Jewish music cannot be Jewish simply by being founded on more or less genuine old Jewish elements. Let it also be remembered that the Jew of France is very different, in mind and body, from the Jew of Russia. Meyerbeer and Mendelssohn were Germans in spirit and outlook, who could never have written music

to be spoken of as "Jewish" in the same way as we may speak of "Italian" or "French" music. The same applies to Mahler, whose conscious acknowledgment of Western culture greatly outweighed any unconscious memories of, or leanings towards, the East he may have had. In Russia (the bridge between East and West) the way might be easier for real Jewish music. But Russian Jewish composers (Engel, Akhron, Krein, Milner, Gnessin, Feinberg) start by utilising purely European conceptions (forms) and materials (harmony, rhythm, &c.). Therein lies their fundamental error. A really Jewish music can exist only on the basis of a "Pan-Asiatic" sensitiveness, which will be consciously averse to the "Pan-European" musical language.'

ERIK SATIE

The September *Bolletino Bibliografico Musicale* contains a complete list of Erik Satie's works. Its length will surely surprise most readers, for very few of these works are known, except to a small number of Satie specialists.

M.-D. Calvocoressi.

# Gramophone Notes

By 'Discus'

H.M.V.

Only two orchestral records have turned up—in fact very few H.M.V. records of any kind have been received up to the time of writing. No doubt a consignment will arrive just too late for these notes.

It is a pity the first 'Peer Gynt' Suite has been allowed to put its companion almost entirely in the shade. The actual difference in quality is very slight, and no doubt the fact of No. 1 happening to end with 'In the hall of the Mountain King' was enough to turn the scale heavily. The second Suite has been recorded in an excellent performance by the New Light Symphony Orchestra, conducted by Eugène Goossens. 'Ingrid's Lament' and the Arab Dance are on the first of the pair of records; 'The return of Peer Gynt' and Solveig's Song on the second. The recording is well above the average (C1571-72).

First-rate, too, is the record of Glazounov's 'Valse de Concert,' Op. 47, played by the San Francisco Orchestra under Alfred Hertz. These Russians make the staple Viennese Waltz seem a poor thing musically. (Compare the most popular of all—the 'Blue Danube'—with this Glazounov example, or with Tchaikovsky's efforts in the same field.) This 'Valse de Concert' is not only a delightful example of music for dancing—even my heavy feet felt some stirrings and twitchings—but also full of points of musical interest, such as the charming bit of canon between the strings and flutes, and the syncopation in the middle section. The record should be very popular (D1492).

The tone is far from good in the records of Beethoven's 'Moonlight' Sonata, played by Hambourg. The middle movement is the least bad in this respect. Why record this Sonata for the umpteenth time? There are several among the early and middle groups that are rarely played by recitalists, but which are at least as good as the over-rated, so-called 'Moonlight.' Let us have more enterprise and less follow-my-leader and play-for-safety policy! A good mark may be given to Hambourg for filling the fourth side with the tuneful variations on 'Nel cor più'; familiar though they are, they are less hackneyed. But he plays the rapid passages too quickly for clearness or grace, so half the good mark comes off. (C1549-50).

Choral music, like organ music, has so far received a good deal less than justice from the gramophone, and some of our finest choirs (such as the Glasgow Orpheus and the Philharmonic) have on the whole been actually misrepresented. It is a pleasure, therefore, to find the Philharmonic Choir sounding very much like their true selves in Schubert's Mass in G. The Mass belongs to a type of Church music that is hardly likely to regain the vogue it once had. Tastes now are for something more austere, or at all events more definitely ecclesiastical in style. But Schubert never did anything better in the choral line than the best parts of this Mass. The Agnus Dei shows his lyricism at its purest. The soloists are a capital team—Elsie Suddaby, Percy Manchester, and Howard Fry. Kennedy Scott, of course, conducts, and the performance and recording are unusually good all round. These records should take a high place among the Centenary material (D1478-80).

Of the few vocal records I single out the best—Florence Austral in 'Ocean, thou mighty monster' (D1504); Chaliapin at his finest in 'Der Doppelgänger' and a bit less convincing in 'Der Tod und das Mädchen'—he makes the former a thrilling little operatic scena, which is no doubt wrong of him, but it comes off in a way that leaves the hearer spellbound (DB1184); John Goss in excellent performances of four Schubert songs—'Whither,' 'Hark! hark! the lark,' 'Song of the fisherman to the stars,' and 'The hedgerose' (B2686); and Paul Robeson and Lawrence Brown in a couple of 'spirituals'—'Hear, de Lam's a-cryin',' and 'Ezekiel saw de wheel' (B2838).

COLUMBIA

Interest naturally centres in Karl Atterberg's Symphony No. 6, in C—the winner of the Schubert Centenary Prize. As several performances are announced to take place at about the present time it will receive ample discussion, and so calls for only brief notice here. The records leave me with an impression of attractiveness rather than of originality and of strength. Of the three movements I prefer the Finale, with its Beethovenish false starts of the fugal subject and its spirited writing. The Symphony might easily prove popular. Given an unusually good start by the blazing publicity surrounding its origin, its moderate length and lively, vivid style should do the rest. The players are the Royal Philharmonic Society, conducted by Beecham, and both recording and performance seem to be first-rate (L2160-63).

A re-recording to be noted is that of Brahms's first Symphony, played by the Royal Philharmonic Orchestra under Weingartner. Fine in the slow movement, almost as good in the Finale, and somewhat laboured in the first movement—there are my impressions in brief (L2145-49).

The best orchestral recording of the batch, I feel, is that of the Sinfonia to Mascagni's

'Le Maschere,' played by the Milan Symphony Orchestra, conducted by Lorenzo Molajoli. The music is a curious mixture of Mozart and some of the Italian opera composers of the last generation. Few hearers will see in it much of the only Mascagni that is familiar to us—that of the 'Cav.' The playing and reproduction are so good as to make the Sinfonia enjoyable (9472).

I wish we could hear the Bournemouth Municipal Orchestra worthily represented both in material and recording. So far no record doing them justice has come my way. Two pieces by Gennin —'Fluttering Birds' and 'Idylle Bretonne'—are poor stuff on which such players are wasted; and the focussing seems quite out so far as the flute and piccolo are concerned. Both—or their players —seems to have been partaking of Wells's Food of the Gods when engaged in the high register (9471). The orchestra is far better employed in Suppé's 'Pique-Dame' Overture. It is good to hear these old operatic war-horses once and again. They may have given a bit at the knees, but there is still a prance and a curvet left. Sir Dan gives us a capital performance (9496).

After all the flood of Schubert records I am inclined to think that nothing better has come along than two chamber-music recordings issued last month. The Quartet in E flat is a slight work, but so delightful that it is able to stand up against some defects in playing and recording. The surface in the Adagio disc is bad (but this fault may be peculiar to my sample), and there are some roughnesses in the performance. The players are the Musical Art Quartet (9473-75). The odd sixth side is given to an arrangement, by Held, of 'Hark! hark! the lark.' The arrangement of the song is well enough, but the variations are only so-so, and the modulatory passages are badly out of the picture. It seems a pity to record this when there must surely be on the shelf some good odd movement from an otherwise inferior and neglected Quartet by Schubert

The other chamber music is an undisputed masterpiece, worthily presented—the Quintet in C, the players being the London String Quartet, with Horace Britt as the extra violoncello. This is beyond any criticism save of the carping kind (9485-90).

The admirable Virtuoso Quartet unbends with good results in Glazounov's 'Orientale' and the Gavotte from 'Mignon' (B2784).

A notable organ record is that of the brilliant French organist Edouard Commette playing in Lyon Cathedral a couple of familiar French Toccatas—Boëllmann's from the 'Suite Gothique,' and Gigout's less-known but very effective example in B minor. This is one of the best organ records known to me, with enough echo to take off dryness and not enough to confuse. Commette's playing is fine in its rhythmic swing and drive (9497).

The London Catholic Choir has been recorded in some simple music, mostly of the hymn-tune variety, though the labels promise something much more imposing; and the ascription 'Traditional' is surely misapplied to such things as the tune to 'Faith of our fathers,' some familiar tunes by Samuel Webbe, the Arcadelt 'Ave Maria,' and, above all, to Mozart's 'Ave Verum.' The singing generally is good, without being distinguished. The organ is used far too much; practically all this batch of items should be sung *a cappella*, and two—the tunes to 'Hail! Queen of Heaven!' and 'Faith of our fathers'—should not be sung at all (4967-70).

Paul Whiteman and His Orchestra should confine themselves to their proper field if the best they can do elsewhere is the medley called 'Tchaikovskiana.' The motto theme from the E minor Symphony leads into the second subject of the slow movement of the String Quartet (with the tune sobbed out per saxophone), and so forth. It is all slick and strident—even the 'Sugar-plum Fairy' has been lip-sticked and cabaretised. Only good taste and a sense of fitness can stop this sort of thing: hence 'Tchaikovskiana' (9470).

I confess to heresy concerning Kipnis. His singing of 'The Calf of Gold' and Mephistopheles' Serenade from Gounod's 'Faust' strikes me as being largely out-of-tune noise, and his Satanic laugh a sheer grotesque exaggeration (5044).

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Parcels of 'Metropole' and 'Piccadilly' records have also been received. These are mainly dance music and similar light stuff, generally good of its kind and low in price. For readers of this journal detailed discussion would be of no interest. In the 'Piccadilly' set the instrumental recording is far better than the vocal. The voices have a somewhat muffled quality in the records of Dorothy Bennett singing 'The lass with the delicate air' and Sanderson's 'Little Brown Owl' (121), and in those of Frank Chamberlain's performance of a couple of Woodforde-Finden's 'Indian Love Lyrics' (111). The record of St. Luke's choir and organ in two well-known hymns suffers from bad balance, the soprano making only a fitful appearance (103). The Viennese Symphony Orchestra is heard in the 'Liebesträume' and 'Les Trésors de Columbine' (113), and a selection from the 'Coppelia' Ballet Music (110). But the effect is that of a restaurant band rather than of a symphony orchestra. The pick of the 'Metropole' lot is that of the Emory University Glee Club in 'Steal away' and 'Little David, play on your harp' (1040). Here are excellent voices, a lot of character, and first-rate recording.

## Player-Piano Notes

ÆOLIAN

*Duo-Art.*—The roll of Beethoven's Andante in F, played by Wanda Landowska, is a striking instance of the ability of a strong personality to make itself felt through any means—mechanical or otherwise. Wanda Landowska brings out fully the appealing simplicity of the Andante (7135).

Joseph Greene gives an adequate performance of de Falla's attractive 'Cubana' (0342), and there is a Chaminade 'Air de Ballet' (No. 4), well played by Robert Armbruster (7197).

A batch of *Audiographic* and *Biographical* rolls has been received rather too late for adequate notice in this number. One, however, calls for immediate notice because of its topical character—the Children's Centenary Roll of Schubert, by Percy Scholes. This takes the form of a lecture, the supposed speaker calling on 'our friends' Paderewski, Gabrilowitsch, Friedman, &c., to play illustrations. The composer's life is related

in simple language, and there are some admirable woodcuts. It would be difficult to imagine a better method of interesting and instructing children (including those of larger growth). (Incidentally, it is good to see that the words of 'Hark! hark! the lark' are given as Shakespeare wrote them, without that foolish 'improvement' invariably inflicted on us by singers—'with everything that pretty *bin*.' 'Pretty is' has three things in its favour: it is English, correct, and infinitely preferable on poetic grounds. 'Pretty bin' is neither, and every time a singer uses it, something other than a bouquet ought to be thrown at once.) This truly excellent and enjoyable roll should be noted and used before the Schubert year is gone.

*Hand-played.*—The only fully satisfactory medium for Bach's D minor Toccata and Fugue is the organ. Even with such a transcription as Tausig's, and an executant of Ignaz Friedman's virtuosity, it is impossible to obtain anything like the effect intended. Organists, it goes without saying, are inclined to sniff at such transcriptions, but they can hardly expect to keep this fine, stirring stuff to themselves, and they must not grudge the pianist an occasional poaching, especially when the results are as good as these. It is a capital roll in every way. The player-pianist who would enjoy it to the full should, after trying it on his pianoforte, take the first opportunity of hearing it on the organ; then, returning to the roll, he should use his imagination (A1107*e*).

There are two Schubert rolls—the Impromptu in B flat, delightfully played by Cortot (A1109*e*); and Liszt's arrangement of the 'Serenade,' in which Lionel Levinson-Sinclair over-emphasises the sentimental side (A1105*d*).

The one *Metrostyle* roll of interest is Daquin's 'Cuckoo.' This is well cut, but could bear a much quicker pace than is marked (T30400*b*).

*Song Rolls.*—Outstanding is Elgar's 'Pipes of Pan,' played by Charles Blackmore (26915). The accompaniment is a very full one, and makes it a little difficult to follow the melody at times. It is really worth taking extra trouble over, however; the best plan is to study roll and music side by side.

BLÜTHNER

*Animatic.*—There is a very fine batch of Chopin rolls. They are all so good that it is difficult to particularise. Perhaps the most attractive is the Study in F, Op. 25, No. 3, played by Arthur Schnabel (55770). Here are the others: Ballade in G. Op. 23, played by Raoul Pugno (55756); Study, Op. 10, No. 5, played by Paula Hegner (56328); Study, Op. 25, No. 9, played by Francis Plante (55772); and Valse in E (posthumous), played by Wijsmann (56381).

Paul Aron gives us four of Debussy's Preludes, 'La fille aux cheveux de lin' and 'Les collines d'Anacapri' on 59845, and 'Ondine' and 'Serenade interrompue' on 59846. There is also 'Bruyères' (59731)—less attractive at first than the other Preludes. It is played with sympathy and understanding by Franz Wagner.

Oswin Keller gives us the not very interesting Hungarian Rhapsody No. 18 of Liszt (55068).

A Schubert Sonata, Op. 164, proves rather boring, owing to the chief Schubertian failing—over-repetition. The performance, by Otto Weinreich, is above reproach (54875-76).

Excellent playing is that of Scharwenka's in Schumann's 'Warum?' (57333) and 'In der Nacht' (57335).

D. G.

## Occasional Notes

The London Symphony Orchestra's concert on November 12 (when Karl Atterberg's Schubert Centenary Prize Symphony had its first London performance) and the three concerts of the Berlin Philharmonic Orchestra are given no notice in this issue, because no press tickets were received. We make this explanation lest readers should think the omission was due to oversight, and also because the question of the concert-agent's functions are just now being raised in several quarters. *The Times* of November 10 contained an article which discussed the matter so frankly and sensibly that (by kind permission of the Editor of *The Times*) we propose to quote from it liberally. The article was inspired by the fact that *The Times* (of all papers!) had not received tickets for two of the Berlin Philharmonic concerts, and its critic could not, therefore, make a proper estimate of the orchestra's work:

> 'In case [said *The Times*] Herr Furtwängler and his magnificent orchestra should return home with the feeling that, while the London public was enthusiastic, the London press showed little discriminating interest in its comment, they must be assured that the fault does not lie with the press, but with their own London agents.'

The writer then went on to point out that London concert agents look on the critical columns of the press as a means of obtaining valuable (and free) advance publicity for their clients. This publicity having ensured a full hall, the press is then cold-shouldered, and tickets are grudgingly doled out, or not sent at all. *The Times* writer added that 'in countries with a higher level of musical intelligence, notably in Germany,' this method does not prevail:

> 'The Berlin Philharmonic Orchestra is accustomed to having its performances seriously discussed, not with the object of "puffing" them before a public which might otherwise remain indifferent, but because members of the general public are so keenly interested already that they will want to know how this and that feature of the interpretation strikes the minds of others, especially of those whose experiences in listening are wider than their own. The artists themselves may or may not benefit by such criticism, though probably Herr Furtwängler would freely admit that the constant attention of the Berlin Press to the performances of the orchestra which he now directs has played a part in creating its sensitive style.
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> 'Whether this concert or that is noticed or not in the press is a matter of no consequence whatsoever. Whether an individual critic writes "favourably" or otherwise is a matter of quite minor interest. What is of importance is that distinctions should be drawn, that those whose business it is to draw them should have the fullest evidence before them and should compete,

not in forcing their way uninvited into concert halls in order that their several papers may be "represented," but in the exercise of discernment about the music offered to them and to the public. Where an art flourishes, untrammelled criticism adds its stimulus to the growth of the art, and the failure to understand the uses of criticism is one of the penalties we pay in this country for leaving the provision of music to the enterprise of the commercial concert agent.'

This is plain speaking, and says some things that have long needed saying. The *Musical Times* has more than once lifted up its voice on this matter of press tickets. In regard to the particular concerts mentioned above, our telephonic inquiry as to tickets was met with the tartly-delivered information that the agent didn't send tickets to weekly and monthly journals. We have not observed any reluctance on the part of this or any other agent to send us paragraphs for use as advance puffs. (As a matter of fact, by the way, this particular agent *does* send us tickets for the bulk of recitals and concerts given under his direction.) As we have pointed out in a previous discussion of this topic, the *Musical Times* exercises functions very different from, but no less useful than, those of the daily press. The newspaper is read and cast aside; the *Musical Times* is usually retained, often in bound volumes. Its value as a record may be seen by a glance at 'Grove,' from the earliest edition to the latest. As an authoritative source of information concerning first performances and appearances, and other matters of concert and general history, it is the most quoted of all musical journals. (We do not flaunt the fact; we mention it with modest pride as a part of our argument.) A concert agent who refuses to send tickets to the *Musical Times* because it happens to be a mere monthly journal does no immediate harm to his own business; certainly he does not injure the *Musical Times*, which has always in hand enough matter to fill its pages many times over; but he is dealing unfairly by his clients in hindering their activities from being recorded in an organ that is widely read by musicians both at home and abroad, and whose bound volumes have for over half-a-century established themselves as authoritative works of reference.

The article in *The Times* was entitled 'Unmusical Agency,' and the fullest justification for this uncomplimentary caption was given, as will be seen from the following quotations:

'It is not only in regard to this one detail that the thing is liable to be mismanaged. Where the concert agent controls the artist his influence is constantly exerted against the taking of any artistic risk. . . . The smallest deviation from the wonted path makes him nervous lest there should be an empty seat or two. Herr Furtwängler originally planned to give one of Bruckner's Symphonies (No. 4, in E flat, called "Romantic") in the course of these concerts. When asked why it was withdrawn after it had been first advertised, he said that he had been "dissuaded" from giving it. Now Bruckner is a symphonist whom English audiences have never appreciated. . . .

'It is open to any one to say that he did not much care for this Symphony when he heard it six years ago, but that is hardly a reason for saying that it should never be played again. The recent programmes of the Berlin Orchestra in London have been entirely devoid of any music which the average well-educated person does not know by heart. That, however, is not the fault of the Berlin musicians, but once more, apparently, of their London agents. Herr Furtwängler wished to offer to London musicians an opportunity to revise an unfavourable opinion of Bruckner based on imperfect knowledge. It was an ideal opportunity. He brought an orchestra which presumably knows its Bruckner as well as it knows its Brahms. He said in effect to his English audience: We think this is fine music, and we think you only do not like it either because you do not know it, or because you have only heard it given by orchestras who were half familiar with its style. Let us show you what we find in it.

'There is not the least doubt that an audience eager to hear whatever the Berlin Orchestra chose to offer would have accepted the invitation with alacrity, and the keener minds would have willingly foregone one of the well-known symphonies which were played in order to enlarge their experience and possibly their artistic sympathies. Quite apart from the particular case of Bruckner, it ought to be impossible for such a representative institution as the Berlin Orchestra to visit a foreign country and bring with it nothing new beyond the refinements of its own performance.

'We want to know what Germany to-day is doing with music. We know better than to believe that it is entirely wrapped up in giving polished performances of the masterpieces of the last century plus the early tone-poems of Richard Strauss. . . . Are English audiences to conclude that modern Germany produces no music worth carrying abroad? We rather conclude that a concert agent may be a good servant but is certainly a bad master.'

The conclusion of the whole matter is that concert-givers and performers generally should make it clear that the agent is their employé, and that their interests in the long run will often be best served by methods in which art takes precedence of commission. If the agent involved in this discussion—Mr. Lionel Powell—reads the above he may retort that he knows his own business better than we do. That is not the point. The question is, does he know his client's?

The gramophone is now so much taken for granted as a musical medium that the rapidity of its development is sometimes overlooked. We recently came across the following, in the 'Occasional Notes' of our issue for November, 1887, and found it so interesting that we reprint it:

'That modern miracle worker, Mr. Edison, is "at it again." Having got the electric light out of hand, his restless inventiveness has taken up once more with what most of us had come to regard as a discarded toy—the phonograph. A few years ago we were all talking about the phonograph. They had one, of course, at the Crystal Palace, and there eminent singers, and

others, were wont to warble into it, afterwards grinding from the interior sounds supposed to be a reproduction of their most sweet voices. The instrument became a nine-days' wonder, and then was practically forgotten. But it remained present in the mind of the inventor, who now claims to have made it a thing of commercial value. "A merchant who wishes to send a letter has only to set the machine in motion, and talk in his natural voice at his usual rate of speed into the receiver. When he has finished a sheet, or phonogram, as I call it, it is ready to be put into a little box made on purpose for the mails. . . . The receiver of the phonogram will put it into his apparatus, and the message will be given out more clearly than the best telephone message ever sent." This reads like an extract from the modern romance of the "Coming Race" school, but what of developments that may arise? Will singers and instrumentalists sing and play into the "receiver," and scatter examples of their skill all over the globe to order? Will Rubinstein or little Hofmann make a tour of the world by phonogram, sitting quietly at home preparing new specimens, while agents travel about displaying them? Shall we have shops for the sale of Albani, Patey, Lloyd, and Santley phonograms? May we hope—but a truce to questions which the reader can ask himself in any number. Lucky artists of the future, if the phonogram becomes fashionable!'

All this has come to pass, and more. The wonders forecast by this writer of over forty years ago are nothing to those of the radio. Yet he probably thought himself very daring and imaginative in suggesting that 'little Hofmann' and others might some day 'sing and play into the receiver and scatter examples of their skill all over the globe.' Similarly this present writer might try his hand at visualising some of the possibilities opened up by the latest marvels of television and the phonofilm. But he won't. Miracles are so cheap to-day that the faculties of imagination and wonder are in danger of being put out of action.

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The seventy-fifth anniversary of the house of Bechstein is both a source of pride to the firm and a matter of interest to a host of pianists. The story of the origin and growth of Bechstein's is one that would have delighted the author of 'Self-help'—for the first of the famous pianofortes was produced by an obscure young man, aided by a staff of one assistant, with home-made tools, in premises consisting of two small rooms.

Having built an upright, young Carl Bechstein essayed a grand. This had the good luck to come under the notice of Hans von Bülow, at that time a pupil of Liszt. The pupil told the master of his 'find'; Liszt came, played, was conquered, and from thenceforward was the patron and friend of the maker. Other intimate friends were Schumann, Brahms, Wagner, and Rubinstein. Wagner tried the sketches for 'Parsifal' on a Bechstein which is still preserved at Villa Wahnfried. This instrument (supplied to Wagner in 1875) was used at a recent Bayreuth Festival, and critics who admired its tone were astonished to learn of its age.

The two-room factory of the first Carl Bechstein is now the honoured core of a vast establishment consisting of five miles of workshops and a timber-yard of over six acres, wherein is stacked for seasoning enough wood to make twenty-five thousand pianofortes. This staggering growth on the material side, however, is of interest mainly to business men. Musicians care only for the fact that as a guarantee of artistic excellence the name of Bechstein to-day stands at least as high as ever it did.

The *Musical Times* desires to add its congratulations to those now being received by Messrs. Bechstein.

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The Bach Cantata Club has arranged for December 4, at 8.15, an event of unusual interest: the performance of the B minor Mass at St. Margaret's, Westminster, by a chorus of thirty and a small orchestra—forces approximating to those of Bach's day. The soloists will be Caroline Hatchard, Margaret Balfour, John Adams, and Arthur Cranmer. Mr. Kennedy Scott will conduct. Tickets (5*s*. 9*d*.) may be had of the Club Secretary, at Amen House, Warwick Square, E.C.4.

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We have received several letters—one from a well-known Cathedral organist—condemning strongly the tune sung at the Armistice services to the hymn 'O valiant hearts.' We are reluctant to strike any contentious note in connection with the Armistice Day celebrations, so we refrain from publishing the very outspoken letters. But the question should be faced, we think, so we are bound to say that the tune customarily sung is weak and bad. (To avoid the risk of confusion we add that the tune referred to is by the Rev. C. Harris, D.D.) As the metre of the hymn—10.10.10.10—is not uncommon, good familiar tunes for it may easily be found. We therefore suggest to clergy and organists that they should select a worthy alternative tune in good time for next year's celebrations. It is typical of the casual English way of managing such things that no authoritative body or person seems to have seen the necessity of choosing a tune fit for use on a great national occasion, or (better still) of asking an outstanding English composer to write one.

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The many friends and ex-pupils of the late Sir Herbert Brewer, and musicians generally, will be glad to hear that a fund is being raised for the provision of a window in his memory to be erected in the Musicians' Chapel of Gloucester Cathedral. Any surplus will be devoted to some charitable object connected with music. Donations should be sent to the Hon. Treasurer, Mr. A. A. G. Jones, Eldon Chambers, Berkeley Street, Gloucester.

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The committee of the Mendelssohn Scholarships Foundation, which for many years has been handicapped for want of funds, is now able, as the result of recent benefactions, to offer a scholarship for composition at the rate of £200 a year, open to musical students of either sex under the age of thirty.

Though the regulations provide that the education of the scholars shall be carried on 'in this country or abroad,' the Mendelssohn Scholarship was always regarded prior to the outbreak of war in 1914 as a travelling scholarship, and the scholars were sent abroad to the chief musical centres of Europe armed with letters of introduction to leading musicians.

This practice has recently been revived, and the present scholar, Mr. Godfrey Sampson, returned only in August last from a tour during which he visited Paris, Brussels, Munich, Rome, Florence, Vienna, Frankfort, and Dresden.

The first Mendelssohn Scholar, elected in July, 1856, was a lad of fourteen named Arthur Seymour Sullivan. Among his successors have been Frederick Corder, Maud Valerie White, Eugène d'Albert, and in more recent times Dr. George Dyson. The present committee includes Sir Hugh Allen, Mr. Arnold Bax, Sir Frederic Cowen, Sir Edward German, Dr. McEwen, Sir Alexander Mackenzie, Sir Landon Ronald, and Dr. Vaughan Williams.

The hon. secretary is Mr. J. F. R. Stainer, The Old Rectory, Ashtead, Surrey.

From *Musical America* :

GUESS WHO THIS IS

'From the *N.Y. Evening World*, October 10.

'"Flecked with sleet and bent was that once dark and upflung head. The proudly noble face had broken into a mask of sad and unearthly sweetness. The shoulders stooped wearily; almost eclipsed was the light of joyous strength which formerly shone from his presence. . . . The cavalryman of old was transfigured into a saint. Never before was the mouth of his art touched with so hallowed a flame of gentleness, resignation, and piety. . . . No discourse of Francis d'Assisi was more lowly and wistful."

'Our own translation: "Fritz Krelsler gave a recital the other night. He played well."'

Simple terms no longer satisfy some folk. We have just read a substantial paragraph concerning a prima donna and her teacher. But is the latter described as a mere teacher of singing? He is not. He is a 'vocal adviser' and 'vocal diagnostician.'

# New Music

TWO PIANOFORTES

Pianoforte duettists have been grateful to Bax for 'Moy Mell,' and will look with interest at his two new works in this genre—'The devil that tempted St. Anthony' and 'The poisoned fountain' (published by Murdoch). There is plenty here to occupy players, both technically and from the point of view of interpretation, and there is reward at the end of it all, for the pieces have real imaginative power and a sure knowledge of pianoforte effect. The first is a study on the growth and tyranny of an idea. The little four-note figure that dominates the work is heard at first softly and insinuatingly, then little by little it becomes more and more insistent and pestering. Musically the work is very powerful; and a consideration of its rise and fall, the attacks and momentary withdrawals of the temptation, will show it to be also true. Scriabin did the same sort of thing in 'Vers la flamme,' but Bax's essay is in some ways more vivid.

There is strong suggestive power, again, in 'The poisoned fountain.' The sinister effect of the deep opening second-pianoforte chords, the deceptive clearness of the *cantabile* melody, and the subsequent expansion of these ideas—all contribute to an unmistakable and striking effect. Some passages sound rather facile and may not wear well, but the work hangs together and never hesitates. It is difficult for both players: those whose ensemble is shaky may welcome it in spite of that, as the first pianoforte plays for a good deal of the time 'quite independently of the beat in the second piano part.' T. A.

SONGS

Even reviewers have their feelings. They are often supposed to be acid, disappointed, insensitive, and venomous 'licensed tasters' (as Thomas Hardy calls them), seeking whom they may belittle; but even reviewers get depressed. When two or three batches of music have brought them little to admire and nothing to like they begin to feel unhappy. 'Am I getting blasé,' they ask themselves. 'Why do I get no pleasure from all this well-meant effort? Why am I blind to what publishers' readers can see?' The answer is, of course, that it is stupid to expect more than a very little that is good. Many writers of one beautiful poem wrote nothing else in a lifetime but the dull and uninspired: hundreds of bad symphonies (and good ones) had to be written to make ready for Beethoven; and 'rarely, rarely comest thou, Spirit of delight.'

Then suddenly one opens a new parcel and finds some work that dispels the gloom. It is good to know that where there is the spark one is still able to recognise it. I have been grateful to Miss Elizabeth Poston before, and I am grateful again. And her touch which was always firm and sensitive seems now, at its best, even surer. There is a real vein of poetry in this music; one feels it in all the songs that have just been issued by Winthrop Rogers; sometimes it speaks more clearly than at other times, but it is always there. In one or two cases the composer's texture is a little too rich for her melody line, as in 'Be still, my sweet sweeting,' which is over-full in sound. A good melody is surely 'like a rich stone, best plain set,' and it is the simple adequacy of the accompaniment of 'Ardan Mor' that makes this such a beautiful song. 'Call for the robin redbreast,' on the other hand, with Webster's fine and sinister words, seems to want an elaborate and richly-worked accompaniment, and here Miss Poston strikes just the right note to begin with. Whether she quite matches the great effect of the last verse is more doubtful, but it is a good song. 'In youth is pleasure' well treats one aspect of the words, but misses the less obvious and equally essential other aspect. 'Whimsically,' certainly; but what about 'and when I waked it was not so'? There is a possibility here that the composer has not wished to tackle, and some will feel that the lost opportunity detracts from the song. One pays these songs the compliment of consideration as finished works; that is to say, they begin where most song-writers leave off. There are points of view, and preferences of personal taste, but all the works have distinction of style and outlook.

From the same publishers are six settings of poems from the Chinese, by Katharine Parker. Here there is not so much distinction of handling or insight, and the music is much more ordinary. But it has its picturesque touches, and the composer

writes in a business-like way, never descending to the frankly commonplace, and always presenting her neat little ideas in a lucid and compact way. Most attractive, probably, is 'I wait my Lord,' with its unusual three-line structure.

Augeners send four jolly little works of Arne's, reprinted under Adam Carse's editorship from 'The Masque of Alfred.' Arne inherited some of Purcell's melodic gift, and had something very definite of his own to add. There is real expressive power in 'Come, calm content,' with its steady and competent handling of the modulations on pp. 3 and 4. And the broad tune of 'The Shepherd' is a typically English thing in spite of the slightly Handelian turns in the vocal line. 'Though storms awhile' is reminiscent of 'The Beggar's Opera,' but in the middle section looks far ahead almost to the later Haydn manner. 'See, Liberty,' a somewhat naïve work in the 'Rule, Britannia' style of sentiment, is saved by its vigorous and musicianly phrasing. Altogether a very good reprint, warmly to be recommended to those responsible for competition music. The compass in each case is mezzo-soprano.

Mabel Browning Fairlie's 'Arise, shine, for thy Light is come,' is better than most sacred songs. One of the chief qualifications for the writer of sacred songs seems to be a lack of sense of humour; it is impossible to feel thrilled by this very tame handling of the passage about 'the great light.' It's all been done once for all, by a towering genius, and from his vision the words cannot now be separated. B. Burrows writes a steady, competent, but uninspired setting of Synge's 'The Oaks of Glencree.' He is seen to better advantage in a far more imaginative treatment of 'I am Raftery.' Augeners publish all three songs.

The Oxford University Press sends a very sensitive setting by Ralph Greaves of Belloc's 'Lady, when your lovely head.' It is a beautiful poem, with an almost magical ending:

> 'Sleep your fill:—But when you wake,
> Dawn shall over Lethe break,'

and the composer does not lose the sense of tenderness and fragility. The song is very fresh; the music moves 'by a kind of felicity (as a musician that maketh an excellent air in music), and not by rule.' Dennis Arundell's 'Leave me, O Love,' does not seem to me successful. The vocal line is flowing, and well-matched to the words, but the harmonic basis of the song sounds too self-conscious and theoretic. Here, the opposite of Ralph Greaves's work, one can follow the unconvincing logic of a clever mind, and it has a chill, forbidding effect. Dennis Arundell also issues through this Press a good edition of Linley's charming 'Orpheus with his lute.' But there is one serious blemish. The editor perpetuates that old error of a comma after 'in sweet music is such art.' This is how the worst singers sing it, but the sense of the words forbids it: editors of the poem have long ago corrected it, and composers (as Vaughan Williams in his late setting) have set it rightly. One expects better than that of the Universities of Oxford and Cambridge when they unite to re-issue with all the éclat of this edition some well-known song. 'Shew 's the way to Wallington' (also Oxford University Press) is an arrangement by Dr. Whittaker of a Northumbrian and very racy folk-song.

A simple and unassuming light song is 'There are fairies in the garden,' by Netta Forbes-Smith (Cramer); and settings of 'Music, when soft voices die,' 'The Rosebud,' and 'Ode on Solitude,' by Ivy Frances Klein, come from Murdoch. The last song, with its pastoral feeling and moving rhythm, is probably the best. The same publishers issue G. T. Francis's 'Garden of Paradise,' a thoroughly commonplace affair, in both words and music. Three unaffected and sincere songs, very obviously written by amateurs, are T. J. Clark's 'Love of friends' and 'The king of love' (Goodwin & Tabb), and Florence Miller's 'Magic Memory' (Arthur Guthrie). Schirmers send Sidney Homer's 'powerfully written' three songs from Masefield's 'The Widow in the Bye Street.' It is effective music. The two authors are both crudely emotional, and each seems to emphasise the worst features of the other's work.

T. A.

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VIOLIN

Five Easy Duets by Paul Zilcher (Augener) are characteristic of the work done by pedagogues with a taste for composition. They are not only easy but very easy, and their object is obviously to make young violinists familiar with the elements of ensemble playing. This purpose they fulfil, and students should find enjoyment as well as profit in the performance. Henry Farmer's second book of 'Celebrated Violin Solos' (Joseph Williams) consists of arrangements of a type no longer fashionable—the type of Bériot's 'Airs with Variations.' Some of the themes, however, such as 'Auld Robin Gray,' 'Ye Banks and Braes,' and 'Charlie is my darling,' must outlast fashions; and after a gathering where not necessarily the celebrated are celebrating, these tunes (and the variations) may be welcome. 'An Ebb-Tide Rêverie,' by Donald Ford (Murdoch), is not bad music of its kind; it suffers, however, from imperfect realisation of the resources of the violin. The range is that of the human voice, not of the instrument; and this means that the most effective strings of the violin, G and E, are not given a chance. It is, in fact, possible to play the whole piece without touching them, and without going higher than the third position. The only possible explanation of this shortcoming would be a desire to keep the violin part within reach of the beginner. But this is negatived by the last bar, which sends the violinist to the high harmonic G on the G string.

Messrs. G. Schirmer, of New York, have added a volume on 'The Art of Expression' to their admirable 'Scholastic Series.' The purpose of this work is wholly praiseworthy, but the labours of the author, A. H. Weisberg, become nugatory because of the curious ideas he appears to entertain on the subject of interpretation. For instance, he asserts that if the second subject of a movement in sonata form contrasts with a first *cantabile* subject, it should be played 'somewhat faster.' 'Passage work' also must be played 'somewhat faster than the basic tempo.' The development section may be played somewhat faster, 'especially when the themes are worked out' and the final passages and codas are played, he asserts, either faster (if the music is of a brilliant nature) or slower (in elegiac movements). There

is something to be said for all this tug-of-war with tempi, but the composer alone can dictate the tempi; individual cases invariably demand individual attention, and without this caveat Mr. Weisberg's ruling can only be a fruitful source of error. Can anything be more misleading than this: 'Long, sustained notes in the course of a phrase are usually played *crescendo*, but final long notes are played *diminuendo*'? What is the use of the advice: 'Wide skips should be played distinctly'?

ORCHESTRA

Frank Bridge's 'There is a willow grows aslant a brook' (Augener) is perhaps a short work for so long a title, but admirable in conception and workmanship. The subdivision of the parts well deserves the student's careful consideration; they are balanced to a nicety, and the effect should be very striking. A likely acceptable piece of music is Giovanni Grazioli's 'Minuetto,' arranged for strings with optional flute, bassoon, and timpani by Michele Esposito (Oxford University Press). The Minuet is a charming composition and the arrangement of the 'optional' score, an able piece of work, though not wholly free from perhaps inevitable blemishes. In the sixth bar, for instance, the melody is suddenly doubled at a distance of two octaves, so that it stands above the harmony, and, in the lowest octave, also between the harmony and the bass.

'CELLO

The Oxford University Press has laid us under a debt of gratitude with its publication of Peter Hellendaal's 'Solo for the violoncello' in a new arrangement by Willem Pijper. The very skilful treatment of the editor has given Hellendaal's music an interest which is but too often lacking, especially in the arrangements of old 'cello music. Sir Alexander Mackenzie's 'Valse Humoresque' and 'Andante Espressivo' (Augener) do not need commendation other than the name of their composer, which stands for clarity of thought and sound technique. They should prove very useful for competition purposes.

CHAMBER MUSIC

Eric H. Thiman's 'Folk-Song Suite' (Augener) hardly attains the distinction of style one expects in the string quartet—the most aristocratic form of music. On the other hand a string orchestra would find these simple, flowing numbers pleasing and effective. Serge Tanéïèv's Trio in D major (E. W. Organ) has now been published by the 'Elite' Edition, which has secured the rights after paying a substantial sum to the State Music Department of Soviet Russia. The new edition is wholly commendable; the pianoforte part has been fingered and edited by G. Groschwitz, the violin by Henri Marteau, and the 'cello by A. Kinkulkin. These gentlemen are experts, and so conscientious that not a passage—no matter how easy or obvious—has escaped their attentions.

F. B.

CHURCH MUSIC

Some new numbers of the *Church Music Review* come from the H. W. Gray Company (Novello). Leo Sowerby's setting in B flat of 'Benedictus es Domine' is an effective work, broad and dignified in style, and not difficult. It is for the usual four voices, all of which occasionally divide, and the excellent organ-part is fully set out on three staves. Hugh A. Mackinnon has provided a setting of 'This endness night I saw a sight,' which admirably fits these old words. The carol is for S.A.T.B. unaccompanied, and though not difficult, needs a good choir. Philip Gordon has adapted music by J. S. Bach for his setting of 'Benediction' ('The Lord bless thee and keep thee'). It is for S.A.T.B. unaccompanied, and is quite simple and straightforward. For his setting of 'Jesu, Word of God Incarnate,' Walter Williams has arranged an old Italian chorale. Some of the numerous dotted notes which occur in the tune might with advantage have been accompanied by a different rhythm in the other voices. On p. 2, '*were* torn' should be, '*was* torn.' Palestrina's 'O Holy Jesus' ('O Bone Jesu') has been arranged for S.S.A.A. unaccompanied, by E. Harold Geer. Both Latin and English words are given. The Rev. W. Boyd's popular tune 'Pentecost,' to 'Fight the good fight,' is now issued separately by Novello in the key of G, and with an effective, yet simple, descant. The music appears in both notations.

From H. W. Deane come three new numbers of the Year Book Press Series of Anthems and Church Music, edited by Martin Akerman. Hubert Middleton's Motet,' Let my prayer be set forth,' is an expressive and musicianly little work for double choir (S.A.T.B.) unaccompanied. It is an admirable example of diatonic writing, in which, by the way, the second choir strictly imitates the first throughout at a bar's distance. Four bars from the end there appears to be an error in the bass of the instrumental score. Alfred Allen is responsible for both words and music of 'Hymn for Commemoration.' The music is well written and singable, and provision is made for both unison and harmonized verses. E. T. Chapman's setting of the Old English prayer 'God be in my head' is simple and devotional. It is for S.A.T.B. unaccompanied.

Several new works of considerable interest come from the Oxford University Press. Choirs looking for a good unison setting of the Communion Service should examine Healey Willan's 'Missa de Sancta Maria Magdalena.' It is tuneful and straightforward, the upward compass is limited to D, and there is an excellent, and not too difficult, organ part. The setting is complete, including both forms of Kyrie, and Benedictus and Agnus Dei. Arthur S. Warrell's setting in C of the Magnificat and Nunc Dimittis is intended for choir and congregation. It is well planned to secure variety and contrast. A fair amount is for unison singing, but opportunities are provided for simple four-part work, and occasional verses are for choir alone (optional unaccompanied quartet). Another work in which the congregation may take a share is Alan Gray's congregational hymn-anthem 'Jerusalem on High.' Dr. Gray has written a good, dignified tune, and treated it skilfully and effectively. Needless to say, the organ-part is full of interest. For use at Christmas, Alec Rowley's 'Man, be

merry,' and a carol-anthem, 'Before Dawn,' by H. K. Andrews, may be recommended. The first is a brightly-written work in 6-8 time which gives scope for variety of treatment. 'Before Dawn' is an expressive setting for small choir of words by Walter de la Mare. It needs delicate handling. Both these works are for unaccompanied S.A.T.B., and a good choir is essential. Gordon Slater's short anthem, 'For life, with all it yields,' is a thoughtful and musicianly setting of words from Robert Browning's 'A Death in the Desert.' It is modern in style, and calls for expressive treatment, but is not really difficult.

Alec Rowley has made an effective setting for chorus and organ of Aidan Clarke's 'Praise.' It is easy and straightforward, and would suit choirs of quite modest resources. Somewhat off the beaten track are 'Two Choral Hymns' by Norman Cocker: No. 1 (A. & M., 318), 'Bread of Heaven'; No. 2 (A. & M., 279), 'O help us, Lord.' The composer has developed from these well-known tunes two interesting and effective little anthems of only moderate difficulty. They are issued separately. C. Hylton Stewart has edited 'Rejoice in the Lord,' by Pelham Humphreys (1647-74). It is for A.T.T.B., except for the last section (S.A.T.B.), and consists of brief choruses separated by solos (tenor and bass). New numbers of the Oxford Choral Songs from the Old Masters have been arranged and edited by W. G. Whittaker. 'Praise to the Highest' ('Lobe den Herren') is the Chorale from Church Cantata No. 137. This number was arranged by Bach for the organ, and appeared about 1746 as No. 6 of the 'Schübler Chorale Preludes.' The Chorale, 'Lord Christ above,' is from Church Cantata No. 166, and the aria, 'Love, ye faithful,' from Cantata No. 76. In all these the English text is by C. Sanford Terry (from 'Bach's Cantata Texts, Sacred and Secular,' Constable). The aria, 'Et exultavit' ('My soul rejoices'), is the second number of the (Latin) Magnificat. For this, score and parts for string orchestra and continuo may be hired. The duet (for two sopranos), 'Et misericordia' ('And His mercy'), is No. 6 in the same work. In all these arrangements the voice-part appears in both notations.

From the Faith Press come the Communion Service in the Dorian mode by Tallis (*c.* 1515-85), edited by Ernest Bullock, and two useful works by Charles F. Waters—'Missa Sancti Philippi' (unison setting in D, in free time, and suitable for congregational singing) and Magnificat and Nunc Dimittis in the Dorian mode for unison singing with occasional descant (*ad lib.*). For those needing simple music Dr. Waters's settings may be cordially recommended. The edition of Tallis has been made from Boyce's collection of Cathedral Music and from Barnard. The music has been transposed up a tone, the crotchet unit beat has been substituted for the minim, and the barring has been varied according to the flow of the words. An organ-part has been added for use at rehearsal, and in an Appendix a Ninefold Kyrie, Benedictus, and Agnus Dei have been adapted and written in the style of Tallis by the editor, who has drawn on various other works by Tallis for the necessary material.

The hymn, 'Come, Thou Holy Spirit, come,' with music by Palestrina, issues from the S.P.C.K. (and Oxford University Press) as No. 24 of Church Music Society Reprints. The music is for four voices, and is quite easy except for the last verse, which is written for double chorus. A simple alternative form for this verse is, however, given. The same publishers send also an attractive and well-written carol or Christmas anthem, 'Love came down at Christmas,' words by Christina Rossetti, and music by Charles T. Powell. It is in 5-4 time, and is intended for unaccompanied singing. Schubert's 'The Great Hallelujah' has been arranged for mixed voices with organ or orchestra by Rutland Boughton, who is also responsible for the English version of Klopstock's text. The music is of a straightforward, singable character, well within the powers of the average choir (Joseph Williams). A setting of the Magnificat and Nunc Dimittis in D, by T. A. Bevis (Weekes), has nothing particularly fresh to say, but the broad, simple writing for both voices and organ should sound effective. 'Ave Maria' has been set for two voices (soprano and contralto) and organ by E. J. Allain-Lenoir (Paris, Alphonse Leduc). Smooth, melodious, and devotional in style, this duet would make an acceptable item at an organ recital. The text is in Latin.

G. G.

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The ancient carol is inevitably sharing in the revival of plainchant and folk-song. 'The Oxford Book of Carols,' just published (Oxford University Press), may be regarded as the carol equivalent of the 'English Hymnal.' It contains over two hundred numbers. The editors are Percy Dearmer, Ralph Vaughan Williams, and Martin Shaw. There is an admirable preface of twenty-two pages, full of lore attractively set forth; and foot-notes in abundance tell us all that we are likely to want to know about the words and tune of each carol. The arrangements are mainly by Vaughan Williams and Martin Shaw, plus some by Geoffrey Shaw. These names guarantee excellence, but they also involve some monotony. An increase in the number of arrangers would certainly have achieved variety, with very little risk of falling-off in quality. But this suggestion is no derogation of a very fine and delightful collection. Three editions are to be had—complete (6*s.*), words complete (4*s.* 6*d.*), and cheap edition without music or foot-notes (1*s.* 6*d.*, or paper, 1*s.*). H. G.

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### CHORAL MUSIC: MIXED-VOICES

Felix White's 'The Blossom of Bethlehem' is a carol with rich harmony, needing real basses, not merely baritones, to support it. The lines flow sweetly, and the strength of the music's build must be found also in the singers. The organ may accompany, but the piece is best sung unaccompanied.

It is good to find so high a standard in the batch of carols to hand this month. We need no more of the etiolated hymn-tunes that still are too often sung at Christmas. Strange that in the past, though there were plenty of good carol poems, so few of them were set in the spirit that drew from us, remembering our literary traditions of the season, a joyous cry of 'There 's richness for you!' Carol composers now often go further back for their poems, and deeper for their inspiration. Here is Peter Warlock again, with 'Bethlehem Down,' modern words this time, set for (if possible)

unaccompanied singing, in a slow, thoughtful, quiet style. With but a touch of imagination a spirit of beauty can be evoked here. Alec Rowley has made a 'Nautical Fantasy' entitled 'By the deep: Nine' for mixed voices, bringing in a number of old tunes, pleasantly put together. This would make an acceptable light item in a concert programme. The score costs 2*s.* 6*d.* The accompaniment is helpfully arranged, from the orchestral score, either for pianoforte solo or, if two pianofortes are available, for four hands. The vocal score, of course, contains only the single pianoforte accompaniment (Rogers).

Two new S.A.T.B. settings by Boughton are interesting. 'The Tiger' (Blake) is a bold attempt to find music for a little marvel of word-setting. There is device and subtlety in the effort. Will it be found to come off all the way? I wonder. Try it, and see! 'Sunset' seeks colour, to match its subject, and finds a good deal. Much depends on the singers. This is a song to emphasise the idea of partnership between composer and interpreters. There is no other technical difficulty than this of the concentration on timbre and tone (Williams).

The last Warlock carol of the batch is 'I saw a fair maiden' (S.A.T.T.B.), to a mediæval poem. It combines simplicity and fineness of thought in the happy manner of its composer. Steuart Wilson has edited and adapted Bach's cantata No. 207 as a work 'In Praise of Bach.' It was originally written in honour of a professor of Leipsic University; then the text was re-drafted to suit the birthday of the King of Saxony. It is a bright idea to give it yet another turn and make it honour J. S. B. himself. The soloists required are soprano (or tenor) and contralto (or bass). There is some brilliant note-spinning and hearty rejoicing—a jug of steaming punch, you may say, to cap a jolly celebration. The work is scored for strings and pianoforte by Gordon Jacob, and the pianoforte arrangement is by Harold Davidson (Oxford University Press).

In 'The Count of Como, or A Bandit's Bride,' we have the latest comic opera by W. H. Bullock, whose 'Dogs of Devon' and 'Highwayman Love' are already known to amateurs. R. F. Bell and Harold Ellis have written the book and lyrics, which, with the music, present 'the mixture as before.' The way in which writers of comic opera contrive to put together their amusing productions is admirable, and far more difficult than it looks. There are here nine singing characters, and five others who do not sing, besides eight 'flower girls' and 'lady assistants,' and the usual chorus of male and female peasants, bandits, Pomeranian Hussars, and heaven knows what odds and ends that the all-embracing arm of comic opera in Oblivia gathers in (Curwen, 7*s.* 6*d.*). W. R. A.

### MALE-VOICE

S. E. Lovatt's choral ballad 'The Saga of Bal-der the Beautiful' is a setting for T.T.BAR. BAR.B.B. of Longfellow's well-known poem. The contrapuntal interest in the six-part writing is not always strong. It takes a Parry to throw the parts about with the ease of a Cinquevalli. The idiom will be appreciated most by men's choirs brought up on the solid joys of the last century. The music might have been just as effective in four parts, and would have had a larger audience. The majority of choirs that can tackle six-part stuff want something bigger and deeper (Williams).

Dr. Whittaker has arranged a robbers' quartet from one of Schubert's many unfinished works—the opera 'Die Bürgschaft,' which he wrote at eighteen. This T.T.B.B. piece is a natty bit of glorious melodrama, worth the attention of choirs that like to show their fat *fortissimos* and purling *pianissimos*. The same arranger has 'freely set' for T.B.B. the folk-tune 'There was a maid went to the mill.' This is full of interest. Choirs with few tenors and tip-toe keenness in rhythmic pointing should enjoy it exceedingly (Oxford University Press). W. R. A.

### PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

The two Purcell pieces edited by Dr. Whittaker which were mentioned in the list of unison songs are the 'Spirits Scene' (two-part) and 'Come, follow me' (three-part—S.S.S.). The first needs *staccato* singing, and has some light runs to negotiate with rhythmic fluency and poise. The other is a straightforward, flowing six-four. This is charming music altogether. One other Purcell piece is the 'Fairies' Chorus,' arranged by Dr. Whittaker for S.S., from a trio published in 'Orpheus Britannicus,' Playford's collection—the first—of Purcell's music. There is some pretty answering of one voice to the other, and a piquant sprightliness. Felix White sets C. Rossetti's 'I know a baby' for S.M.-S. This, flowing quietly, with rich, mellow tone, will delight all hearers. The same composer, in 'The Red-breast' (S.S.), gets contrapuntal interest without fussiness, and draws a free vocal line that suggests the bird's grace (Oxford University Press).

Alec Rowley's 'The Fortune Ballot' is a musical play for girls, with book and lyrics by Rodney Bennett. This is a light entertainment which will be appreciated by players and singers of unsophisticated tastes—and quite as much by any school-concert audience. It can be performed indoors or out, with little expense. There are five characters, with two-part chorus (Rogers, 2*s.* 6*d.*). W. R. A.

### UNISON

Alec Rowley writes a happy jingle in 'Camping,' one of the set of 'Vocational Songs for Boys.' It goes in a brisk rhythm of dotted-quaver-semi-quaver. The same composer's 'Blessing Song' gives good practice in stepping fairly wide intervals smoothly, and building up rich tone in broad phrasing. Peter Warlock sets an ancient poem as a carol, 'What cheer? Good cheer!' It swings upliftingly—a capital roof-raiser (Rogers: Hawkes).

Dr. Whittaker's musicianly, imaginative ingenuity has made out of Schubert's song 'Violet' ('Viola') a short unison cantata for female voices. The music mirrors the sensitive beauty of the words of Schober, and is never difficult for keen listeners to sing. The full edition costs 1*s.* 3*d.*, the voice-part edition 6*d.* A new Purcell arrangement is also made by Dr. Whittaker—'But while the nymph,' from 'The Rival Sisters.' This warning against the falseness of a fair one suits grown-up singers. Another Warlock in happy, swinging style is the carol, 'Where riches is everlastingly'

—an easy six-four. Two original compositions by Dr. Whittaker are the boldly subtle 'Ring out, ye crystal spheres,' fitted for massed singing (after some careful architectural work by the conductor), and 'Michael's Song' (words by W. W. Gibson). This needs fine exhilaration and delicacy of spirit, and a pianist with a neat finger for light runs. Both songs have real quality and freshness.

One more arrangement is to hand—'Let not a moonbeam elf,' from Purcell's 'King Arthur.' This daintily tripping short piece can be used, with the two pieces mentioned above under 'Part-Songs for Children's and Female Voices,' as a continuous scene for female voices. H. E. Piggott's 'Come, my Way, my Truth, my Life' is a sturdy, cleanly-built piece, that can be used in church or Sunday School. Felix White again sets Carlyle—'From the mountains to the champaign.' The detail is well thought out, and the mood, though perhaps a little finicking for Tammas's thought, will please singers who can give the music the right flexible impetus (Oxford University Press).

The school edition of Martin Shaw's 'Nature Song' book contains the melody and words only of nearly fifty songs, chosen from poems of C. Rossetti, Wordsworth, Tennyson, and others. A good many of these have extremely happy musical treatments. This edition costs 6*d*. The vocal score is 4*s*. (Cramer).

Felix White's 'Dolly Town' is a neatly-turned ditty for small kiddies. The words matter little. In drawing the vocal line much may be learnt and enjoyed (Stainer & Bell). W. R. A.

## The Musician's Bookshelf

'Giacomo Puccini: Epistolario. Raccolto e ordinato da Giuseppe Adami.'

[Milano: Mondadori, L. 40.]

Puccini was not a great letter-writer, but this book is all the same of much interest. The correspondence between the composer, his librettists, and his publishers will be a revelation to most readers in England, where opera is so little considered, and where composers of operas have so rarely any sense or knowledge of the stage.

A great many of the letters are addressed to Giulio Ricordi. What a publisher! He was far more than a mere business-man; he was part-author of a good many of the works that were issued by his firm. Publishing was, for him, not merely a matter of receiving (or rejecting) completed compositions. He kept incessant watch on the progress of an opera as it was being written. He was the critic, a constructive critic, of both librettists and composers. And with his tact and authority he was an invaluable go-between when relations were strained. Ricordi was, in fact, Puccini's collaborator.

Puccini's name is, of course, associated with nothing but opera. After reading his letters we see clearly enough that if the operatic field had not existed, he would not have been a musician at all. Without the incitement of stage action no music came into his head. He acknowledged the fact in a whimsical letter:

> 'The Almighty touched me with His finger and said, "Thou shalt write for the theatre, and —now pay heed—only for the theatre." And I have followed the supreme injunction. If Providence had designed me for some other line of action, perhaps I should not have been in the position I now am of having no raw material to work on.'

To secure an adequate libretto was always the difficulty. Puccini did not profess to have literary ability, and he never attempted to write his own texts. But he was indefatigable and relentless in extracting what he wanted from his harassed authors. He felt rather than knew what he wanted. His genius lay in his being never tired of rejecting until he was satisfied at the very bottom of his heart.

Those who have no love at all for Puccini's music cannot but feel respect, a new respect, after reading these letters; and if any thought that the success of 'Bohème' and 'Tosca' was due merely to a lucky shot the book will open their eyes. Two verbs, 'sentire' and 'commuovere,' always recur when Puccini is expounding his æsthetic to publisher or librettist. He himself must *feel*, or he cannot work; and his work must always be directed towards *moving* his audience.

There are few readers who will not be surprised to learn how great was Puccini's share in the shaping of his librettos. There would be more successful operas by the great composers (Beethoven, Weber, Schubert, Schumann) if they had had a measure of Puccini's gift for guiding his collaborators. Once the plot and the situations were right he had no difficulty with the music. It appears from the correspondence that dramatic invention was always the crux.

Puccini proposed the subject of 'Manon Lescaut' to Marco Praga, a playwright. Praga wrote a scenario, which—after thorough discussion—Domenico Oliva versified. But the composer's endless demands for alterations wore both these authors down, and another couple (Illica and Giacosa) had to be brought in before Puccini was suited. His tone is, in these proceedings, always reasonable. He does not hector; he pleads with pathos. But he is of an iron determination.

This is how he rejects a subject proposed by Ricordi (whom he esteems to the point of revering):

> '. . . what I am saying will, I know well, displease you; but how can I take up a work that I do not *utterly feel?*'

Thirty years after composing 'Manon Lescaut' he returns to it in a letter to a later librettist, Adami:

> 'In the aria in the fourth Act there is much repetition of three or four words (*sola, perduta*, &c.). What I want in place of these repetitions are other *felt* words. You could do it in five minutes.'

It is not too much to say that every would-be opera composer might learn something from the accounts given in these letters of Puccini's choice and rejections of subjects and scenes. His poetic ideals were, no doubt, not high, but such intensity as his must earn respect.

The last Act of 'Tosca' was to have begun with a 'Latin Hymn' in which the painter Cavaradossi

passed in review the artistic history of Italy and his own aspirations. Puccini rejected it as too formal and unreal. We know what the effect on a million listeners has been of Cavaradossi's 'e muoio disperato.' Concerning the same Act he laments to Ricordi:

> 'The duet has all along been the difficulty. The authors [Illica and Giacosa] have not been able to let me have anything useful, *above all anything true*. Always academic stuff, and the hackneyed amorous messes.'

Puccini's admirers will be interested in the details given here of the opera 'La Rondine,' which was produced at Monte Carlo in 1917, but has never been given in England. In the chapter on Puccini's numerous unachieved projects we learn that he contemplated setting 'Pelléas et Mélisande,' until Maeterlinck told him that Debussy had it in hand.

Later on we get his impression of Debussy's opera—one of the few remarks on a contemporary's music in the book:

> 'Debussy's "Pelléas" has extraordinary qualities of harmony and diaphanous instrumental sensations. It is truly interesting in spite of its sombre colour, as uniform as a Franciscan's dress.'

He was not convinced by Strauss's 'Salomé,' but he did not censure.

Puccini the man comes out well. Though he enjoyed success he faced rebuffs and hostility with coolness—and there was much bitter hostility to face, a good deal of it arising from sheer base envy. The worst rebuff was the howling down of 'Madame Butterfly' at Milan in 1904. For all his passion for the stage, Puccini was not a townsman. His happiest times were spent shooting woodcock in the desolate Maremma. The final letters have a painful interest. We see the composer positively battling for time to finish 'Turandot.' He was beaten—by cancer—on the last lap.

C.

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'Foundations of English Opera.' By Edward J. Dent.

[Cambridge University Press, 12*s.* 6*d.*]

Prof. Dent's book is a 'study of musical drama in England in the 17th century,' and is full of authentic information. It is very useful to have within the covers of one volume the plots and plans, and, in several cases, lengthy quotations from the music, of the most important works in that century's history of musical drama, such as Lawes's and Shirley's 'Triumph of Peace' and 'Cupid and Death,' Locke's and Shirley's 'Psyche,' Blow's 'Venus and Adonis,' and Dryden's and Grabus's 'Albion and Albanius.' The author has made it his aim to keep the triple point of view of librettist, composer, and producer in criticising the successive attempts to create an opera conformable to 'what may be called the operatic principle,' and not to allow a work to be dismissed as insignificant unless it fails to satisfy the demands of all three inquisitors. Thus, although none of the music to them has survived, he discusses at length d'Avenant's 'Siege of Rhodes' and other plays, because of the merits of their librettos; he takes pains to show that insufficient appreciation of the dramatic possibilities of Blow's 'Venus and Adonis' has allowed it to be underestimated and neglected. In fact, every manifestation of effort on the part of English people in the 17th century to produce a real, proper opera is given due consideration, and the survey ends with the regrettable death of Purcell before he managed to write what could have been called (we suppose) an English Grand Opera.

Prof. Dent, being convinced that there is such a thing as English opera, and that only the unequalled misfortune of Purcell's surroundings accounts for the latter's failure to 'become the greatest operatic composer of his time in Europe,' cannot see that, with Purcell, English opera was not only dead but had never had, and would never have, any existence. He says that 'there was just a moment's hope that Handel might have built up an English opera on Purcell's foundations' had not 'the prejudices of the Bishop of London' unfortunately forbidden the public performance of his 'Esther'; but Dr. Ernest Walker* is nearer the mark when he points out that opera is an Italian exotic to which English people turned as a superior foreign novelty whose chief attraction and essential feature was that it should not be English.

Mr. Dent, like W. S. Rockstro, thinks that English opera developed as the legitimate offspring of the Masque, yet his whole book is a record of the inability of English poets and composers, of the intractability of the English language, and of the incorrigibility of the English people with regard to 'the operatic principle.' 'The majority of the public no doubt wanted plays, and not operas,' he writes when dealing with the 'genuine but short-lived operatic movement' of the middle of the century, and he notes a disinclination towards 'a continuous frame of music' in relation to Purcell's latest work. He describes d'Avenant's devices for catching the public taste with foreign fashions during the changes of Charles I.'s reign, the Protectorate, and the Restoration, as 'the only period at which serious opera in England, set to music all through . . . has ever enjoyed a real and supreme popularity with English audiences.' He gives a deeply informing analysis of Dryden's struggles to do violence to his poetic conscience, and calls the combined effort of this poet and a French composer to force the genius of the English language into a suit of operatics, 'this monument of stupidity.' Quite so; but what would Mr. Dent have us learn from this 'example of the way in which attempts have been made, and are still made occasionally, to achieve English opera at one blow'? It would seem that English opera has not yet been achieved, and that we have always gone the wrong way to work to achieve it. 'Shakespeare,' he tells us, 'however practised and effective in his stage-craft, was not adventurous in the application of music to drama.' That, no doubt, was what was wrong with the Elizabethans: they ought to have got that operatic principle working before the Florentine Contemporary Music Centre started. But our 17th-century people were apparently too much inclined to go for a national opera bald-headed, save for Purcell, whom Mr. Dent finds wasting his time writing plays with Masques, which 'to the idea of opera are absurd and useless excrescences.'

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* 'A History of Music in England.'

It all seems very regrettable and naughty, unless we take a view in which these transgressions of Purcell's can be reckoned to him for righteousness. He had his own battles with the great Dryden over operatic English, and although he could never have expressed himself on the 'disruptive force' of the English language in such beautiful words as does our Cambridge Professor, yet it is conceivable that his failure to write that hypothetical 'immortal masterpiece of English opera' which he *ought* to have written was due to intention and not to 'unfortunate surroundings.' He was the supreme genius of English music, and his genius, like the public taste, turned again and again to the English ideal of 'plays liberally interspersed with music.' He was closer than we are to that century which was the golden age both of our music and of Shakespeare, and he and his public probably detected, and healthily shrank from, the corpse-like odour of those works which Prof. Dent in the gruesome simile of his final paragraph invites students to dissect. Opera, of course, must be studied, but we should prefer to encourage our composers to feel that England's mission is not to make music and poetry shackle each other by submitting to the arbitrary 'operatic principle,' but, rather, still to give expression to thought by means of the finest language on the face of the globe, and to free music—which is a language for the intuition transcending thought—from the tyranny of words.

K. E. E.

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'A Musician at Large.' By Harvey Grace. ('Feste' of the *Musical Times*.)

[Oxford University Press, 6*s*.]

Here is a book that needs no introduction to readers of this journal. Except that 'Feste' might have found a title more worthy of the vein of amiable humour that runs through his random essays, it presents itself as an old friend returning to an assured welcome. Some of the subjects with which he deals thus playfully really need the attention of a more vitriolic pen than his, but then the reading would be far less enjoyable, for nobody who has settled down for a quiet smoke and read is at all inclined to be grateful for being invited to get into a paddy. A well-remembered essay is that on 'Brows, High and Low,' with its pilloried samples of the meretricious muck that too often passes for popular music. At the same time, if 'Feste' had carried his argument a little further, it would have led him to apportion the blame somewhat differently. His text is a quotation from Chesterton which, after we have substituted 'music' for 'literature,' reads thus: 'The public does not like bad music. The public likes a certain kind of music, and likes that kind of music even when it is bad better than another kind of music even when it is good.' Well, the obvious thing was to supply the public with good music of the kind that it liked. That is what a mere Mozart or Schubert would have done. But, roughly speaking, from the early days of the Romantic Movement it became—Heaven knows why—*infra dig*. for a composer of solid attainments to serve the public. Look at the silly things that were said when Sullivan elected to do so! It is a form of priggishness that hails from Germany, where the worst charge you can bring against a composer is still that of writing *Kitsch*. Now, if the people who could do a job well desert it and leave the field open to the incompetent and the charlatan, it is not logical to throw all the blame on the latter for making the most of the opportunity.

Another favourite essay is 'Music and Tears,' wherein 'Feste' confesses to four occasions during his—how many?—years of musical activity when he found himself in that form of embarrassment which a man discreetly masks by blowing his nose. 'Has anybody ever seen a critic beguiled of a tear during the execution of his duty?' is the question that paves the way for the confession. To keep 'Feste' company the critic who pens these lines will confess to one analogous incident. It occurred long ago, at Paris, during the fifth Act of 'Pelléas et Mélisande,' when that poignantly simple music was new to him.

There is a charming, confidential informality about these stray papers. Their mixture of plain 'horse' sense, honest musicianship, and not too subtle humour is one that can be recommended, to be taken in frequent doses. Whether the subject be 'Hearing with the Eye,' 'Short Cuts and Royal Roads,' 'Cliché and Commonplace,' or a more serious contribution to the literature on Beethoven, there is nearly always something that lingers pleasantly upon the mental palate.

E. E.

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'Ninety-nine per cent.: How success at Musical Competitive Festivals is Won.' By J. Frederic Staton.

[Curwen, 4*s*. 6*d*.]

This is about as comprehensive a little book as festivalites can desire. It covers all the ground save elocution or folk-dancing, or such lesser musical classes as composition or musical dictation. There are first-rate chapters for the pianist, the solo-singer, the string-player (for this chapter Dr. Staton has called in help from a string specialist—Mr. Charles Woodhouse), and the choral trainer and conductor. Each chapter ends with an exhaustive list of useful books and other material. There are plenty of music-type illustrations. Conductors will welcome the clear directions and diagrams as to beating time. Such questions as diction and interpretation for solo singers are fully discussed. All the advice is practical, and couched in simple direct language. Although designed for festival competitors there are few music teachers who would not benefit from a study of the chapter dealing with their special subject. Altogether a capital handbook. Its title, 'Ninety-nine per cent.,' has an application beyond that intended by the author, for it may truly be said that ninety-nine per cent. of competitors will learn much from it, the remaining one per cent. being he—occasionally she—who is in the hopeless state of already knowing everything.

H. G.

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BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'L'élément flamand dans Beethoven.' By Ernest Closson. Pp. 216. Brussels: Imprimerie Veuve Monnom.

'Appreciation of Music.' By F. Howes. Pp. 90. Workers' Educational Association Outlines. Longmans Green, 2*s.* cloth; 1*s.* paper.

Nelson's Music Practice. Senior Teacher's Book. Pp. 88. Thomas Nelson, 2*s.* 9*d.*

'On Conducting School Orchestras.' By Adam Carse. Pp. 16. Augener, 1*s.*

'A Survey of Contemporary Music.' By Cecil Gray. Second edition. Pp. 266. Oxford University Press, 7*s.* 6*d.*

'A Musical Pilgrimage in Yorkshire.' By J. Sutcliffe Smith. Pp. 340. Leeds: Richard Jackson.

'The Poets and Music.' By Edward W. Naylor. Pp. 180. J. M. Dent, 6*s.*

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In last month's list of books received the price of the 'Proceedings of the Musical Association' was given as 2*s.*—an obvious slip. The price is 21*s.*

# Teachers' Department

(*Continued from the 'Musical Times' for November, page* 1018)

HIGHER DIVISION.—LIST C

No. 39. Bertini. Study in C, Op. 29, No. 24.—A capital study as a gateway to the keyboard aspect of Bach. It is, of course, not in the Bach idiom, but its insistence upon independence between the hands and upon the need to listen to the whole texture is salutary in the extreme. In addition to these things, the study affords good discipline in hand rotation. Take, for example, the right-hand passage in the first two bars; for there you have a perfect exercise in the lateral and rotatory adjustments. The average tempo may be minim 60, but some latitude may be allowed on account of the general difficulty.

No. 40. Beethoven. First movement of Sonata, Op. 49, No. 1.—Crotchet 56 to 60 is the almost universally recognised speed. The *cantabile* style prevails throughout, and this may be regarded as the outstanding feature of the whole. The following points should be observed: (*a*) Bars 14 and 15. A very general rendering of these turns starts the first two on the beat and the third before the beat, *i.e.*, virtually in the previous bar. In my own 'Studies in Musical Graces' I have given the rendering of the first two, but not of the third. (*b*) The responsive section of the second subject (bars 21-29) requires a tone-wave in each case, but with no exaggeration. (*c*) The thought comprised within bars 5 to 13 after the double-bar should be played in half-light with a slight *messa di voce* before the cadence. (*d*) Bars 21 to 30, counting from the double-bar. A gradual awakening in anticipation of the return to the first thought. The tone need not be big, though a *crescendo* is permissible towards the end, but some energy must be aroused. (*e*) The slightest of commas before the return. (*f*) Great attention to the theme when, like a singing 'cello, it appears in the left hand, the right-hand part retiring, but, in view of its interest, to no great extent. (*g*) Generally speaking, the movement requires Mozart-like pedalling. Beware of thickening the delicate texture by an inordinate use of the pedal.

No. 41. Olive Pull. 'Mirth.'—A charming piece which, it seems to me, requires a higher speed than the one I suggest—crotchet 108. Still, the composer asks for a moderate tempo, and we must obey. A difficulty arises from the idiom, which is as striking as it is original; but a mastery of this idiom will greatly help in the quest of keyboard-knowledge, that is, acquaintance with the structure of the keyboard from the digital point of view. How often do young players fail in compassing a piece as simple as this, merely because they do not know their keyboard!

No. 42. Kjerulf. 'Frühlingslied,' Op. 28, No. 5.—A Spring Song ought to be fresh, genial, and inspiring. Being a song, it must be *sung*; hence the need throughout for the *cantabile* spirit. Much depends upon the use made of the pedal. It can easily thicken the arpeggios until they become commonplace masses of tone, destructive of the lyric side of the music. Certainly, I would not retain it as marked in the first two bars. It is, of course, a matter for experiment with the instrument one happens to be using. Again, in the episode, it will be best as far as possible to retain the melodic sounds with the hand, so as to leave the foot free to pedal without necessarily holding on the whole of the material of each half-bar. Here, also, experiment alone will show the best way. Tempo, about crotchet 63.

INTERMEDIATE GRADE.—LIST A

No. 43. Cramer. Study in E minor.—An important study, in view of modern technique. Note, however, that the right hand gets the better chance, which is another way of saying that it has the major part of the difficulty. How much more useful would the study have been if, for instance, the left-hand passage from bar 5 had been reversed in movement. On the other hand, there is a compensation. Bars 9 to 12 are undeniably more difficult for the right hand. Persevere, then, until that hand can play the figures with the same freedom as the left. The *acciaccature* in bar 5 onwards must be sharply played, the notes almost, but not quite, coming together like the old early 18th-century type. The tempo to aim at should be dotted minim 69; if surpassed, so much the better, provided freedom be not sacrificed.

No. 44. J. S. Bach. Prelude in E major, No. 9 of the '48.'—An old-world yet ever new charm pervades music like this. Note how it continues in uniform movement, broken only by the exhilarating semiquaver phrase. Yet, at the same time, note that this movement, though insistent, is really sporadic in its effect upon the mind. It starts in an upper part; presently it passes to a lower; at other times two parts collaborate in carrying it on. This is the feature which Bach delights in, at least when he is not engaged in the pursuit of a fugal subject; and this is the feature which must seize the imagination of the player who wishes to reproduce the thought of Bach. Every moving part must have its chance, but this can be only when the parts as a whole have been mentally grasped. This is music for the armchair as well as for the keyboard. The tempo may be about dotted crotchet 88.

No. 45. Paradies. Toccata in A, from sixth Sonata.—Pietro Domenico Paradisi spent many years of his life in London, where he was much in request as a teacher. It is therefore of interest to surmise that this well-known piece was written here. On paper, it has the look of a movement

in the old binary form, but, since there is a direct return to the first theme in the original key, it is evident that the work falls within the range of the three-part forms. The texture is interesting throughout; in fact, it still makes a very effective keyboard piece. The average tempo may be crotchet 100, but latitude in either direction may be advisable. The direction *Molto legato* can hardly be original—nor is it possible altogether to approve it; moreover, the phrase-marks, as applied to the semiquavers, just mean nothing at all!

No. 46. Chopin. Nocturne in F minor, Op. 55, No. 1.—Chopin's Nocturnes are not works to sentimentalise over. They are strong, virile creations, often of deep thought, and always grateful to the musically self-reliant and strong. Let the pace of this one be about crotchet 76; then there will be no room to languish over phrases, to separate the hands on main accents, or to do the hundred-and-one melodramatic absurdities which place first-rate music at the mercy of third-rate interpretations. Observe the marked difference between the two sections of the first thought. The first (bars 1 to 8) is quiet and restful; the second (bars 16 to 24) is warm, generous, impelling to the highest sound, whence it declines to meet the returning first phrase. There are several tonic cadences in the first part; avoid sameness in their treatment. On the whole, be restrained at the *più mosso*. Keep speed in reserve for the working up to the big climax. In the Coda, although the original tune is not in the text, it should be in the mind, dominating the delicate decoration as it passes along to the end.

No. 47. Frank Bridge. 'Heart's Ease.'—This may be described as a vignette in the form of music. It will probably need long acquaintance to seize its undeniable charm. The main body of the thought may move about quaver 44—at least that is how I picture it to myself. The sylph-like interludes will necessarily be somewhat faster. The sentimentalism referred to in No. 46 must not be allowed to ruin the rhythm of the phrases. At the cadences the rhythm halts, as it were; somewhat after the manner of a German chorale where time is allowed for the interposition of matter extra to the prevailing strains. Here the intervening matter consists of the interludes which are played dreamily, with impersonal and far-away tone.

INTERMEDIATE GRADE.—LIST B

No. 48. Czerny. Study in G, Op. 299, No. 18.—Two points only call for direct remark. Firstly, the fingering should be taken throughout and with no exceptions, the difficulty of fingering aright being one of the salutary features of the study. Secondly, the speed should depend wholly upon facility of fingering and muscular freedom. Crotchet 66 may be taken as the first aim, the tempo to be increased with the advent of greater power and confidence.

No. 49. Mendelssohn. Andante in E minor, Op. 7, No. 1.—Strangely reminiscent of the effect of a string quartet. Indeed, it will very greatly assist the player to keep this aspect of the music in his mind; it will enable him to perceive the need for giving each part its chance in the outlay of the whole. Take, for example, bar 10. Here the second violin is silent, but the first violin introduces an effective figure, presently to pass to the second violin (bars 13 and 14), then to the viola (bar 15). Thus thinking, the player will not forget the 'cello and the importance of its part. Strictly speaking, no one who has not touched the subject of part-playing should attempt this piece; on the other hand, it may prove an introduction to the subject. This is entirely a matter for the individual teacher. Tempo, about quaver 63.

No. 50. Beethoven. Bagatelle in A, Op. 33, No. 4.—It is worth while to scan this carefully before studying it in detail. The construction is square—indeed, solidly so. Think of the first section (bars 1 to 16) as of a quatrain with eight syllables in each verse (line), the first, second, and fourth verses (lines) being similar, the third alone different. This is hardly conceivable in poetry, but in music all things of the kind are possible. Then, pass at once to the third section; there, the first thirty-two bars will be found a replica of the first section, which, with repeats, also contains thirty-two. This leaves the middle section for consideration. In many good editions this also is phrased in four-bar groups, with a half-group at the end. I prefer, however, the narrower phrasing as given here. It suits the little chattering groups and, what is more to the point, makes an effective contrast of thought with the longer phrases of the first section. After having succeeded in outlining the tune in the first section, turn at once to the last and, amidst the simple decoration, make the tune equally clear and convincing. Tempo, about quaver 92.

No. 51. Harold Samuel. 'The Finished Task.'—The thought in the composer's mind may have been similar to what I feel was in Couperin's when he wrote 'La Diligente,' the difference, apart from idiom and texture, being that Couperin was evidently delineating the execution of the task, whereas Mr. Samuel comes in at the finish. Like all the pieces of the Suite from which it is taken, this is most attractive. A word of warning is due to the fingering. Ease and the *giocoso* spirit depend upon exactness in that respect. The pedal requires to be used with great discrimination, and never so as to block the clearness of the semiquaver movement. Perhaps crotchet 84 suggests a convenient speed, but some latitude must be allowed in a piece which demands so much personality of conception.

No. 52. Grieg. Canon, Op. 38, No. 8.—Perhaps the cleverness of this piece is hidden by its undoubted felicity of expression. The canonic side is so managed that every imitation of a figure adds to the emotional atmosphere of the whole. The parts which form the canon should at first be practised alone, the harmony being added only when the progression of the canonic parts is mentally clear to the student. The pedalling is a problem; frankly, it cannot be indicated. One point may, however, be mentioned—the low F in bar 11 should be held in sound as long as possible, and this should be done by half-damping, possibly at the places marked. It is not easy to suggest an average speed. Crotchet 60-72 is perhaps convenient, but may be difficult to those who lack the experience to combine the intellectual and emotional in the way here demanded. The tempo of the episode may be easily determined by comparison with that of the first section.

(*Continued on page* 1112)

*To my friend The Rev. HARCOURT B. S. FOWLER, Elmley Castle, Worcestershire*

# I sing the Birth

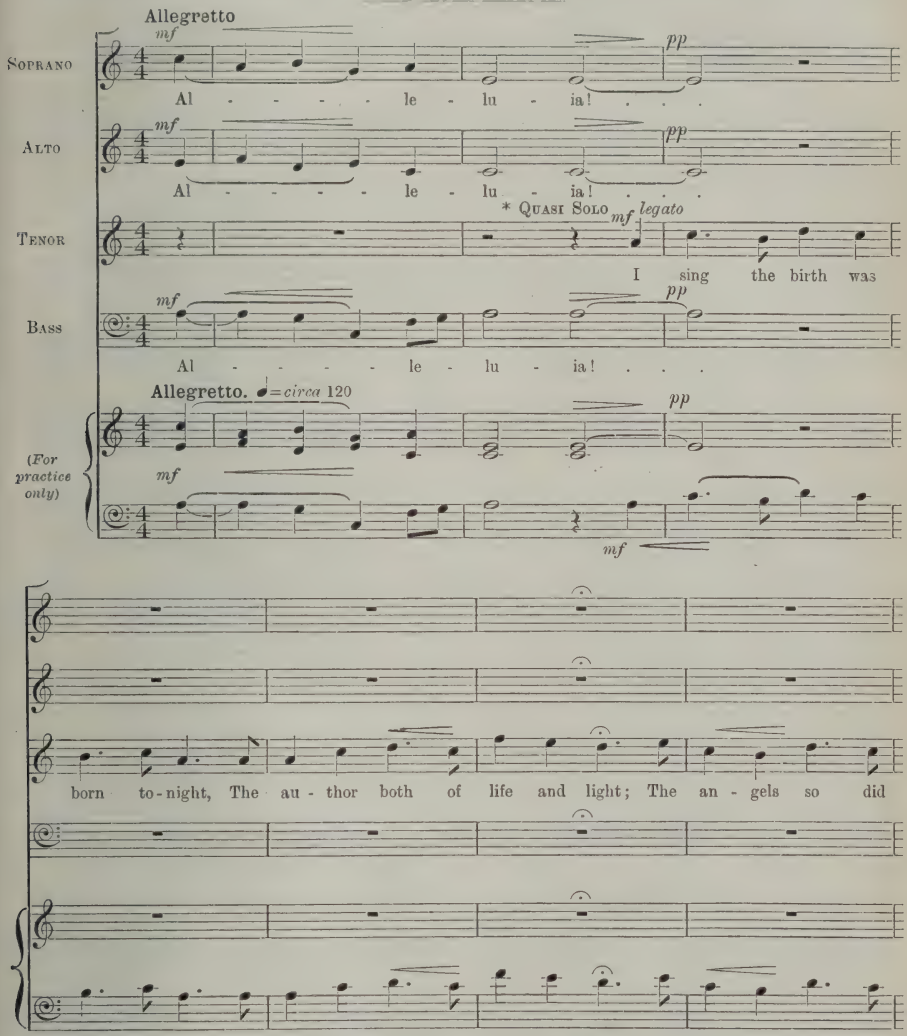
CAROL

(AN HYMN ON THE NATIVITY OF MY SAVIOUR)

Words by Ben Jonson
(with *Alleluias* added)

Music by Edward Elgar

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Allegretto
mf
pp
Soprano
Al - - - - - le - lu - ia! . . .
Alto
Al - - - - - le - lu - ia! . . .
* Quasi Solo
mf legato
Tenor
I sing the birth was
Bass
Al - - - - - le - lu - ia! . . .
Allegretto. ♩=circa 120
(For practice only)
born to-night, The au - thor both of life and light; The an - gels so did

* These passages should be sung in a very free manner, without any rigid adherence to *tempo*. They may be taken by Solo voices if desired.

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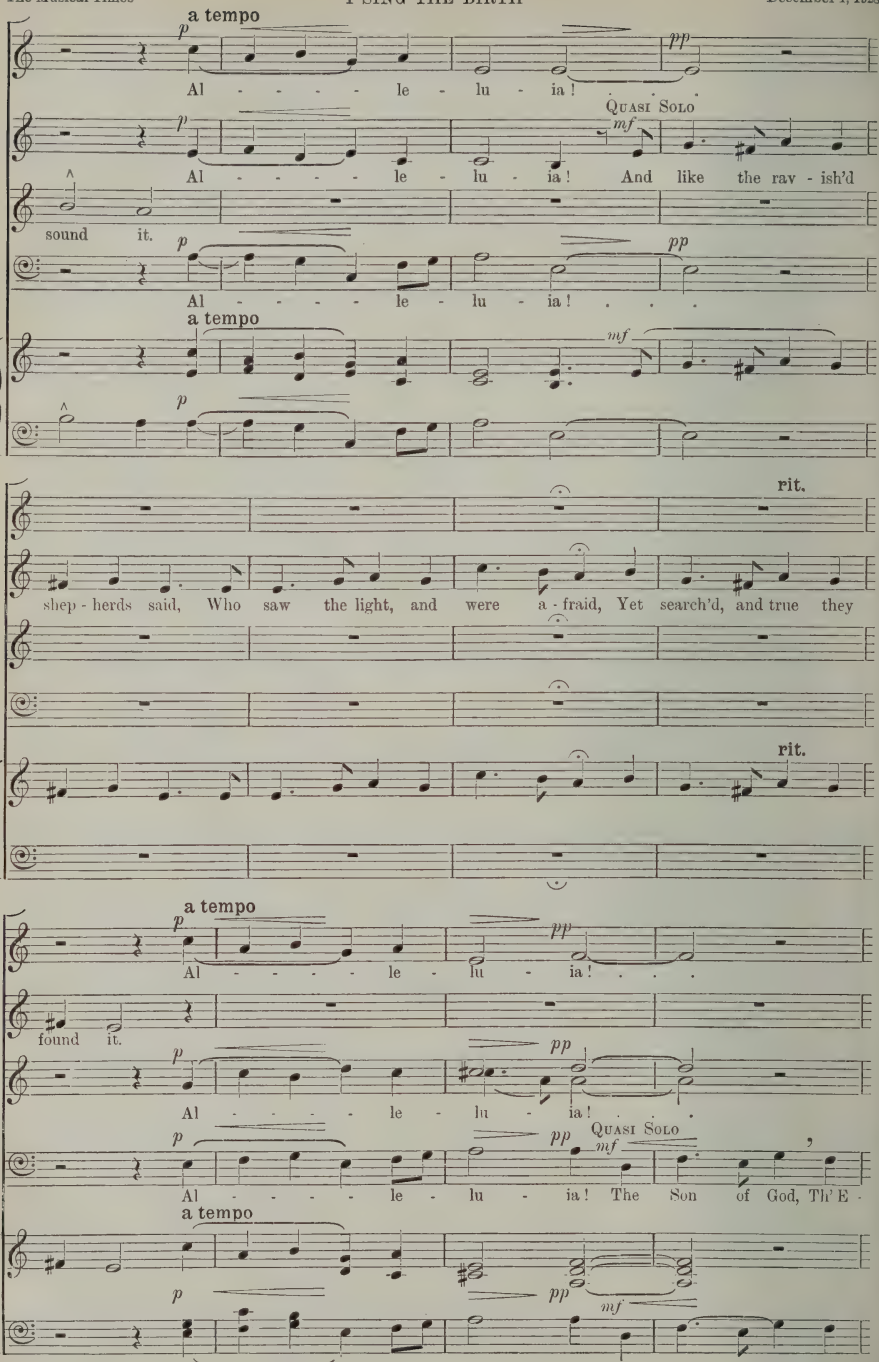
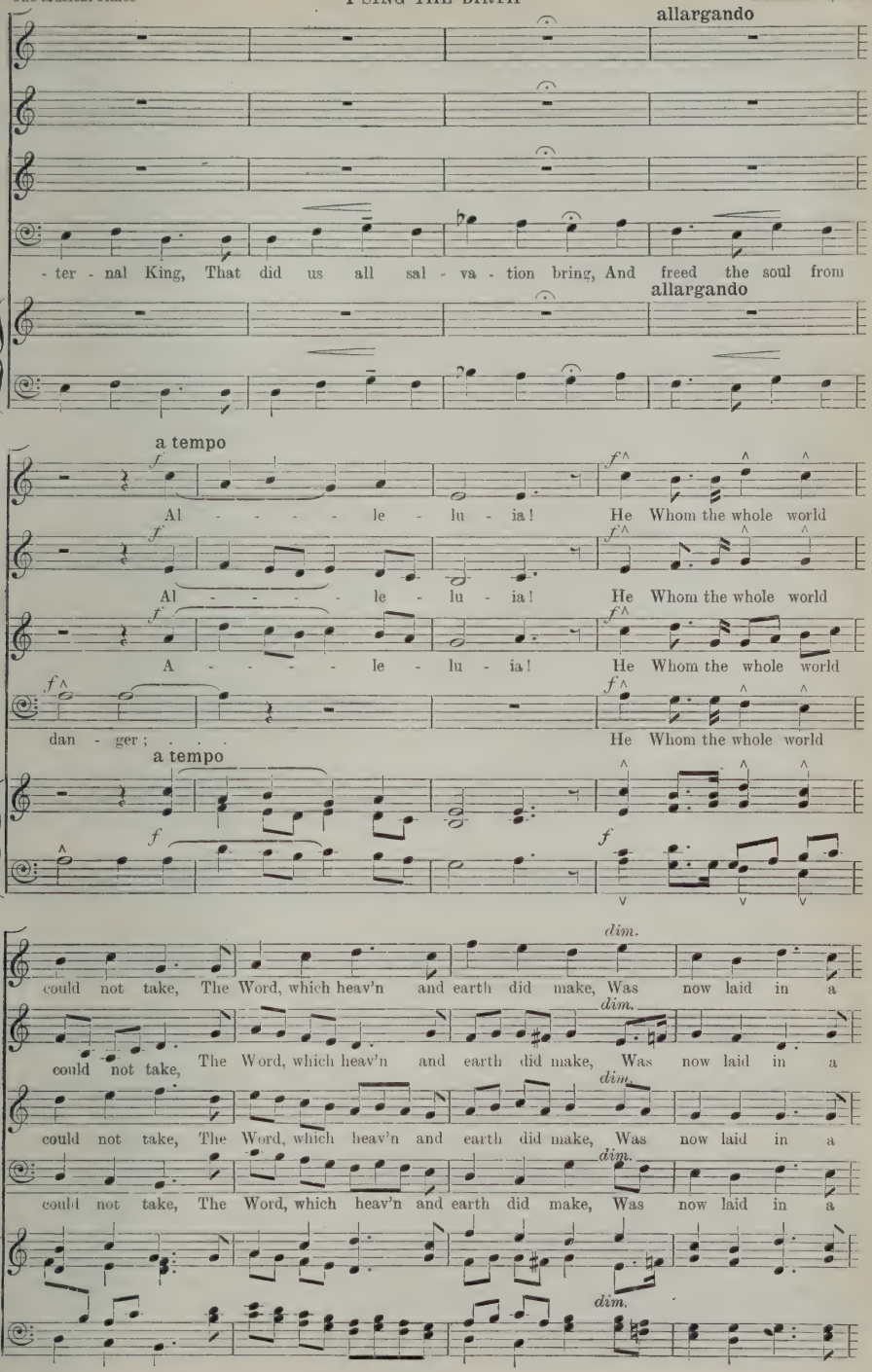
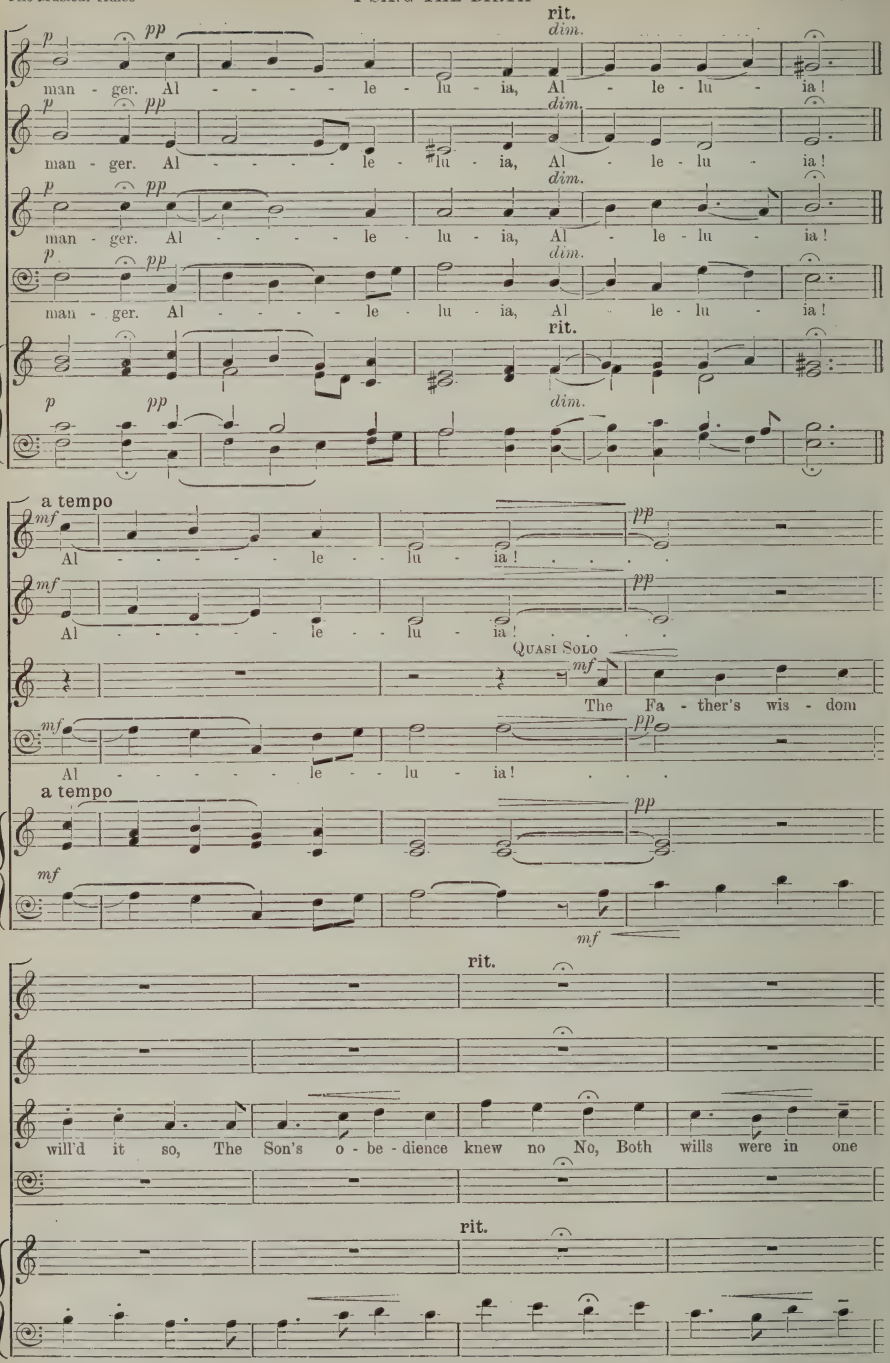
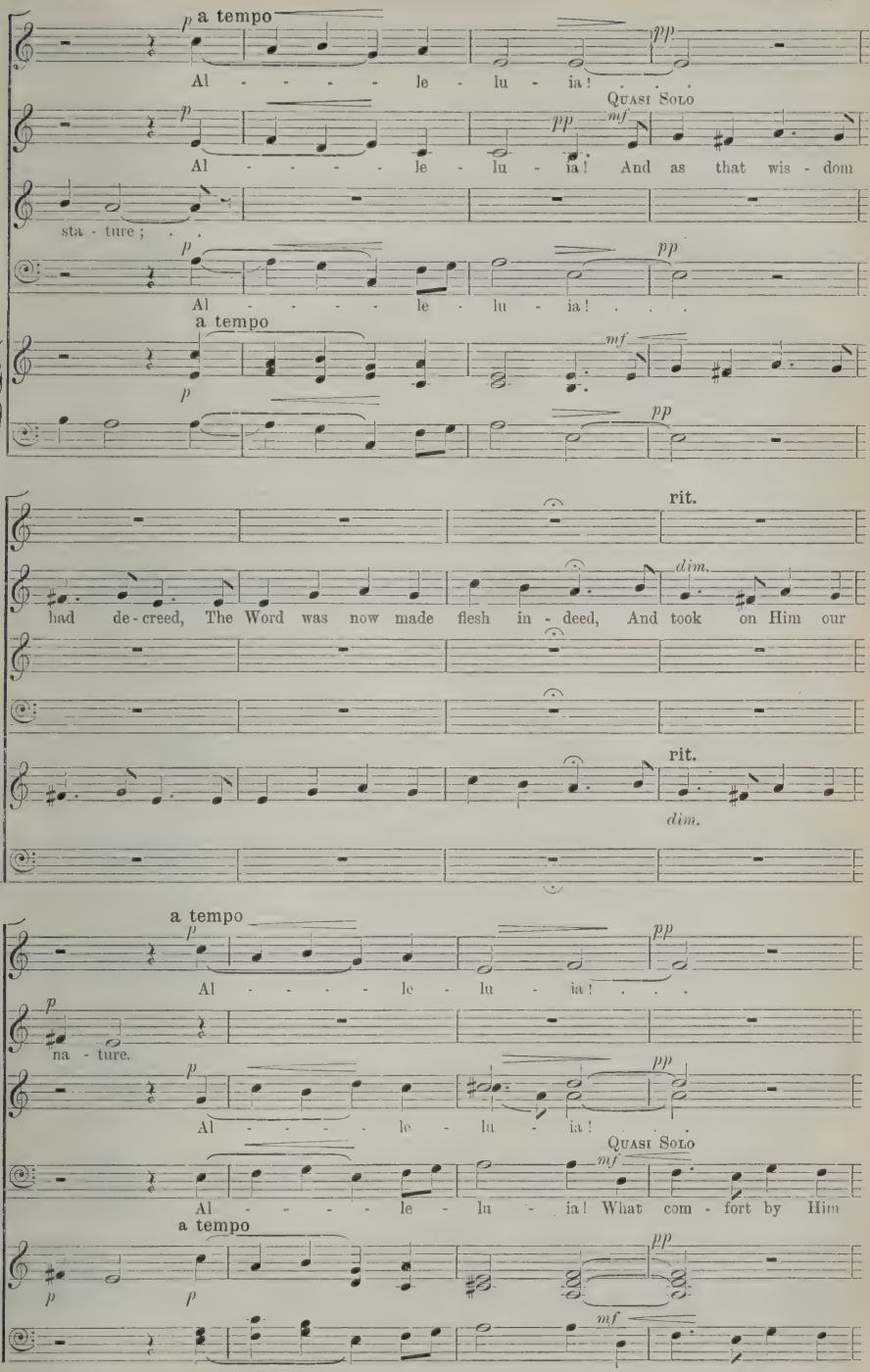
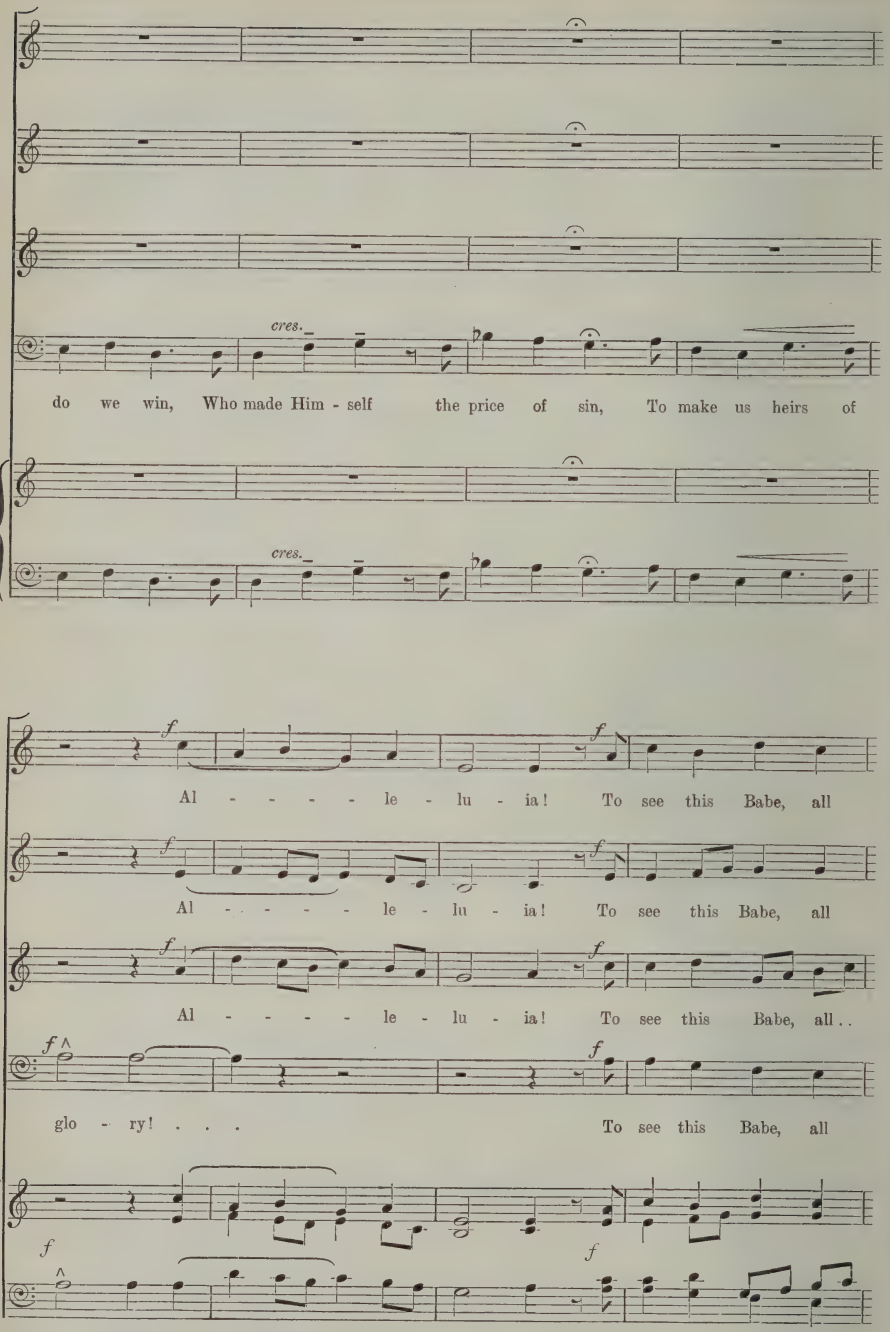
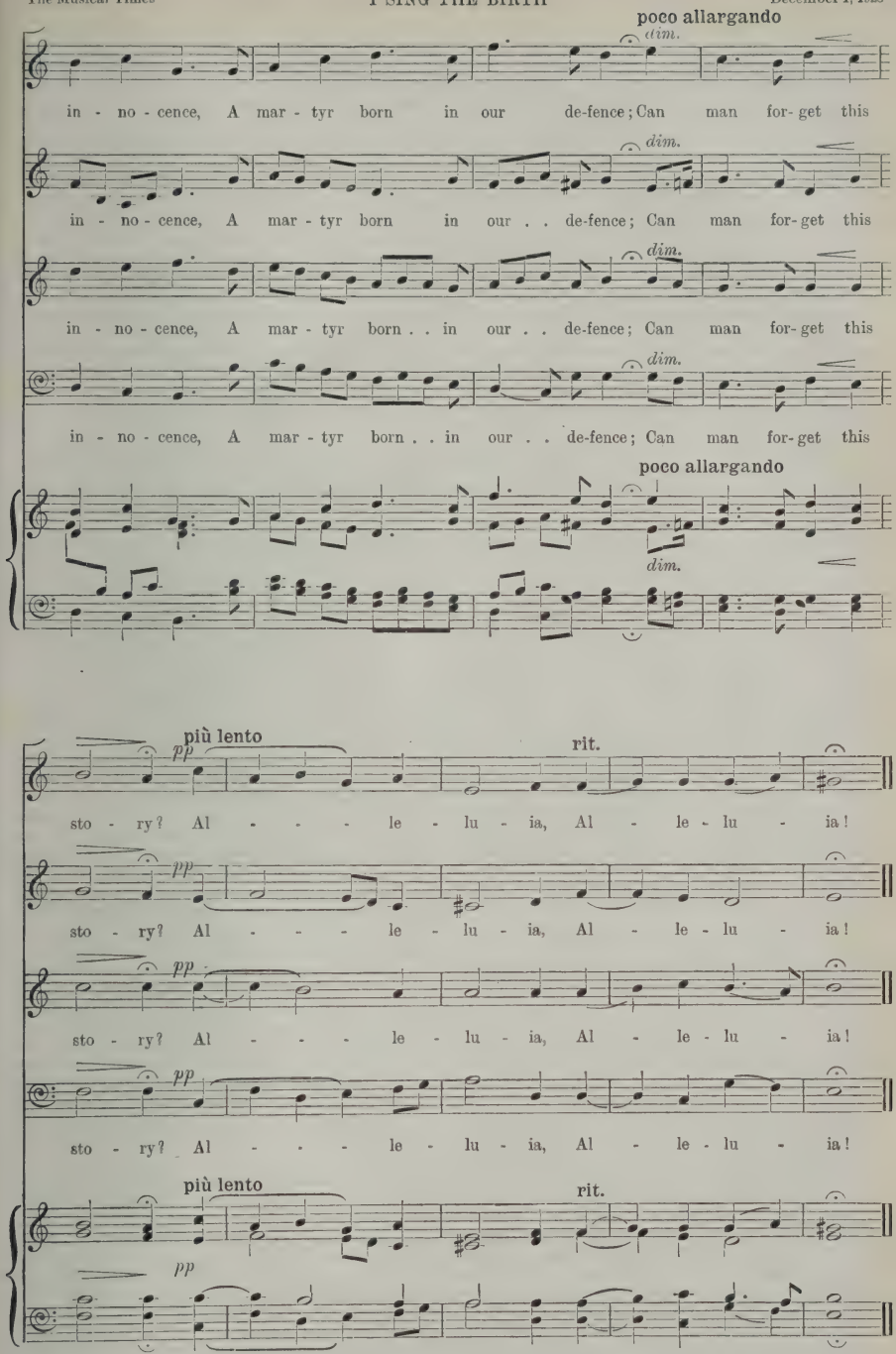

a tempo
Al - - - - - le - lu - ia!
Quasi Solo
Al - - - - - le - lu - ia! And like the rav - ish'd
sound it.
Al - - - - - le - lu - ia!
a tempo
rit.
shep - herds said, Who saw the light, and were a - fraid, Yet search'd, and true they
rit.
a tempo
Al - - - - - le - lu - ia!
found it.
Al - - - - - le - lu - ia!
Quasi Solo
Al - - - - - le - lu - ia! The Son of God, Th' E -
a tempo


allargando
- ter - nal King, That did us all sal - va - tion bring, And freed the soul from
allargando
a tempo
Al - - - - le - lu - ia! He Whom the whole world
Al - - - - le - lu - ia! He Whom the whole world
A - - - - le - lu - ia! He Whom the whole world
dan - ger; . . . He Whom the whole world
a tempo
dim.
could not take, The Word, which heav'n and earth did make, Was now laid in a
could not take, The Word, which heav'n and earth did make, Was now laid in a
could not take, The Word, which heav'n and earth did make, Was now laid in a
could not take, The Word, which heav'n and earth did make, Was now laid in a
dim.


rit.
dim.
p pp
man - ger. Al - - - - - le - lu - ia, Al - le - lu - ia!
man - ger. Al - - - - - le - lu - ia, Al - le - lu - ia!
man - ger. Al - - - - - le - lu - ia, Al - le - lu - ia!
man - ger. Al - - - - - le - lu - ia, Al - le - lu - ia!
a tempo
mf pp
Al - - - - - le - lu - ia!
Quasi Solo
The Fa - ther's wis - dom
will'd it so, The Son's o - be - dience knew no No, Both wills were in one


a tempo
Al - - - - - le - lu - ia!
Quasi Solo
Al - - - - - le - lu - ia! And as that wis - dom
sta - ture;
Al - - - - - le - lu - ia!
a tempo
rit.
had de - creed, The Word was now made flesh in - deed, And took on Him our
rit.
a tempo
Al - - - - - le - lu - ia!
na - ture.
Al - - - - - le - lu - ia!
Quasi Solo
Al - - - - - le - lu - ia! What com - fort by Him
a tempo


cres.
do we win, Who made Him - self the price of sin, To make us heirs of
cres.
f
Al - - - - le - lu - ia! To see this Babe, all
f
Al - - - - le - lu - ia! To see this Babe, all
f
Al - - - - le - lu - ia! To see this Babe, all . .
f
glo - ry! . . . To see this Babe, all
f
f


poco allargando
dim.
in - no - cence, A mar - tyr born in our de-fence; Can man for-get this
in - no - cence, A mar - tyr born in our . . de-fence; Can man for-get this
in - no - cence, A mar - tyr born . . in our . . de-fence; Can man for-get this
in - no - cence, A mar - tyr born . . in our . . de-fence; Can man for-get this
più lento
pp
rit.
sto - ry? Al - - - - le - lu - ia, Al - le - lu - ia!
sto - ry? Al - - - - le - lu - ia, Al - le - lu - ia!
sto - ry? Al - - - - le - lu - ia, Al - le - lu - ia!
sto - ry? Al - - - - le - lu - ia, Al - le - lu - ia!

(*Continued from page* 1104.)

INTERMEDIATE GRADE.—LIST C

No. 53. J. S. Bach. Prelude in F minor, No. 12 of the '48,' Book 2.—One of the master's calm, dignified preparations for the coming of a fugue. This is in pure binary (*cf.* No. 45), the first part ending in the key of the mediant major. Let the music tell its own story. Light and shade there must be; slight, almost unpremeditated touches of rhythmic freedom; but no attempt to 'improve' the music by individual tricks of interpretation. Liken the initial figure which occurs so frequently throughout to an amphibrach; a word such as *im-per-il* will convey the idea. Problems of part-playing occur here and there, as in bars 20 to 28. For tempo, crotchet 76 will be sufficient.

No. 54. Mozart. Finale from Sonata in E flat.—An abbreviated version of sonata form. It will be profitable to examine the tonal construction. Compare, in that respect, the exposition with the recapitulation, and note where they differ. The exposition is curiously reminiscent of D. Scarlatti, not in material, but in the arrangement of the material. It is formed by a succession of short thoughts, and clear interpretation depends upon perception of the position of these thoughts and of their inter-relationships. The whole passage should be rhythmically bound together, and not presented in rhythmic patches. Generally regarded, the pedal should be reserved for the brilliant spots, and not allowed to mar the liquidities of the text. Tempo, about crotchet 100.

No. 55. Mayer. 'Grâce,' Op. 149, No. 5.—A reminder of our school-days in music, when we were familiar, more or less, with flowing arpeggios of a quasi-sentimental nature. Still, Mayer did his best; and, indeed, when we recall the times when he worked, we are obliged to confess that his best was often artistically good. The study will be valuable to those people who invariably put down the pedal when they see an arpeggio. Modern pianofortes have so much more sustaining power than those of Mayer's day that he would be aghast to hear this played with full harmonic pedalling. Except in climactic moments, let the pedal be reserved for sustaining the *bass* of the harmony. It must be used frequently, but rarely sustained for whole bars as indicated. Half-damping is, of course, the secret. For tempo, take about dotted crotchet 58.

No. 56. Harold E. Scott. 'Song of the Seal-Woman.'—Celtic tunes have an undeniable fascination; moreover, in skilful hands they are susceptible of harmony which not only preserves but adds to their charm of isolation and detachment. Before venturing upon this piece, the student should become acquainted with some of the tunes made available in recent years by Hebridean enthusiasts. The local colour of this example is perfect. For the 'lilting rhythm' I suggest crotchet 60, but it is, of course, open to question. It is as I feel it myself. The middle section demands care in interpretation. At first, two forces seem to be in antiphonal rivalry. The string-like tune which appears between the chordal phrases seems to suggest an atmosphere far-off, plaintive and weird. Further, it is clear that the middle section is perfectly free in rhythm; this is, in fact, its greatest asset, seeing that it is the quality which makes the return ('as at first') to a strict rhythmic outline so welcome. The whole should be played tenderly, and with a keen sense of tone-colour.

No. 57. Grieg. Humoreske in G sharp minor, Op. 6, No. 2.—The word *energico* explodes forthwith any real connection with the direction *Tempo di Menuetto;* the episode finishes any illusion about the matter. Yet, in truth, it is charming, and the early Grieg at his best. Outline the tune throughout, but not at the cost of the harmony or, in particular, of the bass. Think of the bass-part of the first four bars as of the *pizzicato* of 'cellos and basses; of the next four bars as of the same *arco*. The episode should be gay rather than 'energico.' Give great heed to the tone-values of the last page; the greatest possible tone followed by a veritable *estinto*, to use Liszt's term. Tempo, about crotchet 120, but this may be momentarily increased at the episode.

ADVANCED GRADE.—LIST A

No. 58. Loeschhorn. Study in E, Op. 136, No. 31.—My previous remarks with reference to preparation here need to be recalled. Many apparently agile students, but with no real muscular discrimination or control, are thrust into examination work as a part of their curriculum. Often, indeed, it is not the fault of the teacher, but of a 'system' in vogue. Let us suppose that we have such a case before us, one in which we have no casting vote one way or the other. What can be done? Look at the five numbers of this list. Nos. 1 and 2 require particularly free agility technique, No. 5 calls for resilient hand touch. Therefore, start with Nos. 3 and 4 and, for a time, supplant Nos. 1, 2, and 5 by preparation in the essentials of finger and hand agility. After a while, sufficient will have been done to ensure the practice of the three without muscular harm. Take for the tempo of this Study dotted crotchet 72 *upwards*.

No. 59. J. S. Bach. Two Bourrées from second 'English' Suite.—Two great dance-tunes! Nevertheless, they will lose much of their force if played *l' istesso tempo* as directed. It is usually conceded that the two movements represent two aspects of the Bourrée, the second being in marked contrast to the impetus of the first. I shall, of course, be confronted with the fatal *l'istesso tempo* and reminded that I am dealing with music for the examination-room and not with its interpretation on the concert platform. Well, then, the choice is to sacrifice speed in No. 1 in order to preserve the daintiness of No. 2; or, conversely, to infuse vigour into No. 1 and lose the rhythmic charm of No. 2. For this reason, and in particular in view of the examination conditions, I append two different tempi—all to the minim: No. 1—100, No. 2—100; No. 1—116, No. 2—92 (or even slower).

No. 60. Grieg. Saraband from 'Holberg' Suite, Op. 40, No. 2.—The most helpful thing to say of this superb piece is that it must be played in the spirit of the age to which it refers. (N.B.—Holberg, the Danish poet, covers the whole of Bach's life.) Those who heard Grieg play this movement will remember the infinite pathos with which he invested it. The tempo is slow, as befits a Saraband, perhaps about crotchet 54-58, and is chiefly gauged from the *poco piu mosso*. Let this be played about crotchet 63-66, and the main subject falls easily into the pace just given. The

whole piece is an excellent subject for harmonic and melodic pedalling. The management of the climaxes pertaining to the respective phrases is highly important, and calls for much interpretative ability.

No. 61. Walter Niemann. 'Moonlight beneath the Palms,' Op. 76, No. 9.—From a collection of 'Impressions of the Far East.' This source explains the languorous and strangely exotic character of the music, which requires a *dolce far niente* attitude, the rhythm being just kept on its way without push or strain. This is, in fact, the danger. Inexperience will let the rhythm dawdle, and turn what should be mystic into sentimentality. The long-held sounds on the weak part of many bars will be a stumbling-block! Let the tempo of the first line be 76, of the body of the work 92, each to the quaver.

No. 62. Moussorgsky. 'Gopak.'—One of the most effective keyboard pieces by a man who was at once an idealist and a realist. The structure of the dance and, in particular, its commencement, probably prove its gipsy origin—the tuning-up, the growth towards a frenzied exaltation, and the final vanishing of energy. Appropriately to the nature of the dance, an even beat must be kept throughout, varied only in the larger *rubato* sense by the *allargando*. A difficulty will be experienced in the last section, where the tempo must be kept up through a perfectly contrived lowering of tone to the softest *pianissimo*. A convenient average pace is crotchet 100, but this may have to be slightly modified in individual cases.

ADVANCED GRADE.—LIST B

No. 63. Cramer. Study in G.—Full advantage may be taken of the qualifying *moderato*, and quaver 112 ought to be sufficient. Excessive speed would ruin the poetic side of the music, which can be best considered as a combination of melody (*cantabile* touch) and accompaniment (moderate agility touch). The latter requires the utmost smoothness of movement in progression, with a type of tone always responsive to the melody above. Viewed in this light, the Study is quite difficult; and its conquest cannot but be stimulating to the purely æsthetic side of the student's work. A word of warning with reference to the fingering: let that indicated be taken in every case and from the first.

No. 64. Beethoven. Last movement of Sonata, Op. 2, No. 1.—A very high speed is indicated in some authoritative editions. The average student must be content with minim 84. Great energy is the hall-mark of the movement, this being relaxed only during the episode. The following are points of importance: (*a*) The alternate *pianos* and *fortes* of the main theme. (*b*) Harmonic grip, especially in such a passage as bars 26-34. (*c*) Beautiful *cantabile* in the second theme (bar 34 onwards), with an undercurrent of energy lowered in tone but not in pace. (*d*) Careful and personal *rubato* in the episode. (*e*) Observance of the *pianissimos* (p. 9, bars 16, 20, and 24) which herald the return of the main thought.

No. 65. Leonardo Leo. Arietta in G minor.—Leo was a contemporary of Domenico Scarlatti. The fact affords a vantage ground from which to examine the music. There can be but little doubt that, in this piece, the influence of the Italian cembalo school is particularly clear. It is, in truth, the same influence which prompted that far greater keyboard composer, Scarlatti, to write on precisely similar lines. The movement is in simple binary form, and, within its small space, contains a wealth of material. The prevailing style is *staccato*, 'imitating a spinet.' The pedal should be practically limited to the places marked. Great care must be taken with the execution of the demisemiquaver phraselets. The whole must be both executively and mentally perspicacious. Tempo, quaver 76-84.

No. 66. Chopin. Waltz in A flat, Op. 64, No. 3.—As an art-form, the waltz—like many other dance-tunes in similar circumstances—is susceptible of a variety of interpretations as well as of tempi. In this case dotted minim 60 will be a suitable tempo. The notation of the music reveals possibilities of sameness, of monotony. This should be countered by a rhythmic freedom which, however, does not disrupt the omnipresent waltz-swing. The piece is a good example of Chopin's own dictum: Let your left hand be your conductor, do what you will with your right. The episode perhaps calls for a slightly relaxed beat. Note the dual melodic outlines occurring twice on p. 18; also the sequential-like climb to the climax just before the resumption of the main theme. The quickening of the movement towards the end demands some skill in the conjoint management of tone and tempo.

No. 67. Edouard Schütt. 'Sérénade d'Arléquin,' Op. 48, No. 2.—The musical value of this piece can hardly be estimated in the absence of its companions in the Suite. It is, of course, 'light' music; notwithstanding, it presents its subject musically and attractively. Two executive matters claim attention: Firstly, the difference in style between the *cantabile* features and the *staccato* effects; secondly, the presence of the *cantabile* element, practically throughout. The point of most importance is probably that concerned with the rhythm. The phrases demand the utmost freedom; against this is the need for presenting the quaver figures (first heard in bars 1 and 2) with neatness and clearness. Tempo, about dotted crotchet 66.

ADVANCED GRADE.—LIST C

No. 68. Clementi. Study in C, No. 12 of 'Gradus.'—A fine study for the purpose designed. In all preparatory practice, broken chords should also be played in unbroken form. Two phases of discipline are thereby obtained, and the consequent sense of chord-grip greatly stimulates the execution of the broken forms. I advise the stratagem in this Study. Tempo, from crotchet 100 onwards.

No. 69. Beethoven. First movement of Sonata, Op. 27, No. 2.—That is, the Sonata called by the vulgar, 'Moonlight'! In the first place, do not lose the meaning of the Italian direction at the head of the movement, and especially of the words *senza sordini*. No work of Beethoven's has been more maltreated than this, and it is unfortunately significant that the maltreatment has been equally evident in the case of players whose culture should have been sufficient to teach them not to patronise the great. The import of this movement is the creation of atmosphere, in which the player succeeds in proportion as he himself recedes in the mentality of the hearer. Consequently, the first condition of success is to bring to the task the

virtue of veneration. The second condition may be described as the possession of extremely sensitive powers of *cantabile;* the third, as the capacity to use *rubato* in an all but perfectly concealed manner. The tone-signs in bars 16 and 18 appear to be misplaced, and should refer to the left-hand part alone. The same feature occurs later on in the movement. The pedalling is fairly indicated; although practically continuous, it must not be allowed to thicken the harmonic texture. With lights dimmed and pulses lowered, the semi-mystic music pursues its way from the mind of the great master. The tempo actually given, crotchet 56, could not be improved.

No. 70. Graun. Gigue in B flat minor.—It is valuable to observe the difference between, let us say, one of Bach's more characteristic Gigues and this one by Graun. In Bach's, harmony and counterpoint, the perpendicular and horizontal, will be found marching side by side. In this Gigue, counterpoint is very little more than a side-issue, the musical interest being virtually limited to the making of figures upon a harmonic basis. Here, then, the mind is freed from the stringencies of counterpoint, from the always pressing need to prepare for the entry of contrapuntal parts and subjects. The corollary follows that the music approximates to the decorative style reached at the latter part of the 18th century. This is, in fact, the interpretative key. Let the music be brilliant with plenty of provision for contrasts; that is to say, attend with care, even with a little exaggeration, to the tone-markings throughout. Tempo, from minim 76 upwards.

No. 71. Frank Bridge. 'The Spell.'—Quite apart from the mental image evoked, this piece possesses much purely musical charm—charm of idea and, in a particular sense, of harmony. A quiet *cantabile* style pervades the whole. Note the absence of climax in the larger sense—this being a necessary issue of the atmosphere depicted. The greatest care is needed with all marks of nuance, as, indeed, with the pedalling, the latter being of a very complex character. The words *con pedale* express the hopelessness of any adequate paper indication. Generally speaking, the pedalling is harmonic, but the melodic kind is very often needed; added to which must be skill in half-damping and, occasionally, in half-pedalling. In the latter connection observe the tie-signs, used in the bass at the end of bar 4 and elsewhere, signifying the continuance of the sounds into the following harmony or phrase. The average tempo would seem to be about crotchet 42.

No. 72. Déodat de Sévérac. 'Valse romantique,' in E flat.—In view of the idiom and period of the composer, curiously though interestingly diatonic. The music is, in fact, a subtle commentary upon the theory of the ultra-modernists that diatonicism, based upon the classic harmonic scales, is outworn. Although it looks back to diatonic idioms, the music is original and, within its slender limits, grateful to the cultured ear. The form in which it is cast is merely the older Rondo—yet another glance at the past. There is a danger of monotony in treating figures which recur with such remarkable persistency, but this can be avoided by varying the atmosphere and style of the episodal portion. An average tempo of dotted minim 66 suits the general movement, but agile players may experiment with higher speeds.

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It is evident that while the foregoing fugitive notes may contain material to stimulate research and provoke thought—this, indeed, being the one and only reason for their appearance—it is impossible that they can touch upon the many perplexing and usually purely technical points which so frequently harass students and teachers. Therefore it cannot be too widely known that questions upon such points, addressed to the Editor of the *Musical Times*, 160, Wardour Street, London, W.1, will be answered in the ensuing number. The name and address of the inquirer should, of course, be privately given, though a pen-name may be used to identify the answer. In certain cases a letter to the Editor, containing a stamped and addressed envelope, will convey the answer by post; this provision, however, should be used only when time is a matter of urgency. It goes almost without saying that a public reply to one reader may be of help to many others, and that comradeship is therefore the basic reason why the general rule should, whenever possible, be observed.

It is with regret that, owing to my lecture engagements in the United States during December and January, I have to announce the postponement of my usual recital-lectures upon the music of the Associated Board. As a rule, they take place at the Training School for Music Teachers during the first week of January. Miss Nellie Holland—the originator, by the way, of the lectures—will take my place, lecturing on January 3, 4, and 5. I advise every reader to attend lectures by so distinguished a teacher and lecturer. I hope, during the Easter recess, to follow in her steps. The dates are not yet settled, but can be obtained later on from the Secretary, 73, High Street, Marylebone, W.1.

It is with reluctance that I lay down my pen. If I have helped any teacher to view the music for an examination from a wide and healthy standpoint, I have already my reward. One thing only remains to be said. The musical examination is often confused with the test at a Music Competition Festival. The two are entirely diverse in scope and aim. The Festival test is an appraisement of performing values; the examination test, of educational development. Hence, the whole force of the latter depends upon the part it has played in the musical education of the student. It is not a matter of playing power alone, but of mental and spiritual growth. This thought is one to stimulate every teacher in the frequently discouraging atmosphere of the examination. It is also one with which my remarks may be suitable closed.

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## POINTS FROM LECTURES

The lecture season was only beginning when these notes were written. Elementary lectures are always the most numerous, and the tendency more and more is to amuse or instruct the general public, which is quite a good feature, but of little value to the musical reader.

Sir Landon Ronald, addressing the Manchester Luncheon Club, answered the pessimists who say that music in this country is dead. This wave of

pessimism is to his mind absolutely unwarranted. He added, 'Too much importance is attached to the one or two people who get up and make remarks without thinking them out. If you repeat a thing sufficiently often it will eventually be accepted as a fact. I believe in the future of music, and in the present of music.'

Two Welsh advantages were pointed out by Sir Walford Davies recently in conversation with the writer: the existence of a permanent orchestra and the provision of free orchestral concerts. These privileges were also mentioned in an address at the Cardiff Business Club by Mr. E. T. Davies, director of music at Bangor University. Wales to-day needed public halls; he envied Cardiff its opportunities for listening to the National Orchestra and of hearing the finest examples of the great composers. North Wales and England were watching, and hoping to share in the scheme of providing permanent orchestras for the big centres of population. Civic and national pride was stirred because Cardiff had been chosen to lead.

A suggestion which was approved by the Archbishop of York was made by Sir Henry Hadow when he addressed the S.P.C.K. annual meeting at York. Right from the reign of Henry VII., he said, to the present day there had never been a dead period in our Church music, and he could not help wishing that one of these days York would take the opportunity, with its Minster, its organ, its organist and choir, of giving to this country a demonstration of the history of English Church music from the early days down to the present time. It would take two or three days, but it would really let England see, and not only England but Europe, once and for ever, what they had never seen—what a magnificent treasure house this country had got.

William Jackson, of Masham, has had his deserts recorded in a biography by Dr. J. Sutcliffe Smith, of Harrogate. Dr. Smith has also been instrumental in placing in Masham Town Hall a memorial of personal relics of this composer and conductor. At the opening ceremony of the memorial, Dr. Smith gave a lecture on the life and work of Jackson, who was spoken of as the 'miller musician.' Besides writing three oratorios and the better known prize glee, 'The Sisters of the Sea,' Jackson conducted the Bradford Harmonic Society and the Bradford Festival Choral Society. His Bradford singers sang at Buckingham Palace before the Queen and the Prince Consort.

'History and Criticism' was Prof. Percy C. Buck's subject of the first of the course of Alsop lectures at Liverpool University. In illustration of the point that young people have new ideas while the old are usually suspicious of change, Dr. Buck said a friend who had been engaged in excavations on the site of the ancient city of Ur of the Chaldees told him of the discovery of an inscription—possibly the oldest message the world possessed from the remotest past—which was translated, 'Here lie the bodies of —— and his wife, who gladly die because they cannot think what young people are coming to.' Every development in the art of music had been thought wrong—at first morally wrong, and later punishably wrong—but ultimately it had beaten its predecessor.

Mr. Frederick Woodhouse, conductor of a string orchestra, has been telling the Woolwich Co-operative Institute the story of 'The Place of Music in the Lives of the People.' It passed from a means of expressing emotions by sounds to the exclusive privilege of the educated; and then, the greatest fraud of all took place. Various cheap-jack publishers came into being and said, 'There 's a monopoly for music; so we'll turn out music and line our pockets.' To-day it remained the same. The publisher, who cared not a snap for music, sat in his office in Charing Cross Road and engaged a man to write some words, another to put them to music, and then a comedy star, who blew kisses to the gallery and made googly eyes to the ladies, to sing it. Then the newspapers announced it as the latest 'hit'—and everyone believed them! J. G.

## ANSWERS TO CORRESPONDENTS

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' Column closes on the 14th of the month. We cannot undertake to reply by post.*

Speedite asks for the metronomic indications of the following Associated Board lists. It is evident that he is a new reader, or he would have kept his copies of the *Musical Times* for November and December last, when the information for which he is now seeking first appeared. Intermediate Grade, List A: Scarlatti, crotchet 108; Bach, crotchet 56; Haydn, dotted minim, 56; Grieg, crotchet 84; Chopin, crotchet 132. Advanced Grade, List B: Clementi, crotchet 80; Couperin, dotted crotchet 50; Beethoven, quaver 76; Samuel, crotchet 72; Chopin, crotchet 76. Advanced Grade, List C: Grieg, crotchet 144; Bach, dotted crotchet 126; Schubert, crotchet 69; Chopin, crotchet 116; Swinstead, crotchet 116. An approximate tempo for the theme of the Brahms-Handel Variations is crotchet 60, but changes of speed are inevitable in the course of the Variations. E. F.

B. E. E.—You will find all you require in any of the following methods: J. P. Waud, Hegner, Michaelis, N. Hanse. If you are only a beginner, Francke's 'Anleitung' may be useful. The most complete method is Hanse's, which has many studies (notably Nos. 57, 75, and 76) meant to give speed to the fingers. But are you sure you are making the best use of the methods you already possess? Fingering should be learnt by heart and finally become a second nature, so that the figures over the notes need no longer hinder your speed. Remember that speed alone is useless. Accuracy is the first requirement: accuracy in rhythm, and above all, accuracy in intonation. F. B.

A. E. D.—You ask for about a dozen works for two pianofortes, for players of moderate ability. Try these: Chopin, Rondo for two pianofortes, Op. 73; Victor Staub, 'Sous bois,' Op. 6; Lack, 'Cabaletta,' Op. 83; Durand, Waltz No. 1, Op. 83; Godard, Waltz No. 2, Op. 56; Tchaikovsky, 'Sleeping Beauty' Waltz; Debussy, Arabesque, No. 1; Dennée, 'Danse Moderne,' Op. 9, No. 1; Hahn, 'Pour bercer un convalescent' (three pieces); Lemaire, Valse-Serenade, Op. 18; Saint-Saëns, 'Danse Macabre,' Op. 40; Ten Brink, Gavotte. All these can be obtained through Novello.

Composer.—(1.) We cannot identify the melody fragment; it has so little character that it might be anything, by anybody. (2.) For a low-priced book dealing with all the orchestral instruments you can't do better than get 'Instruments of the Orchestra,' by John E. Borland (Novello, 1*s.* 6*d.*). (3.) We don't know the average size of a violin as used by the player in a modern orchestra,' but we assume it 's the same as that used by other violinists.

Oakfield.—(1.) Why give your pupils 'some of Batiste's easier pieces'? Vary the regime, by all means, but ring the changes between various types of good, not between good and bad. (2.) The slow movements from Mendelssohn's Organ Sonatas are published separately by Novello. (3.) There are many 'short, interesting pieces by Rheinberger'—about a hundred. Make a start with the Twelve Monologues (Novello). For the pupils who (you say) might like something easier and lighter, try the volumes of short Preludes by various composers, published by Novello.

A Student.—(1.) In Bach's Organ Prelude in C minor (Book 7, Novello) the should be played as throughout. (2.) We prefer to give no metronome mark for the Larghetto from Mozart's Quintet, Op. 108. The determining factor is the demisemiquaver figuration; the pace that strikes you as being right for that—clear and animated, without being fussy or showy—is the pace for the movement as a whole. It is better for you to discover a pace for yourself in this way than by consulting a mechanical device.

Organ.—Here are a few works for organ and strings: Benedictus, Mackenzie; 'Hymn to St. Cecilia,' Gounod; an arrangement of the Largo, Handel; Intermezzo, John E. West; 'Cornelius' March, Mendelssohn; 'Solemn Melody,' Walford Davies. Some of these have pianoforte accompaniment, but adaptation to the organ is easy. You might well try one of Handel's Concertos, as they are practically complete with strings and organ. We suggest either No. 2 or No. 4. All the above may be had from Novello.

W. E. J.—(1.) Your part-song is far better than many that achieve publication. It has some weak moments, which we cannot spare time or space to discuss. But send it on its rounds, and try your luck. (2.) Yes; the Behnke books on voice matters are of good repute. (3.) In singing the word 'glorious' make it 'glo-rious,' and make it of two syllables, not three—'glo-ree-ous.'

K. T.—You are mistaken. A new neck with an old scroll, generally, is not a necessity, but a misfortune in an old and valuable instrument. The bridge is slightly more arched now than it was in Paganini's time. This, however, is not the outcome of a reform which can be dated, but of a gradual development.

F. B.

W. B.—You want some Franck for your American organ. His two works for harmonium, 'L'Organiste' and 'Posthumous Pieces,' contain a good proportion of delightful things, despite the inequality of standard as a whole. Saint-Saëns has written and arranged for harmonium a few pieces, including the Three Organ Rhapsodies on Breton Airs (Novello).

Hermann.—Your L.M. tune is good on the whole. There are rather too many root positions of the tonic chord, and we don't like the resolution at the end of line 3, with the seventh rising. The accidental natural is necessary, despite what your friend says about 'the rule being obsolete.' There is no rule; it is merely a matter of commonsense, convenience, and safety.

G. H. H.—For varied organ harmonies to hymn-tunes see the book by the late Dr. Harford Lloyd, recently published by the Year Book Press (7*s.* 6*d.*). The books of descants by Geoffrey Shaw would also be useful for the purpose (Novello, 2*s.* each book). So would 'The Tenor Tune Book' (Faith Press, 1*s.* 6*d.*).

A. M. W.—For your performance of the 'Christmas Oratorio' do not depend on organ accompaniment alone if you can get (as you say you can) a few good violinists and a flautist. Add a good pianist, and use the organ as a background (but not constantly) and in climaxes. The pianoforte will be of great help rhythmically.

A. B. C.—We think you will have difficulty in finding any Communion Service for two-part men's choir other than Blair in G (Novello), which you already have. Perhaps a reader may be able to tell us of other settings.

D. H. W.—We cannot trace the book of 18th century (?) nursery rhymes containing 'Miss Lucy was a charming child,' 'Giddy Miss Helen,' 'When Philip' good mamma was ill,' 'Miss Ann saw a man,' &c. Can a reader help?

C. P. S.—The harvest anthem by Humphrey J. Stark, opening with a recitative, 'He turneth the wilderness into a standing water,' was published by Messrs. Morley, a firm that no longer exists. We do not know where copies can now be had, if at all.

J. T.—The anthem 'Blessed be Thy glorious Name,' by Thomas Gick (?), cannot be traced. Perhaps some Irish reader can help, as the work was published by a Dublin firm. Our correspondent will be glad to purchase old copies, if no new ones are to be had.

Grumpy.—The progression is good. The chord you mark is a seventh, properly resolved. (Don't write and tell us that it is half a dozen other things that sound more pretentious! We prefer the simplest derivation and title.)

B. H.—So far as we are aware, there is no monthly journal issued in connection with the College you name. Its diplomas do *not* 'rank next to those of the R.A.M. and R.C.M.' In fact, they don't rank at all.

R. P.—What queer ideas folk get! Of course one need not be a member of the I.S.M., or of any other body, in order to have his manuscript considered by a publisher.

D. L. L. is puzzled as to why bells are always rung *down* the scale. Is there any reason why they should not be rung up as well? Perhaps a campanological reader can tell us.

C. H.—In Psalm 145, verse 3, 'marvellous worthy' is correct. Modern usage would be 'marvellously worthy,' as you say, but the Psalms are not written in modern English.

C. W. H.—The tune 'Thornbury' is by Basil Harwood, and will be found in a collection of tunes by that composer, published by Novello (6*d.*).

Pianist.—We cannot explain the figures in the Kuhlau Sonatinas without seeing the work, or a copied extract therefrom. Why not inquire of the publishers?

E. M. (Ontario).—We advise you to study at Toronto Conservatory, and give up thoughts of the English diploma you mention. It is of very little use.

M. B.—In the F minor Prelude and Fugue, Book 1 of the 'Forty-eight,' we should certainly play all the shakes with a turn, as there is ample time for it.

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Several correspondents kindly write to suggest that the song 'England's Glory,' about which an inquiry was inserted last month, is 'The Sea is England's Glory,' by Stephen Glover.

## Church and Organ Music

### SOUTHWARK CATHEDRAL

The 1928-29 series of special musical services (Saturdays, at 3) was announced to open on November 3 with Brahms's 'Requiem' and Elgar's 'For the Fallen.' On December 29 Christmas Carols will be sung. The season's programmes include Kodály's 'Psalmus Hungaricus,' Holst's Two Psalms and 'Hymn of Jesus,' the 'St. Matthew' Passion, Purcell's Te Deum, and Casella's 'Suite Romano' for organ and strings.

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The eighth annual Festival of the Coventry Church Choirs Association took place at Coventry Cathedral on October 11, when nearly nine hundred singers, representing about thirty choirs, joined forces with stirring effect. The music included Harwood's Te Deum, Goss's 'The Glory of the Lord,' and a processional hymn by Sir Walford Davies. Mr. H. B. Osmond conducted, and Dr. Harold W. Rhodes accompanied. Sir Walford Davies gave an inspiring address and singing lesson. The Cathedral was filled to overflowing, and the service was relayed by wireless to Holy Trinity Church, where another large congregation was present and joined in the proceedings.

On October 22 a Memorial Case, standing six feet high, to the memory of William Jackson, the Miller Musician of Masham, was opened in the Town Hall of his native place. Dr. Sutcliffe Smith, the author of a biography of Jackson, has been the moving spirit in the placing of this recognition to one whose music and conducting was a force in Yorkshire during his lifetime, 1815 to 1866. Musical visitors to this Wensleydale town should see this memorial, and are invited to write their name in the visitors' book which has been placed in the case.

A recital of old Cathedral music will be given at St. Mary's Church, Kilburn, on December 5, at 8 o'clock, the programme including anthems by Weldon, Hayes, Batten, Croft, Kent, &c. The recital choir meets weekly (Wednesdays, at 8) for the study of rarely-heard Church music. In the new year it will begin rehearsals of Clarke-Whitfeld's oratorio 'The Crucifixion and Resurrection.' Singers and others interested should write to the Organist, St. Mary's Vicarage, 50, Priory Road, N.W.6.

As our readers know, Mr. G. D. Cunningham is about to undertake a recital tour in America. Many organists will wish to hear him play once more before his departure, and an opportunity will occur on December 15, at 3 o'clock, at St. Luke's, Redcliffe Square, Earl's Court, when he will give a recital, playing some of the more important works from his American programmes —the Reubke Sonata (complete), Roger-Ducasse's Pastorale, &c.

A Festival service, organized by the Manchester Diocesan Church Music Society, took place in Manchester Cathedral on November 3, when about seven hundred members of local choirs took part. The setting of the Canticles was by Stanford, and the anthems were S. S. Wesley's 'O Lord, my God,' Handel's 'Sing we to God,' and Crotch's 'Lo! star-led chiefs.' Dr. A. W. Wilson, the Cathedral organist, conducted, with excellent results.

Messrs. J. W. Walker have recently built and despatched a small two-manual organ for St. Mark's Church, Seramban, Negri Sembilan, Federated Malay States. The instrument has been specially constructed to stand the climatic conditions, with its extremes of heat and moisture, to say nothing of vermin. The leatherwork is poisoned, a special glue and brass screws are used, and the woodwork is almost exclusively mahogany.

We have received a booklet giving programmes of the third series of organ recitals and musical services arranged by Mr. G. W. Harris Sellick to take place in Middleton Parish Church, near Manchester. The series began in September last, and will continue until July 28, 1929. The scheme is very comprehensive, and excellent in all ways. Copies of the booklet are obtainable from Mr. Harris Sellick at the Church (3½*d.* post free).

On November 16 a presentation was made to Dr. Sydney Nicholson from Westminster Abbey choristers, past and present. The gift consisted of a cheque for £50 and an album containing the autographs of the subscribers. Dr. Nicholson signified his intention of devoting the cheque towards the cost of providing the altar furniture for the chapel of the School of English Church Music.

The organ in Thatcham (Berkshire) Parish Church, built in 1859 by Messrs. Gray & Davison, has been renovated by Messrs. A. Cary, of Newbury, and is now a three-manual with twenty-six stops. Dr. A. C. P. Embling gave the opening recital, on October 30, playing Bach's A minor Prelude and Fugue, Mozart's F minor Fantasia, Charles Wood's Prelude on 'St. Mary,' &c.

Under the auspices of the St. Edmundsbury and Ipswich Diocesan Church Music Committee a Choir Festival was held in the Parish Church of Holy Trinity, Long Melford, on October 27, when over three hundred singers took part. The anthem at evensong was Ouseley's 'From the rising of the sun,' and descants were used in the hymns. The Rev. A. H. Stevens conducted, and Mr. G. C. Gray was at the organ.

Nearly a hundred local organists gathered at Burton, on October 6, under the auspices of the Lichfield and District Organists' Association. After a recital at the Parish Church by Madame Stephenson (soprano), Mr. H. Thompson (violin), Mr. A. W. Head, and Mr. Henry Hackett (organ), and the choir, Dr. Sydney Nicholson gave an address on the School of English Church Music.

Mr. H. V. Spanner will give a recital of pieces from the R.C.O. syllabus, at the National Institute for the Blind (224-228, Gt. Portland Street, W.), on December 5, at 3 o'clock. The Institute organ being a replica of that at the R.C.O., the occasion should be of special interest and value to candidates for the College diplomas.

Brahms's 'Requiem' was sung at Wimbledon Wesleyan Church on November 11 as part of a special Armistice Service. The accompaniment was played on organ and pianoforte by Mr. D. S. Hayward and Miss Winifred Wilson. Mr. Frank Uppington conducted.

Mr. Ronald Chamberlain gave an organ recital at the Pro-Cathedral, Buenos Aires, recently, playing Mendelssohn's fourth Sonata, Bach's Fantasia and Fugue in G minor, two Chorale Preludes by Parry, &c. This was the first organ recital given at Buenos Aires for about twelve years!

At Doncaster Parish Church, on October 11, the Special Service Choir gave a programme of short miscellaneous works by Mozart and Schubert. Mr. H. A. Bennett conducted, and also played Mozart's F minor Fantasia and the Andante con moto from the 'Unfinished.'

The St. Michael's Bach Society, Croydon, gave its fifth recital on October 11, the programme comprising Bach's 'O Light Everlasting,' and two of the Schemelli songs, Beethoven's Violin Concerto (Mr. C. Pecskai), and the 'Unfinished' Symphony. Dr. George Oldroyd conducted.

Handel's 'Joshua' was performed by the Catford Choral Society at St. James's United Methodist Church, on October 17, conducted by Mr. A. M. Gifford. A further performance was announced for November 15, at St. Michael and All Angels' Church, Blackheath.

The Leicester Bach Choir sang Bach's Motets, 'Jesu, Joy and Treasure' and 'Sing ye to the Lord,' at Leicester Cathedral on October 21. Miss Sybil Eaton played the Chaconne and the E major Suite. Dr. Gordon Slater conducted.

The new Harrison organ at St. Helen's Parish Church, Lancashire, was dedicated on November 6, recitals being given on that day and subsequently by Dr. E. C. Bairstow, Dr. Alan Gray, and Mr. William Cooke, the organist of the church.

This year's special Advent musical service at St. Paul's Cathedral will take place on December 4 at 6 o'clock, when Mozart's 'Requiem' will be sung with orchestral accompaniment. No tickets are required.

A new two-manual organ, built by Messrs. A. Noterman, has been erected in the New Eastern Avenue United Methodist Church, Ilford. Mr. Gatty Sellars gave the opening recital.

Messrs. Rushworth & Dreaper have recently built an organ for St. Andrew's Church, West Kirby, Cheshire. The instrument is a three-manual of thirty-one stops and twenty-four pistons.

Carols will be sung at St. Mary Aldermary, E.C., under the direction of Mr. Alan May on December 11 at 6 p.m. A short talk will be given by the Rev. G. R. Woodward.

RECITALS

Mr. Stanley Blizard, St. Lawrence Jewry—Prelude and Fugue in D, *Bach*; Benedictus, *Stanford*; Andantino, Scherzoso, and Passacaglia (from Sonata No. 8), *Rheinberger*.

Mr. Eric Brough, St. Mary-le-Bow—Prelude and Fugue in A minor, *Bach*; Allegro (Symphony No. 6), *Widor*; Pièce Héroïque, *Franck*; Rhapsody No. 3, *Howells*.

Mr. George Metzler, St. Stephen's Walbrook—Prelude and Fugue in F minor, *Bach*; Intermezzo, *Luard-Selby*; Sonata No. 1, *Rheinberger*; Two Chorale Preludes, *Healey Willan*.

Mr. F. Vernon Curtis, St. Peter's, Carmarthen—Dorian Toccata, *Bach*; Fantasia on Campion's 'Babylon's Streams,' *Harris*; Romance, *Haydn*.

Mr. Maughan Barnett, Town Hall, Auckland—Reverie on 'University,' *Harvey Grace*; 'Song of Triumph,' *West*; Finale (Sonata), *Reubke*; Rondino, *Wolstenholme*; Final in B flat, *Franck*; Sonata No. 2, *Mendelssohn*; Finale, *Wolstenholme*.

Mr. N. S. Wallbank, Lancaster Parish Church—Voluntary, *Battishill*; Elegie, *Vierne*; Fantasia in F minor, *Mozart*; two Chorale Preludes, *Bach*.

Dr. Chastey Hector, Brighton Parish Church—Toccata in F, *Bach*; Fugue No. 5, *Schumann*; Rêverie, 'Sunshine Glade,' *Chastey Hector*; 'Finlandia.'

Mr. H. Percy Richardson, Parish Church, Horton—Overture to 'Athalia'; Pastorale, *Franck*; Introduction and Variations on a Theme by Beethoven, *Merkel*; Finale (Suite No. 2), *Boëllmann*.

Mr. V. S. Read, St. John's, Torquay—Sonata No. 1, *Mendelssohn*; Rhapsody, *Harvey Grace*; Fantasia and Fugue in G minor, *Bach*; Allegro, *Greene*.

Mr. C. H. Trevor, St. John's, Mortimer—three Preludes from 'The Little Organ Book,' *Bach*; Fantasia (Sonata No. 12), *Rheinberger*; Quasi-Scherzo, *Karg-Elert*; Scherzo (Sonata No. 5), *Guilmant*.

Mr. D. Cecil Williams, St. Mary's, Tenby—Allegro Marziale, *Greenhill*; Prelude on a Theme by Tallis, *Darke*; Finale ('Sonata Britannica'), *Stanford*.

Mr. W. F. Kingdon, St. Lawrence Jewry—Choral No. 1, *Franck*; Kyrie Eleison, *Reger*; Finale (Sonata No. 11), *Rheinberger*; Sicilienne and Toccata, *Vierne*.

Mr. F. Vernon Curtis, St. Peter's, Carmarthen—Dorian Toccata, *Bach*; Fantasia on Campion's 'Babylon's Streams,' *Harris*; Romance, *Haydn*.

Mr. Francis W. Sutton, St. Lawrence Jewry—Toccata and Fugue ('Dorian'), *Bach*; Berceuse, *Hollins*; three Preludes on Welsh Hymn-Tunes, *Vaughan Williams*.

Mr. Maughan Barnett, Town Hall, Auckland, N.Z.—Scherzoso, *Rheinberger*; Moderato Cantabile (Symphony No. 8), *Widor*; Toccata and Fugue in D minor, *Bach*; Spring Song, *Mendelssohn*.

Mr. R. Meyrick-Roberts, St. Lawrence Jewry—Psalm-Prelude No. 3, *Howells*; Scherzo, *Best*; Rêverie, *Bonnet*.

Mr. C. J. King, St. Matthew's, Northampton—Fantasia and Fugue in F minor, *Mozart*; Prelude and Fugue in B minor, *Bach*; two Sinfonias from Cantatas, *Bach-Grace*; Benediction, *Hollins*.

Mr. Claude A. Forster, St. John's, Forfar—Sonata No. 6, *Mendelssohn*; Scherzo, *Faulkes*; Bridal Song, *Wolstenholme*; Prelude and Fugue in A minor, *Bach*.

Mr. W. Brennand Smith, St. Austell Parish Church—Scherzo in C minor, *Guilmant*; Meditation, *Delius*; Fanfare, *Lemmens*.

Mr. Herbert Knott, St. Mary Magdalene, Taunton—Prelude and Fugue in G, *Bach*; two movements from 'Paulus,' *Malling*; Allegretto in E flat, *Wolstenholme*; Pièce Héroïque, *Franck*.

Mr. A. M. Hawkins, St. Lawrence Jewry—Reverie on 'University,' *Harvey Grace*; Adagio in E, *Frank Bridge*; Cantabile (Symphony No. 6), *Widor*; Two Sketches, *Schumann*.

Mr. W. Edward Kirby, St. Paul's, Bath—two Chorale Preludes, *Bach*; Psalm-Prelude No. 2, *Howells*; 'Cathedral Windows,' *Karg-Elert*; Sonata No. 1, *Mendelssohn*.

Dr. Gordon Slater, Boston Parish Church—Agitato (Sonata No. 11), *Rheinberger*; two Sinfonias from Cantatas, *Bach-Grace*; Prelude on 'St. Columba,' *Robin Milford*; Evening Song, *Bairstow*.

Mr. Leonard Herivel, Presbyterian Church, Jersey—Grand Chœur in D, *Guilmant*; Chorale, Fugue, and Finale (Sonata No. 6), *Mendelssohn*; Prelude on 'Rhosymedre,' *Vaughan Williams*; Andante Cantabile (String Quartet), *Tchaikovsky*.

Mr. Fred Gostelow, Luton Parish Church—Prelude and Fugue in D minor, *Mendelssohn*; Sonata in A minor, *Borowski*; Arabesque No. 2, *Debussy*; Military March in D, *Schubert*.

Mr. Ernest Harris, St. Lawrence Jewry—Fantasy on 'Babylon's Streams,' *W. H. Harris*; Prelude in Form of a Chaconne, *Stanford*; Passacaglia, *Rheinberger*; Finale, *Wolstenholme*.

Mr. W. J. Lancaster, Bolton Parish Church—Coronation March, *Meyerbeer*; Andante and Presto (Sonata), *Elgar*; Two Studies, *Schumann*.

Mr. Ralph Downes, Princeton University Chapel—Prelude and Fugue in F minor and Trio-Sonata in C, *Bach*; Prière, *Franck*; Introduction, Passacaglia, and Fugue in E flat minor, *Healey Willan*.

Mr. H. T. Gilberthorpe, Bermuda Cathedral—Allegro Maestoso (Sonata), *Elgar*; Larghetto in F sharp minor, *S. S. Wesley*; Andante Cantabile (Symphony No. 4), *Widor*; Grand Chœur, *Guilmant*.

Mr. H. C. J. Churchill, St. Lawrence Jewry—Fantasia and Fugue in G minor, *Bach*; two Choral Improvisations, *Karg-Elert*; Prelude on 'Hanover,' *Parry*.

APPOINTMENTS

Mr. Clifford Roberts, choirmaster and organist, St. John's, Hove.

Mr. Clement Roy Spackman, choirmaster and organist, Knox Church, Dunedin, N.Z.

## THE ST. MICHAEL'S SINGERS

The ninth annual Festival in St. Michael's Church, Cornhill, began on November 12 with a programme of music commemorative of Armistice Day. Elgar's 'For the Fallen,' Mozart's Requiem Mass, and a choral setting of 'As the leaves fall' (Joseph Courtney), by Dr. Harold Darke, were sung as a tribute to the dead, and Parry's 'Peace' at the end of the programme appropriately turned our thoughts to the present time. On the second evening Schubert's Centenary was celebrated by the performance of the Mass in A flat and a setting of 'Tantum Ergo' for solo quartet; and on the Thursday a performance of 'The Messiah' was given with Handel's original accompaniments in St. Martin-in-the-Fields. Besides these and other choral works, organ recitals, which covered a large and interesting field of music, were given by Dr. Stanley Marchant, Mr. C. Hylton Stewart, Mr. Thalben-Ball, and Dr. Harold Darke, who is the mainspring of the Festival. The St. Michael's Singers are a well-trained choir, and apart from the usual (one must unfortunately say!) weakness in the tenors, their tone and balance are excellent. The best performance I heard was that of Schubert's Mass, which, though somewhat uneven, contains some fine moments both of lyrical beauty and dramatic strength. It is a very healthy sign that this City church can be filled twice a day with local audiences eager, in the luncheon-hour and after their day's work, to hear music for chorus and organ by the great composers.

D. H.

# Letters to the Editor

## SCHUBERTIANA

SIR,—I should like, if I may, to express my thanks to 'Schubertian' for his corrections, in the November number of the *Musical Times*, of what he indulgently calls 'two little slips' in my articles on Schubert in the August and September numbers of your journal. As to his query regarding the accuracy of the fifth paragraph on p. 869, my authority for it was Kreissle von Hellborn, who states on p. 23, vol. i., of his 'Life of Schubert,' that Ruczizka 'pronounced his pupil omniscient. He has learnt everything,' he said, 'and God has been his teacher.' The result of this report was, adds Hellborn, that Salieri took to Schubert more warmly than ever, and made himself responsible for the further development of his rare gifts.

The Dante sonnet is included unspecified in Th. Gérold's French life of the Viennese composer. I have asked Prof. Edmund Gardner, the well-known Dante scholar, if he knows which of the Italian poet's sonnets was set to music by Schubert. He writes me he has been unable to trace which it is, but while searching he found a reference to a setting by Schubert of a passage from the Divina Commedia which he thinks were lines from Purgatorio V. or VIII., probably from both. The sonnet, he says, might possibly be 'Tanto Gentile e tanto onesta pari.'

As regards Schubert's tenth Symphony, I would refer 'Schubertian' to the *Daily Mail* of November 17, in which Mr. Richard Capell gives an interesting account of this unfinished Symphony in E minor. Hellborn mentions that it was given by Schubert's brother, Ferdinand, to Mendelssohn, and, as stated by Mr. Capell, Mendelssohn presented it to Sir George Grove. It is now in the library of the Royal College of Music.—Yours, &c.,

L. LIEBICH.

Silverdale,
Carnforth, Lancs.

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SIR,—Your reviewer's notice of my book on Schubert is scarcely worthy of the *Musical Times*.

A passage is quoted—and the authority asked for—which the writer deliberately states to have been an explanation upon my part of how Schubert came to write so many works in the year 1815.

I wish to point out that the passage quoted does not refer to the year 1815 at all; that it appears in a chapter which deals with the year 1814; and that it does not refer to anything excepting Schubert's first opera which was suggested by Salieri. This much is perfectly plain to anyone who has ordinary intelligence. Neither is it guesswork.

Had your reviewer read every English and German biography of Schubert which the British Museum contains, together with much matter of very recent source—as I had done before I began to write—he might have been in my position and have been able to speak with authority; as it is he merely questions that of which he has no knowledge.

Unfortunately, this is the sort of thing which authors who are authorities upon their subjects have to endure from critics who are not.

As for his remarks upon my arrangement of the A flat Impromptu, they are too utterly puerile to consider here. Altogether, that notice is as inaccurate as it is destructive; it is not criticism—it is an insult to the very term.

Your reviewer has, I fear, yet to learn how to handle a book when it is given to him; paragraphs which contain stupid mis-statements and babyish sentiments do very little for English journalism.—Yours, &c.,

C. WHITAKER-WILSON.

[We sent Mr. Whitaker-Wilson's letter to our reviewer, who replies as follows:]

If Mr. Whitaker-Wilson will kindly read what I wrote he will see that I put a question. Everyone has wondered how Schubert found time while he was assistant-master at his father's school (1814-17) to compose so much music. Mr. Whitaker-Wilson's book gave circumstantial details that were new to me—Schubert begged off some of the less-important afternoon classes; he set the boys 'something to write' which he scarcely ever found time to correct; or his conscience would prick him, he would fling the new score into the desk, and would teach hard for the best part of a day. I asked what was the source of the information. Such biographical statements either have the evidence of a contemporary, or else they are fancies and have less interest and value.

I felt inclined similarly to question many other details given by Mr. Whitaker-Wilson, which were new to me. We have all read that the boy Schubert, when he went up for his examination as a candidate for the Court Chapel Choir, wore a light-coloured suit and was chaffed by the other boys as a 'miller.' Mr. Whitaker-Wilson adds the information that the suit had '*a pattern upon it which might have better become a bathroom wall-paper.*' Is this a fact or a fancy? (Observe, I still simply put a question.)

In the account given in this book of Salieri's teaching we are actually given—I believe for the first time—the master's *ipsissima verba*, thus: '"Of course, if you will persist in imitating the immortal Mozart," he used to sneer.'

Mr. Whitaker-Wilson says he speaks with authority, but a reader may still be allowed, surely, to ask him for his authorities. His letter indicates displeasure (and I sincerely say I am sorry for having hurt his feelings), but still he does not answer my questions about his new circumstantial details.

I find I marked other statements by this author for questioning, *e.g.*, 'Liszt's piano music suffers from great technical difficulties.' And here is another sentence about Schubert the schoolmaster: 'Half the time he was "ragging" with the boys, and the other half was irritable with them when they wanted to "rag" and he did not.' Is this a certainty, or a guess? The reader has a right to know. I find another question-mark beside this:

> 'Goethe was so pleased with his own personal success as a poet and dramatist and so susceptible to the flattery that was showered on him that he had little time to appreciate the fact that there were other geniuses in the world besides himself.'

The following is (and here I do not question, but assert) an inaccurate account of Schubert's first publications:

> 'Diabelli sent for Schubert and offered him abominable terms for permission to print the first seven opus-numbers, which were all songs. Franz, of course, would agree to anything rather than argue; thus the contract was made and the songs issued.'

There is no need to go to the British Museum—one can easily find the facts in 'Grove.' Schubert's Opp. 1-7 were published on commission, Diabelli having refused point-blank to publish them on his own account.

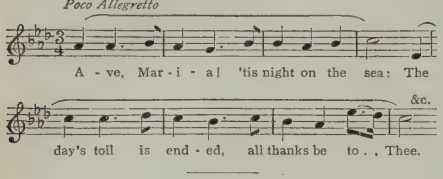
Now a question about Beethoven and Schubert. 'They met more frequently after this [their first meeting], and Beethoven was always most cordial towards Schubert . . . sometimes they had their evening meals together.' The question, I know, is a thorny one. It all depends whether you are willing to believe Schindler or not. But does not Mr. Whitaker-Wilson here go a good deal farther than Schindler himself? Does he not believe *his own authority?*

All this may seem finicking to the general reader. Perhaps I should have confessed last month that I set out with a prejudice against the fashionable biographical fiction of the day, and had been in hope that the Centenary would produce (as it has not) a Life of Schubert that would simply give us the facts, all the facts, and nothing but the facts.

As for Mr. Whitaker-Wilson's vocal version of the Pianoforte Impromptu in A flat, I take back my

'puerile' words—I take them back, and simply offer to the world of music in their place a few bars from this unforeseen addition of the Centenary year to the six hundred songs :

'The Fisherman's Night-Song'
(Schubert—Whitaker-Wilson).




## 'LE JARDIN PARFUMÉ'

Sir,—As your good reviewer quite elaborately criticises my 'Jardin Parfumé' because it isn't what I never intended it to be, perhaps I may venture to hope that you will allow me to explain? This piece is in no manner of way 'an attempt to extend the explorations of Scriabin' or of any one else, nor is it intended as a cross-word puzzle for those who take months to grasp (and then don't) its quite moderate technical and musical problems. And as it is *my* work the fact that it lacks 'Scriabin's logic' is surely not only natural but very right and proper. It has my logic, and that, I think, is what matters. And although no one can accuse me of being optimistic as to the powers of the 'ordinary musician's' intelligence, I think that even I would have hesitated before expressing an opinion so insulting to the latter as that implied in your reviewer's remark, 'there is no logical structural basis at all in Mr. Sorabji's work that is to be discovered by the ordinary musician.' That is to say that 'the ordinary musician' cannot discover the theme around which, with its derivatives and variants, the entire work is woven—a theme worked in one form or another into the fabric of almost every page—and for no other reason apparently than that it is not docketed off into two-, three-, or four-bar phrases! *I* will be much more polite and ask how a critic so sensitive, imaginative, and cultivated, so adept in the humaner letters, so exemplary, admirable, and discreet as 'T. A.' came to overlook the obvious allusion of the title of my piece to the most famous work of that great Arabian poet and writer the Sheik Nefzaoui? *

The fable that my works, particularly my pianoforte works, are unplayable, and that I cannot play them myself, is industriously propagated by those with whom the wish is both illegitimate father and mother to the thought. That it is quite untrue, and that I myself, who make no pretensions at all as a pianist, *can* play them, as plenty of people, including, Sir, your admirable self, as you bore witness in the *Musical Times* of September, 1922, can vouch, does not, of course, affect the fable in the least. Nothing is more firmly believed than that which is most demonstrably false, and I could go on for a long time with some of the fantastic tales that are current *apropos* your humble and obedient servant, but will confine myself to the following incident which I think will be found instructive if not edifying.

The reviewer of one of our biggest dailies, being, as I discovered later, almost completely ignorant of the subject and having but indifferent knowledge of the language, once questioned the accuracy of my observance of French prosody, a matter on which I have received the highest compliments from the most distinguished French composers and musicians, who are notoriously scrupulous in this matter. Being unable to answer my challenge to show where and how the alleged offences were to be found, this gentleman took refuge in vague generalities about the conflict between poetry and music—he had not my songs by him at the moment, but would take an early opportunity of returning to the matter. Needless to say, he never did; it is now four years ago . . . but, from that time till now, during which several of my largest and most important works have been issued, all of which have been duly sent, as always, for review, these have all been totally ignored. *Post hoc ergo propter hoc*? . . . Coincidence? ? . . . Long arm? ? ?—Yours, &c.,

Kaikhosru Sorabji.

* This work exists in an English translation by the illustrious Burton, but is exceedingly rare and difficult to get at; also a French translation, based, I believe, on Burton.

## 'THE FAULT, DEAR BRUTUS, IS NOT IN OUR STARS, BUT IN OURSELVES . . .'

Sir,—I was interested in the views expressed recently by your correspondents on the above subject, but I find it difficult to believe that the stars in their courses fight either for or against Miss Snell and Dr. Pearce.

I do not doubt any of their facts; I merely question the significance of them. If Miss Snell is interested in astrology purely as a scientific fact (to quote her own words), then she should consider evidence scientifically. When she says, '14 per cent. of organists are born when the sun is in Capricorn, whereas the theoretical proportion would be only 8.33 per cent.,' she should say rather, '14 per cent. of those about whom I have collected statistics,' which is a different thing. Apparently she has considered only fourteen cases. A more comprehensive survey might easily give a different result. Miss Snell's argument amounts to this: Organists born under Saturn, if well aspected, usually live long. Therefore Saturn, so aspected, produces longevity—I am not quite sure whether she implies generally or only among organists. At any rate she admits that this is not the only configuration which produces longevity, but she does not give any statistics for comparison.

But if we are interested in astrology as a scientific fact, we must have statistics not only of these 'other configurations' and their influence on organists, but also, for comparison, a survey of the horoscopes of the members of some other profession, say bricklaying. These statistics, of course, would have to take into account the number of potential organists or bricklayers, born under Saturn, who had the misfortune to die in infancy, as well as those who were cut off prematurely in whatever might be described by courtesy as youth or middle-age. We should then be in a position to determine (*a*) whether organists born under Saturn live longer than organists born at a less favourable season; (*b*) whether a similar rule holds true in the case of bricklayers (i.) similarly born, (ii.) born under a different configuration—and so on, all of which would be an immense contribution to the sum of knowledge, and might furnish Americans with a subject of research for many generations.

Dr. Pearce's interest in the subject seems anecdotic rather than scientific. If he is struck by the number of eminent musicians who share August 22 as a birthday, he might be still more struck by the number of *non*-musicians born on that date. I have not the least idea what the world's birth-rate averages per annum, but it must be almost literally true that 'every moment dies a man, every minute one is born.' Therefore, the number of days in a year on which to be born being comparatively small, and the choice of possible professions similarly limited, it follows that many people probably share the same birth-*day* (and many more the same birth-*date*), and some of these will probably adopt similar professions. But, quite naturally, if we are musicians we notice only the *musicians* who share our anniversary, and we are apt to forget the tinkers, tailors, soldiers, and sailors who were born on the same date.

I do not know if Miss Snell and Dr. Pearce are interested in any 'back to Hucbald' movement, but in this matter they seem well on the way back to the Dark Ages.

'Taurus, that's sides and heart. No, Sir, it is legs and thighs.' Personally, I don't mind which it is

and I don't suppose many of your readers do either, but even musicians might be the better for a little clear thinking occasionally.—Yours, &c.,

'The Beehive,' A. BELARD.
Kingsland, Shrewsbury.

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SIR,—Your correspondent, Dr. C. W. Pearce, has given some remarkable horoscopical coincidences. May I add, for the benefit of your readers, the following important cases:

A former housemaid of mine who was very musical, and always sang at her work, died on April 3, 1897, *the day on which the immortal Brahms died.*

My old friend Dr. Thomas Smith, organist of Whelcaster Parish Church and composer of an excellent service, was presented with his third son on June 5, 1925, on which day the great Orlando Gibbons died, three hundred years before.

My mother, who was a pianist of no mean ability, died on March 2, 1909. She was very fond of Chopin's pianoforte music, and it should be noted that he died exactly a hundred years and a day before.

Ludwig van Beethoven was born on December 16, 1770, and I was born on the same day in 1856.

I have composed but little myself, but am considered to be very musical by my friends, and have studied the rules of harmony and counterpoint.—Yours, &c.,

121, Caroline Street, S.W.1. R. BURLINGTON.

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[The instances cited by Mr. Burlington are indeed remarkable. Some in our own experience run them very close, however. For example, on April 1—but we refrain. In fact, this correspondence is abruptly closed.—EDITOR.]

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## CHAMBER MUSIC STUDY

SIR,—As a result of a discussion on string classes at the recent annual Conference of the British Federation of Musical Competition Festivals it has been suggested in a special article in *The Times* that a Summer School in Chamber Music under competent artistic direction would be a great help and encouragement to amateur string players, whether they have taken part in chamber music hitherto or no.

I shall be glad if you will allow me space in your valuable paper to ask any of your readers to write to me if the idea appeals to them and they would care to attend a School if one were held.

It would be necessary to secure suitable premises well in advance in which all the students would find accommodation—sleeping, eating, and practising—under one roof. It might be possible to find it near the sea, but this is by no means certain.

It is suggested that practising classes and lectures would occupy the mornings and evenings, and that the afternoons be devoted to recreation.

The fees for tuition would be approximately £2 2*s.* for the week—Monday until Saturday; the charge for living should be about 10*s.* a day. These are only rough estimates.

I shall be glad to hear from any of your readers who are interested.—Yours, &c.,

22, Surrey Street, H. FAIRFAX JONES.
London, W.C.2.

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## THE LARYNX AGAIN

SIR,—The letters on the subject of the larynx appearing in your issues of October and November are of great interest, especially that of the Rev. W. R. Whately.

However fascinating the drawing of diagrams illustrative of the formation of the throat and larynx may be, the wise teacher and student thinks as little as possible about the throat—for where the singer's thought is there shall his voice be also. In this connection the vocalist's chief concern should be the free, gentle emission of 'breathed tone' and its concentration upon the hard palate.

With many years' experience of Musical Competition Festivals (at which the general standard of singing is extremely high), and with such well-known singers and adjudicators as Maurice d'Oisly, Dawson Freer, H. Plunket Greene, Madame Edith Hands, Dan Price, Marcus Thomson, &c., I have never yet heard the subject of the larynx even mentioned in their admirable criticisms, although throaty tone is frequently condemned.

The singer, amateur or professional, who knows his business produces his tone by consistently ignoring his larynx. He use his hard palate as a result of enlightened practice, and gives the whole of his attention to the rendering of his song.

At the slightest sign of his worrying about larynx or technique his interpretation falls to pieces like a house of cards.—Yours, &c., WALTER ADRIAN.

1, Bingham Road,
Croydon.

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## ORGANISTS' SECURITY OF TENURE

SIR,—Many organists have read with interest the correspondence under the heading, 'Organists' Security of Tenure' and the Editor's comment in your last issue. As a member of the deputation who interviewed the Archbishop of Canterbury at Lambeth Palace, I may say that everything possible was done at that time by the Council of the R.C.O. to obtain for organists some security of tenure, by giving them the right of appeal to the Bishop of the diocese in those cases where their dismissal was apparently unjust: but we did not succeed. A full report of the petition presented, of the interview with the Archbishop, and the Archbishop's reply, was printed and supplied to all the members of the R.C.O. at that time. From an intimate knowledge of the whole episode I think it would be quite useless to make any further attempt in the same direction, but I think another course of procedure is about to offer itself.

The Incorporated Society of Musicians is making an effort to become a representative society of the musical profession. It aims at taking a place in our profession something like that taken by representative bodies of the medical, the scholastic, and other well-organized professions. One of the duties of such societies is to protect their members, so far as they are able, from unfair and arbitrary treatment when this is meted out in connection with public appointments. I hope that the re-formed I.S.M. will consider this to be one of its functions. Such a Society, however, can only speak with authority if it represents the *whole* of a profession. It seems, therefore, most desirable that every properly qualified professional musician should join this newly constituted Society, and so help to create for the musical profession an official body which not only can speak in its name when occasions arise, but also when it does speak will command attention.—Yours, &c.,

4, Sydenham Park, FREDERICK G. SHINN.
Sydenham, S.E.

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## THE TORONTO MUS. BAC.

SIR,—Dr. Ernest MacMillan's letter in your November issue so completely covers the ground of this unexpected controversy, that it leaves me little or nothing to add to my own letter on this subject. It seems clear (1) that the present Toronto University neither seeks nor needs 'recognition' of its graduates in music beyond that which the merit of their work deserves; and (2) any mistakes or makeshifts of bygone times are now rectified.

It may be hoped, however, that in the near future there may be a big U.G.M. sufficiently comprehensive for the protection of true academic interests from unqualified 'intruders and cowans,' not merely in the British *Isles*, but throughout the British *Empire*. No one can deny that the musical profession is as 'close-tiled' as it should be; but everyone will admit that in spite of its difficulty, such a proposed extension of

the U.G.M. as that referred to in its current *Roll* is both desirable and worthy of adequate effort for its achievement.

C. W. Pearce.

The Paddocks,
Ferndown Dorset.

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Sir,—If Dr. E. MacMillan, of the University of Toronto, cares to read my letter in your September issue again, he will surely see that I did not 'attack' the University to which he belongs and its musical degrees; but the so-called 'degrees' granted many years ago *in absentiâ* by Trinity College, Toronto, through an agency set up in this country. Nor did I write 'without acquainting myself with the facts.' I know of the high value of musical degrees granted by McGill and Toronto Universities—and I should imagine that most musicians here do also; but that does not make us ready to accept as genuine those 'degrees' obtained from *Trinity College, Toronto*, 'through the post'!

Sir Frederick Bridge (in 1892) advised the (Trinity College) Toronto degree-holders 'to drop their ridiculous false plumage and strive to obtain legitimate degrees.' Many did so; yet some Toronto men go on using the 'degree,' but omit to mention the source of it. That is bad enough, but when Dr. C. W. Pearce comes along and wants us to recognise such 'imitations' as 'good classical stuff,' well ——!—Yours, &c.,

T. H. Hill.

St. Andrew's Parish Church,
Buckland-in-Dover.

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We have received a number of letters championing the cause of Tonic Sol-fa notation. As the correspondents are unanimous, we trust they will forgive us for not inserting their letters.

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Baritone, excellent sight-reader, wishes to meet soprano or tenor for mutual practice; or would help to form quartet or sextet. Weekly. Classical, oratorio, or operatic. Hampstead or Highgate districts.—W. F. H., c/o *Musical Times*.

Viola player, gentleman, wishes to meet violinist, pianist, or violist for practice of easy classical chamber music. Evening, weekly. Chiswick, Gunnersbury, or Kew districts.—E. Cousins, 32, Thorneyhedge Road, Gunnersbury, W.4.

Singer (lady) wishes to meet accompanist for mutual practice. S.W. district.—Lord, 13, Elmfield Road, Balham, S.W.17.

Lady pianist wishes to meet lady violinist for practice of sonatas and advanced classical music.—G. R., 9, Japan Crescent, Crouch Hill, N.4.

Violinist and viola player wish to meet another violinist and 'cellist for practice of string quartets. Barnes neighbourhood.—A. A. M., c/o *Musical Times*.

Pianist (lady) wishes to meet instrumentalist or vocalist for mutual practice. Blackpool.—A. W. J., c/o *Musical Times*.

Violinist (medium ability) wanted for mutual practice with 'cellist and pianist. Mondays, Fridays, Sundays, 7.30 to 9.30 p.m. Fine collection of good orchestral music.—'Cellist, 20, Oseney Crescent, Camden Road, N.W.

Lady pianist wishes to meet 'cellist and violinist, or separate, for mutual practice. S.E. district.—Mrs. M. Goldie, 56*b*, Wickham Road, S.E.4.

Viola and 'cello players (ladies or gentlemen) required for small orchestra. Practices, near Oxford Street, Thursdays, 11 a.m. to 1 p.m.—H. G. K., c/o *Musical Times*.

## Sharps and Flats

I speak feelingly of modern music, because it has given me such an insufferable let-down. I began, not so long ago, as an ardent disciple of modernism. In music, as in other walks of life, I held that what was trying to break away from constricting tradition and come inhibitory 'dont's' must be wholesome. But I've back to Beethoven much chastened.—*Alfred A. Knopf.*

It is wrong to assume that good music means a *kind* of music. People do not say that good meat means beef and not mutton, or that a good picture means a picture of a particular size and shape. Good music means a *quality* of music, and is compatible with any kind or species.—*Sir Henry Hadow.*

Our modern composer composes in the morning in a modern mode which is old-fashioned at dusk. He evolves a new theory, or a new method, every half-hour. There are half a hundred different ways of writing music. But alas, there still remains only one way of listening to music.—*Leonard Liebling.*

In these days when we have the miraculous invention of wireless, the oyster shares something in common with music. The oyster, I believe, owes something to being a bivalve, while music is largely dependent on the multivalve.—*Sir Hugh Allen.*

In Schönberg, as Arthur Lourie has justly observed, we have 'an egocentric conception dominated by personal and æsthetic elements which assume the significance of a fetish'—in a word, the development of romantic emotionalism into neurosis.—*Leigh Henry.*

We had a very moving performance of the anthem, 'Fierce was the wild bellow,' by the choir.—*Yorkshire Parish Magazine.*

To live on Berlioz—to hear Berlioz day in, day out—would be like adopting a diet of anchovies and sawdust.—*Richard Capell.*

### ROYAL ACADEMY OF MUSIC

Late October and the early days of November have been distinguished by two important concerts. On Monday, October 29, the programme of the students' chamber concert in the Duke's Hall was entirely devoted to the works of Schubert, in celebration of the composer's Centenary. It began with a performance of the Quartet-Satz, and the four young women played exceedingly well. Four male students gave the complete Quartet in A minor with infinite credit to themselves, and the 'Trout' Quintet was also adequately performed.

On Tuesday, November 13, also in the Duke's Hall, Sir Henry Wood conducted a students' orchestral concert. Not for the first time has mention been made in this little monthly article of Sir Henry's work at the Academy. He would seem to be inspired in his power of training orchestras, and it is hardly possible to overestimate the importance of the orchestral experience gained by the students under his tuition. The results at this concert were illuminating. A Concerto Grosso in C minor by Corelli was most pleasing in its neatness, the Scherzo from 'A Midsummer Night's Dream' delightful in its delicacy, and that the orchestra can be vigorous when necessary was proved in Schubert's Marche Militaire in D. It was also sympathetically alert in the solo accompaniments. Distinctly the best soloist was Mr. David Taylor, a violinist from South Africa.

Although it is not solely concerned with the Academy, the announcement that a Mendelssohn Scholarship of the value of £200 per annum will be offered for competition is of all-round interest. Sir Arthur Sullivan was the first holder. The Secretary of the Foundation is Mr. J. F. R. Stainer, The Old Rectory, Ashtead, Epsom.

Lord Howard de Walden has been elected to the Board of the Royal Academy in place of Mr. Robert Ward, deceased.

The Review Week will this year take place from December 3 to 8. There will be a chamber concert,

and among the lecturers Mr. Ambrose Coviello, Sir Charles G. Robertson, Mr. Charles Woodhouse, Mr. Walter de la Mare, Mr. Marcus Thompson, Mr. E. J. D. Radclyffe, Mr. Kenneth Barnes, Mr. Arthur Bliss, Mr. Walton O'Donnell, Mr. Alexander Wood, and the Principal. Mr. Lionel Tertis and Mr. York Bowen will give a viola and pianoforte recital, and there will be dramatic performances under the direction of Mr. A. Acton-Bond.

Owing to the Festival of Easter falling on an unusually early date next year, the Lent term will begin on January 3, 1929. F.

## ROYAL COLLEGE OF MUSIC

An event which roused great interest and enthusiasm among the students was the visit to the College of Maurice Ravel, the distinguished French composer, briefly referred to in our November number. M. Ravel lunched with the director, Sir Hugh Allen, and afterwards received a hearty welcome from the students in the Concert Hall, where the orchestra, under Dr. Adrian Boult, played a Symphonic fragment from the ballet 'Daphnis and Chloe.' In a brief but happy speech, M. Ravel thanked the orchestra and expressed his pleasure at the compliment paid him. 'Daphnis and Chloe' was repeated at the College orchestral concert, the other chief items being Mozart's Violin Concerto in D, skilfully played by Mr. Ernest Sealey, with much beauty of tone and musical insight, and a performance of John Ireland's 'Forgotten Rite,' which seemed to give great pleasure to the composer, who was present.

The Cobbett Prizes, as Mr. W. W. Cobbett's generous foundation for chamber music has come to be called, are for this year divided into two sections, one for composers and one for performers. The composers' prizes were awarded to two women students—Imogen Holst, for a Fantasy Quartet for strings, and Grace Williams, for a Fantasy Quintet for pianoforte and strings. These works are now being learnt by sets of performers and will be played early in the New Year. One distinctive feature of the performers' competition is that the works have to be learnt independently of any coaching whatever, so the composers may anticipate, possibly with apprehension, undreamt-of readings and tempi.

November 17 was a day of great doings by the Boy Scouts as guests of the College. Musical competitions occupied the energies of Boy Scout troops from all parts of the country, followed by a Camp Fire concert (without the camp fire) in the evening, in the Concert Hall.

## TRINITY COLLEGE OF MUSIC

The College joins in hearty congratulations to Mr. C. E. Bryan, the veteran Local Secretary of the Southport centre, on celebrating the jubilee of his secretaryship. At the recent annual distribution of certificates, when the College was represented by the Secretary, a testimonial was presented to Mr. Bryan by his many friends.

Distributions have also been held at Tottenham, Lincoln, High Wycombe, Bournemouth, and at Lowestoft, where a programme of music from the syllabus was performed by students from the College.

The Local Examination syllabus for 1929 is now being issued, and attention is called to the alteration in 'passing' marks which will come into force in January, 1930.

Mr. R. Chamberlain has returned from a very successful examining tour in S. America, British Guiana, &c.

The Queen's Hall Orchestral concert takes place on December 12. The choir and chamber music concert at Grotrian Hall on December 6.

'Monsieur Beaucaire' has been chosen for the next performance of the Opera Class.

A very interesting lecture in connection with the Schubert Centenary (1828-1928) was given by Mr. C. Whitaker-Wilson in the College Concert Room recently. Some Schubert songs were given by Miss Dorothy Whybrow, and the Quartet 'Death and the Maiden' (Schubert) was played by students of Mr. Lebell's chamber music class.

## 'THE BARTERED BRIDE' AT L'OPÉRA-COMIQUE

A few weeks ago Smetana's 'Bartered Bride' was produced for the first time at Paris at L'Opéra-Comique under the title 'La Fiancée Vendue.' This enterprising act on the part of the director, M. Ricou, was well justified. There were difficulties, of course. The most important of them were connected with the translation. A work so essentially national as this was bound to suffer a shock in being removed from its natural environment, but the shock was considerably reduced by the tactful and intelligent adaptation of Daniel Muller and Raoul Brunel. The stage performances also helped the work to survive the uprooting and replanting. Subtle changes in the characterisation were effected at various points, but without disturbing the unity and light-hearted progression of the work. In the rôle of Marienka, Mlle. Féraldy brought about a very skilful compromise between a Czech peasant girl and an Opéra-Comique soprano. The inclusion of both elements was well calculated to please the audience since, on this occasion, it was about equally divided between Czechs and Parisians.

The most intelligent singing and acting came from André Allard in the difficult part of Ketzal, the marriage broker. He raised this buffoon to the plane of high comedy, every fine point of which was made clear by his admirable diction. It was a foregone conclusion that the part of Vachek would be a problem, for this character is full of the Czech idiom. M. Hérant's performance was very polished and restrained, and it was not altogether his fault that the significance of the stammering fool was not fully realised.

The singing of the chorus was a big factor in the success of this experiment. It was the more remarkable seeing that the orchestral playing left much to be desired. This defect was certainly not due to any lack of diligence on the part of M. Masson, the conductor. His direction was both sympathetic and sensitive, but whereas the spirit of his players seemed willing enough, the flesh was decidedly weak.

The production was acclaimed with great enthusiasm. It is possible that the Czechs in the audience were aware of the absence of various traditional details in the manner of presentation; if so, they showed no sign of resentment. Their delight in being brought into close contact with the endeared music and episodes of their national opera forbade them to be hypercritical.

B. M.

## CROYDON FESTIVAL

The chief musical event on the fringe of London has been the second Triennial Festival at Croydon, which was held on November 6, 8, and 10 under Sir Henry Wood as conductor-in-chief. The choir, supplied by local choral societies, sang throughout in a way that did credit to local musicianship and to the training given to the singers by Mr. A. J. Kirby. The London Symphony Orchestra played at each of the three concerts. The Festival opened in Croydon Parish Church with a programme that included Dr. G. Oldroyd's setting of the 'Stabat Mater,' which the composer conducted, W. H. Reed's 'Elegy' for strings and organ, Handel's sixth Chandos Anthem, and Holst's 'Two Psalms.' 'The Kingdom,' which was the chief work of the Festival (as it also was three years previously), was given in the Baths Hall with Miss Dorothy Silk, Miss Muriel Brunskill, Mr. Parry Jones, and Mr. Harold Williams as the soloists. The final programme included 'Hiawatha's Wedding-Feast,' Ernest Austin's 'Hymn of Apollo,' three of Handel's operatic choruses arranged by Sir Henry Wood, and W. H. Reed's 'The Lincoln Imp.' Other artists of the Festival, besides those named, were Miss Harriet Cohen, Mr. Albert Sammons, Mr. Joseph Slater, Mr. Roy Henderson, Mr. Edward Shakespeare, and Miss Violette Browne.

## Sixty Years Ago

From the *Musical Times* of December, 1868:

We have received a prospectus of the newly invented 'Pianoforte and Organ Key and Finger Warmer.' It appears that the improvement consists of the application under the keys of the instrument, of the means of warming them, and the surrounding air; and therefore also the hands of the performers. We can imagine that in cold weather, when the fingers become numbed by practice (especially in schools, where fires are often not too plentiful) some such invention as this would be a real luxury. Mr. G. Price is the patentee.

### ELGAR'S MUSIC TO 'BEAU BRUMMEL'

The performance of Mr. Bertram Matthews's romantic play 'Beau Brummel' at Birmingham had a very special interest in that the incidental music was written by no less famous a composer than Sir Edward Elgar. It is good to hear of Mr. Gerald Lawrence commissioning Sir Edward and, still better, to see Sir Edward accepting and discharging the commission with his usual flair for the right thing at the right time, and his consummate mastery of every resource, great and small, of musical art. Inevitably in such a production the play 's the thing, wherein they hope to catch the 'conscience' of the public. But if there are to be recorders it is surely important that their music should be as good as possible. With Sir Edward's help Mr. Lawrence secured for his production a distinction shared by no other play of the kind. In accepting a task of secondary importance Sir Edward showed once more that those who are best fitted to command also know best how to obey.

His opportunities were, of course, strictly limited. Brief preludes, a minuet, music *en sourdine* to accompany the most important and pathetic dialogues. It seems a small thing for a composer who has written the greatest Violin Concerto and the noblest oratorios of our time. But Elgar set about it with good-will, and the result is a pattern of what incidental music should be. It never disturbs the action; it never intrudes, yet it has not only charm and merit but characteristic individuality.

The most touching and effective scene is the last, where Beau Brummel, now an old man, dies in exile and in poverty. He sees, as if in a dream, the ghosts of his past; he hears the sound of the violins of the assembly rooms where he used to lead the dance; he believes the woman he loved so well is at his side; he thinks the Regent, once his friend, is coming for him. But a greater Being has come, and Beau Brummel must follow. It is in this scene (which made a deep impression at Birmingham) that the discreet, wistful Elgarian melodies, played so softly that every whispered word of the actor is heard distinctly, tell with greatest effect. The minuet danced in the first Act evolves to music that has grace and originality, and a most laudable ecomony of effect is evident everywhere.

The only flaw lay in the weakness of the orchestra Sir Edward had to instruct and conduct. What is the use of securing the best music unless the means are provided for an adequate performance? F. B.

The Paddington Music Club announces an interesting season's programme—December 4: Violin and song recital, Orrea Pernel and Keith Falkner; January 21: The Catterall Quartet; February 4: Song recital, Elisabeth Schumann; March 4: Sonata and Trio recital, Mrs. Derenburg, Adila Fachiri, and Alexander Fachiri. Full particulars as to membership, &c., from the Club Hon. Secretary, Mrs. Herbert Lousada, 4, Clifton Place, W.2.

## Competition Festival Record

### BLACKPOOL FESTIVAL

(from a manchester correspondent)

With advancing years the Blackpool Festival reveals no sign of declining vitality—rather the contrary. Success has not attended all its efforts to bring within the scope of its influence any bassoon or horn players, although the other members of the wind-family flock there in sufficient numbers to make the present dearth of professional wind-players somewhat hard to explain. When five amateur oboists, one a lady, play George Henschel's 'Shepherd's Lament' (inscribed to Léon Goossens), and many more clarinettists the Ralph Greaves 'Idyll,' it justifies the policy of nothing short of the highest even in classes which are often deemed to stand in need of nursing. Rather curious confirmation of the truth of this attitude was forthcoming in the String Quartet class, where Alec Rowley's 'Phyllis and Corydon'—a work distinctly on the light and somewhat easy side, was used and only two entries resulted! A classic quartet the previous year attracted thrice as many, and the E minor 'Cello Sonata of Brahms this year brought nine pairs of candidates, and (what is more to the point) a definitely higher standard was reached in the classical works.

Nowadays there is little need to dilate upon the peculiarly high attainment repeatedly revealed here in choral matters; and it is increasingly evident that the best from many other centres regard Blackpool experience (and with some luck, honours, maybe!) as the Mecca of their desire.

In choral affairs in the North-Western area audiences have come to regard superlatively high standards very much as a matter of course, but the last few years have made many realise that in the Tudor work, in chamber music, in the more advanced string and pianoforte solo classes, the advance in sound musicianship is moving upwards rapidly: witness the Brahms playing just mentioned, and the quality of the playing in the sight-reading of an accompaniment to a tricky violin composition.

Ten years back we had as a matter of course to assume a rather apologetic tone towards most 'cello members in the Trio class, and oftener to protest against a too dominant pianist, but not so to-day, so rapidly has the ensemble sense been cultivated.

Probably nowhere else would it be possible to compress into twelve hours as much folk-dancing as was done on October 19, when the vast spaces of the Empress Ballroom were given over to this work for the day. On the empty stage lay all the paraphernalia of a modern dance orchestra; on its crowded floor was *one* fiddler, name of Elsie Avril, and in the surrounding balconies swarms of friends and admirers of the dancing youngsters. The old, well-known saying about 'In the beginning was rhythm' used to be followed by a rider 'but no longer so to-day.' Current developments in this and many other forms of dancing have, at any rate, averted any fear of rhythmical decline or death.

Not many Festivals have persevered so valiantly in the cause of the operatic ensemble classes, where individual brilliance has to take second place; here it always involves heavy expense in the reprinting of the excerpts (this year from 'La Bohème'), and none but such an altruistic band as appears to exist at Blackpool would cheerfully sacrifice year after year a cool £50 in such a cause. But its reward comes in the shape of verdicts like those passed by a seasoned operatic-conductor and an equally sapient opera critic, who jointly asserted, after hearing two groups from Manchester and Nelson (an East Lancashire, cotton manufacturing town), in the Finale of Act 3 of 'Bohème,' that few English-singing professional companies could have equalled, much less excelled, the team-work of these enthusiastic amateurs.

Not fewer than five hundred solo singers kept matters lively on the Wednesday and Thursday, and the finals

witnessed the usual searching trial and re-trial of the several best voices that had emerged from the mass. Stamina and indomitable will-power must be allied to vocal quality if you would win through to the Rose Bowl at Blackpool! But what a crowd you sing to! How discerning, how appreciative of interpretative subtleties! Where else, someone asked, would you get an audience to sit from 6.30 to 10.45 as they do on 'Rose Bowl' night, to listen to men and women who find relaxation from arduous toil in mill, foundry, mine, or shop, in working on the great things in vocal music? And this audience does not budge until Mr. Plunket Greene has given not merely the winner but the why and wherefore for his choice, who was Nora Rust, a weaver in an Accrington mill, finding alleviation from the eternal clangour of looms in Mozart's 'Non più di fiori,' Schumann's 'Er, der herrlichste,' and Hubert Parry's 'Maiden.'

Conspicuous amidst all the glorious singing on the final day were readings of Julius Harrison's 'Blessed Damozel,' so fully reviewed recently in these columns. It constitutes a landmark in music for women's choirs, and no more completely satisfying work than this has been heard at a Festival in recent years. Those who approach it must first assimilate Rossetti, they must live with it as they do with their work, for only so can they absorb its emotional content. Then when they have done the same with Harrison's music, we get such an emotional outpouring of the spirit of word and music as was our joy during that unforgettable half-hour on the Saturday night when Barrow, Plymouth, and Blackpool singers each added something of their own interpretative genius.

The six orchestras which played Schubert's 'Rosamunde' Overture at the opening of the Saturday evening season contrived, from the point of numbers, to make this one of the most important events of its sort yet held in competitive circles. Professional aid to the extent of ten per cent. was permissible, but one band from the South Yorkshire coalfield disdained, perhaps unwisely, any such assistance.

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JERSEY EISTEDDFOD (October 29 to November 3).—The continued success of this musical Festival gives Jersey a claim to be considered, with perhaps one exception, the most musical island. There were a hundred classes, covering all sorts of musical and dramatic performance, and not only was there plentiful support, but the efforts of the competitors reached a very high standard. In the choral competitions the first prizes were won by Mr. W. Morley Powell's Mayo Choir (female-voice) and Mr. J. B. McNair's Cæsarean Choir (male-voice and mixed-voice).

KEIGHLEY.—This year's 'Summerscales' Festival was notable for the quality of the male-voice choral singing. Some splendid performances of Holst's 'Swansea Town' and Bantock's 'Drake's Drum' were given, the best choirs being, in order, Colne Orpheus Glee Union (Mr. Luther Greenwood), Zion Baptist Glee Union, Nelson (Mr. George Walmsley), and Todmorden (Mr. T. H. Lees). In the mixed-voice section, Nelson Glee and Madrigal Society (Mr. T. Hartley) were a few marks ahead of Keighley Vocal Union (Mr. J. Harker), Bramley Choir (Mr. G. A. Holgate) was first in the female-voice class.

NOTTINGHAM (October 24-27).—This was a satisfactory Festival in many ways. More schools entered, a new class for school bands brought fourteen entries, there were six pianoforte trios for Beethoven, and th choral standard showed an improvement. The best standard was shown by the male-voice choirs from Melbourne, Derbyshire (Mr. G. Walton), and Cheslyn Hay (Mr. E. Amphlett), who were first and second in their singing of Elgar's 'The Herald' and Lyon's 'The Fisherman.' The winning mixed-voice and female-voice choirs were Leicester Oriana (Mr. A. C. Nicholls) and Mr. William Turner's Nottingham Choir. A remarkable series of successes was won by the children of High Oakham School, Mansfield, under Mr. Harry Smith.

WORKINGTON (November 5-7).—This Festival, which is of great antiquity, was revived, after war-time cessation, by the Shopping Week Committee in 1924, and is now well established. If memory serves, this was a region that used to yield school singing of surpassing quality. The local faculty has not been lost. It was manifested above all by the singing of boys, particularly those of St. John's School, Workington. In the adult classes the village of Dean won the prizes for mixed-voice and female-voice choirs, the conductor being Mr. J. W. Huddart.

Among the other Festivals recently held were those at BACUP, CHESTERFIELD, INDIAN QUEENS (Cornwall), LEICESTER (where well-known choirs sang in competition), SWINDON (the Eisteddfod, with sixty-four classes), and WADEBRIDGE.

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## SEVENTH ANNUAL GENERAL MEETING AND CONFERENCE OF THE BRITISH FEDERATION OF MUSICAL COMPETITION FESTIVALS

[The following report was unavoidably held over from our November issue.]

The annual meeting and Conference of the British Federation of Musical Competition Festivals was held this year at Buxton. The Central Board and committees met there on Friday afternoon, September 28. In the evening about a hundred Festival representatives were entertained to a reception by the Mayor and his lady in the Palace Hotel, in the course of which a programme of music was performed by local artists. It may be usefully suggested here that greater attention than is usual at these functions might be given to suiting the music to the occasion and the audience. The visitors enjoyed with obvious zest an impromptu community sing-song under the inspiring leadership of Mr. Hugh S. Roberton, of Glasgow Orpheus Choir fame.

On Saturday morning Festival secretaries and representatives conferred unofficially and informally for a couple of hours under the comfortable chairmanship of the Vice-Chairman, the Rev. C. J. Beresford, but the discussion tended to circle rather aimlessly about such threadbare topics as the giving of money prizes. At noon the annual General Meeting opened, Sir Henry Hadow presiding. The business was largely formal, the annual reports and accounts being presented and discussed.

Finance dominated the discussion to such an extent as to draw from the Hon. Vice-President, Mr. F. H. Bisset, the comment that the Federation for several years back had been employing its best brains not on the work for which it was founded but on the mere material problem of how to keep itself in being. He appealed to the Festivals to face the fact that there was but one permanent and basic solution to the problem of Federation finance, viz., that every Festival increase by threepence the amount of each entrance fee of two shillings and upwards and remit the proceeds to the Federation. Sir Henry Hadow warmly supported the appeal, and it was decided to urge all Festivals to adopt the scheme and so dispose of the financial difficulty once and for all.

After lunch Sir Henry Hadow opened the annual Conference with an interesting review of the Federation's work. Captain Gedge (Bedford) opened a discussion on :

### HOW TO ATTRACT THE PUBLIC

and spoke on prices of admission, arrangement of programmes, and choice of adjudicators. A general discussion followed, ranging over a wide area. Interest centred chiefly on a pungent speech from Mr. Hugh S. Roberton (Glasgow) on the necessity for improvement in adjudicators' equipment, which gave more than one furiously to think.

Mr. James Brown (London) introduced a discussion on :

STRING CLASSES

which created only a mild interest, except when he announced himself as rather a heretic on balance, and claimed as an example of fine balance a combination of six first violins, six seconds, six violas, and six 'cellos ! A desultory discussion followed, which finally petered out without ever getting anywhere.

Mr. Roberton announced that a committee of the Central Board was considering a scheme for the promotion of

A NATIONAL COMPETITION FESTIVAL

which it was proposed to hold, possibly at Liverpool as a convenient centre, probably in 1930. The scheme under consideration was as follows, viz., 1930, mixed choirs ; 1931, men's choirs ; 1932, women's choirs ; 1933, children's choirs ; *i.e.*, in every fourth year choirs in each of these four sections would have an opportunity of winning the blue riband of the Festival world. Each Festival would last for one day only, and one prize only would be awarded each year—the Diploma of the Federation. As the announcement was made by way of preliminary intimation only, no discussion took place, and the Conference ended, the members being entertained to tea in the Spa Gardens by the committee of the Buxton Festival.

In the evening the annual banquet took place in the Palace Hotel, Sir Henry Hadow again presiding. Speeches were taboo. Dr. Bairstow piloted the company tactfully through half-a-dozen madrigals, but why the same half-dozen as last year ? Was it due to economy in the matter of copies, or to lack of enterprise, or to playing for safety ?

The Sunday programme included an afternoon drive through the Peak district of Derbyshire, and on Monday the visitors were conducted round the city. Altogether a decided success on the social and personal side. But in future the Federation will really have to put a little more thought, and enterprise, and preliminary work into the organizing of the 'discussion' side of the Conferences.

S. B. N.

## THE EASTBOURNE FESTIVAL

The annual Festival of music at Eastbourne was given during the first week in November, and the residents had the opportunity of hearing their orchestra under the direction of several distinguished conductors, including Sir Henry Wood, Sir Landon Ronald, and Sir Thomas Beecham. Mr. H. G. Amers, the permanent conductor of the orchestra, also took a large share in the direction of the programmes, which embraced a wide variety of music from the classics to that of the present day. Unfortunately, the most important modern works—Respighi's 'Concerto Gregoriano' for violin and orchestra, Bantock's 'Hebridean' Symphony, and Goossens's Sinfonietta—were all put into one programme, with the result that none of them was sufficiently rehearsed or adequately presented. Madame Fachiri played the difficult solo part in Respighi's work with great brilliance, but the background to it was all out of drawing, and we must wait for a more finished performance before criticising it. It was evident, however, that Mr. Amers has an orchestra which can deal very competently with more familiar music, and he may at least be honoured for his enterprise in attempting to break new ground.

D. H.

The Harold Brooke Choir announces a very attractive programme for its concert at the Bishopsgate Institute on December 12, at 8 p.m. Quasi-novelties are Grieg's Four Psalms for chorus and baritone solo, and Brahms's motet 'O rend the heavens.' The programme includes also Bach's double-choir motet, 'Be not afraid,' and carols and part-songs by Prætorius, Sweelinck, Walford Davies, Dale, &c. There will be violin solos by Mr. William Primrose.

# London Concerts

CZECH SOCIETY'S CONCERT

It was a gracious move on the part of the Czech Society of Great Britain to organize an orchestral concert at Queen's Hall, on October 16, in commemoration of the tenth anniversary of the re-establishment of Czechoslovakia, and to devote the proceeds to the funds of the British Legion. The concert, which consisted entirely of Czechoslovak music, was memorable in several respects, and pre-eminently for the re-appearance in London of Madame Emmy Destinn. Those who in the long interval during the war, and after, had come to regard this great artist merely as a delightful memory were astonished to find that her vocal powers were still fresh and vigorous and her artistry by no means tarnished by her years of partial retirement. Probably no artist suffered more from the world war than Emmy Destinn. An ardent patriot, the doors of many Continental opera houses were closed to her, and, after 1916, she was no longer able to visit America. She retired to her country home, the Castle of Stráz, in Bohemia, and interested herself in literature. Here she wrote a novel of considerable descriptive merit, 'In the Shadow of the Blue Rose.' From time to time she emerged to sing at charity concerts, and at the National Opera at Prague. In this way she upheld the spirit of her people during the worst days of the war.

At the concert in question, Madame Destinn began with familiar items from her operatic repertory. 'Terinka's Song,' from Dvorák's opera 'The Jacobin,' is not very interesting apart from the scene to which it belongs ; nor is the invocation ('Ye, the Almighty Gods') from Smetana's 'occasional' music-drama 'Libusa,' an ideal concert excerpt. It was not until she sang Marenka's air, 'This dream of love,' from 'The Bartered Bride,' that Madame Destinn seemed quite happy in her work, and made her audience happy too. Afterwards she sang a Slovak song, specially written for her by Kovarovic, the late conductor of the National Opera at Prague. This song, which she gave with all her old charm and brilliancy, carried away her mixed audience, Bohemian and British, and was warmly encored.

Sir Henry Wood and his Symphony Orchestra (a hundred performers) gave an appropriately festive reading of the Overture to 'The Bartered Bride,' and a superb performance of Dvorák's 'New World' Symphony, which satisfied the critical sense alike of the Czechs and English present at the concert.

There was only one novelty in the programme—the recently published orchestral rhapsody 'Taras Bulba,' by the late Leos Janácek, the Moravian composer, whose operas have only recently become popular in so many German and Central European cities. Janácek died on August 12, 1928. 'Taras Bulba' consists of a series of linked movements based on episodes from Gogol's well-known epic of Cossack life. Like all Janácek's later works, it is a vivid expression of a strong and entirely conventional personality—a personality which undoubtedly expresses itself most freely and effectively through the medium of choral music ; nevertheless 'Taras Bulba' contains much that it would be interesting to hear again.

R. N.

THE GERMAN SINGERS

Two years ago a party of students from Brandenburg came to England and gave concerts of early German music in a delightfully informal but dignified manner characteristic of the spirit set free in Germany by the Youth Movement. Last month they returned with an inter-University team of undergraduates as we should describe it, including players of instruments and singers of both sexes. They spent a month here, and gave recitals of sacred and secular music in many towns. I heard a sacred concert in Southwark Cathedral, and a secular entertainment which included

a puppet-show at the Royal College of Music. My own chief impression derived from their singing of the early polyphonic German works was the internationality of music in 16th-century Europe. We are for the most part familiar only with the motets and madrigals of the Flemish, Italian, and English masters, but we find that a hymn of Baltasar Resinarius and a madrigal by Othmayr show characteristics common to them all. We can differentiate the gravity of Byrd and Gibbons from the sensuousness of Lassus and Palestrina, and if we knew more French and German work of the period we should appreciate its diversity in unity. A cantata of Michael Prætorius, 'Erstanden ist der heilige Christ,' for soli, two- to seven-part choir, and all manner of instruments (as the programme correctly described it), was a piece of warm-hearted music that anticipated Bach's Easter cantatas.

The German Singers, besides introducing us to unfamiliar things, also sang Bach's motet 'Sing to the Lord,' and gave us a puppet performance of Mozart's 'Bastien and Bastienne.' Herr Georg Götsch treats Bach almost as though it was a madrigal, obtaining thereby a buoyancy mentally lacking in our more massive performances, and sacrificing the majestic rhythmic tramp which we have come to expect in Bach for a lightness and flexibility which we associate with earlier music. But it is well done in itself, interesting to us as a change, and probably nearer to Bach's own performances in which his resources were similar. Mozart's opera is too slight for the operatic stage, but it is admirable for puppets, and the magic scenes are most convincing when executed with the superhuman agility of marionettes and the bewildering lighting effects of a dolls' theatre. Of their playing of recorders, of Josquin's 'Pange Lingua' Mass, and a number of well-sung canons, there is no room to speak. They played Purcell—a compliment appreciated by an English audience—but they had not quite 'got the hang' of him; his music has a keener edge than if he had been a German. It was all very interesting, and most of it extremely enjoyable.

F. H.

### ROYAL PHILHARMONIC SOCIETY

The first concert brought a welcome visitor, Nicolas Medtner, to play us his Pianoforte Concerto in C (No. 2, Op. 50). For an hour, or perhaps less, he and the orchestra chatted away. This music could never be mistaken for Tchaikovsky's. It never emphasises or enlarges; it merely mentions, and having mentioned passes on. Medtner's style is too good for this rapid showing, and it became a little fidgeting to have it set before one in so many hurried glimpses. It was like a lantern lecture at which every picture is whisked away just as you are beginning to take it in. So that, however good the stuff of Medtner's music, it was difficult to enjoy it, and the desire to hear the Concerto again is only a desire to give it another chance. Medtner's playing was rather like his composition—he crouched over his work and deftly disposed of it, bit by bit.

Was Wallace's 'Villon' (which preceded the Concerto) guiltless of the same fault? There is nothing in it that is ill said or not worth the saying. It goes well, and always did, from start to finish. But at the finish there is a feeling that one has never been gripped. There has been some failure in the art of showmanship, an art which every aristocratic composer, of course, abhors, often to the loss of contact with his audience.

Then came Elgar's 'Falstaff,' and contact was made. Not that this is easy music to listen to, but Elgar does make one hear, thoroughly and comprehendingly, what he is telling us from his soul about Falstaff and Prince Henry, and Shakespeare, and England. Sir Landon Ronald was the conductor. He seemed, for a while, to be getting on well enough, but later on something better than that was in the air, for those who know and love the work simply got lost in it, a thing that has often happened before.

M.

Schubert's Mass in E flat, No. 6 (composed in 1828), was sung at the Philharmonic concert which fell nearest to the composer's death-day. The programme also included Strauss's 'Don Quixote,' and considerable extracts from Berlioz's 'Romeo and Juliet.'

Sir Hamilton Harty was to have conducted, but he fell sick. His place was taken at short notice by Sir Hugh Allen and Sir Henry Wood. The Mass was eminently worth hearing, if one was prepared not to ask of Schubert that he should when writing on the sacred theme be other than himself—be Palestrina, Bach, or Beethoven. Sacred and profane love were hardly separable in his mind; and consequently there is sometimes a homely flavour in his celebration of the Mysteries, notably in the sweet violoncello solo which ushers in 'Et incarnatus.'

The vogue is, we know, all against Schubert's Church music, which does not chime in with the new austerity. Otherwise the tender and pathetic beauties of the E flat Mass would not be so generally ignored. The 'Kyrie' is a lovely piece of music. The G minor 'Domine Deus' plunges into the depths of feeling, and again this is true of the 'Crucifixus' and the powerful C minor 'Agnus Dei.' The 'Dona nobis' is full of Schubertian charm. On the other hand some of the polyphonic writing seems perfunctory and wanting in certainty of direction. The Philharmonic performance of this work (like that by Dr. Darke's choir of the A flat and by Mr. Kennedy Scott's choir, on a recent gramophone record, of the early G major Mass) should awaken choral societies to the existence of all this unfashionable but beautiful music.

In the circumstances of November 15 a highly finished performance was hardly to be expected, but the Philharmonic choir sang well. It is a pity that it does not include more men. The solo quartet was barely adequate, the soprano being somewhat weak and constricted, and the tenor too aggressive. Mr. Stuart Robertson, the bass, was, however, capital.

In Strauss's 'Don Quixote' the violoncello solo was ably played by Livio Mannucci. The concert should have ended here, and another whole evening should have been allowed for the over-due revival of Berlioz's 'Romeo and Juliet,' the extracts from which found a tired audience who were for the most part obviously unprepared for the great development of the love-scene.

C.

### B.B.C. CONCERT

Apart from the Borodin Symphony in B minor (which the orchestra conducted by Sir Henry Wood played rather casually), the interest of the B.B.C. concert rested on two works, one of which was new to us and the other unfamiliar—a Violin Concerto by Alfredo Casella, played by Szigeti, and an Orchestral Suite by Albert Roussel. The Concerto has good points—better points than any other work of the composer's played so far in London. The orchestra is handled with great skill and, what is rarer, with due regard for the limitations of the solo instrument. Moreover, in the slow movement there are flashes of real beauty. In the Roussel Suite the composer seems to try to make the best of two worlds, for his score has at times an almost Wagnerian solidity, and claims at times the utter freedom of the modern. The result is rather ponderous wit. The best thing in the evening was the violin playing of Szigeti, a violinist whose technique excels by far that of the frigid stylists prominent at the moment. His tone is ever warm and convincing, whose artistic sympathies apparently know no limitation.

F. B.

### HALLÉ ORCHESTRA IN LONDON

The Hallé orchestra, conducted by Sir Hamilton Harty, played at the B.B.C. concert on November 9 at Queen's Hall. The programme consisted of three Symphonies: Beethoven in A, Schubert in B minor, and Brahms in E minor. The public showed its appreciation of the Manchester Orchestra's visit by

filling the hall, a fact worth mentioning since the Berlin Orchestra had already had three crowded audiences that week.

The Berliners, too, had played Beethoven's seventh Symphony, so that there was no avoiding comparisons. The Berliners excelled in quality of tone (though their wood-wind was by no means perfect). The Hallé Orchestra had a characteristic spiritedness and accent. Brahms's Symphony kept the listener's attention taut. It was a performance of unusual vehemence, but the vehemence was not improvised, and the details came out with fine precision.

### SIR HENRY WOOD'S SUNDAY CONCERTS

Sir Henry Wood has been conducting Sunday afternoon concerts at the Palladium Theatre near Oxford Circus—an immense auditorium which is said to be a possible choice for Sir Thomas Beecham's operatic enterprise (if the Imperial League can increase its membership and bring the imposing scheme into practice). It was good to see a huge audience at a concert of Bach, Handel, and Beethoven on October 19, and at one of Bach, Beethoven, and Brahms on November 4. At the latter the fifth 'Brandenburg' was played, with Mr. Harold Samuel, Mr. Bernard Reillie, and Mr. Arthur Greghorn as soloists, and Mr. Samuel also played in Beethoven's early B flat Concerto, with great charm and appropriate style. The orchestra was on the stage. It seemed to need a sounding-board to collect the tone which was probably escaping into the flies.

### ARMISTICE DAY CONCERT

The Armistice Day concert at the Albert Hall was conducted by Sir Thomas Beecham and Mr. W. H. Reed. An opportunity was missed of making it a fit expression of the thoughts of the day. True, it began with Elgar's ode 'For the Fallen.' But then came incongruous things, such as a Flute Concerto and Russian ballet music. It is strange that musicians should not realise what a great part their art might rightly play in the observance of the day of national remembrance and proud sorrowing.

The singers were the Manchester Beecham Opera Choir, who were paying their first visit to London. They are a comparatively small body of exceptionally good voices. The tone in all sections was beautiful. The Albert Hall was, however, not the place in which one would have chosen to hear them; nor was Delius's 'Sea Drift' a good piece for the occasion—it was half lost.

### MICHELE SENTINI

This was the *nom de guerre* of an ambitious Oxford undergraduate, who conducted the London Symphony Orchestra at Queen's Hall in a programme of familiar masterpieces (Mozart's G minor Symphony, Franck's Symphony, the 'Flying Dutchman' Overture, and so on). It is hard to find the right words in which to say nicely, with due appreciation of a sportsman and with hopes for his future, that his present form does not do. If conducting were only a question of beating time and keeping up with the orchestra, Mr. Sentini would not be amiss, but it is hardly so simple. Control of shaping and of balance was beyond him. C.

### JULIAN CLIFFORD

Mr. Julian Clifford, the son of the late conductor of the Harrogate Orchestra, made his first appearance as a conductor in London at a concert in Queen's Hall on October 19. His programme was not adventurous, containing Berlioz's 'Carneval Romain' Overture, Mozart's 'Haffner' Symphony, and the second Symphony by Brahms. But there is something to be said for trying out a new car on a familiar road; at least it makes judgment of its performance easier. It was evident at once in the Overture, which needs skilful handling, that Mr. Clifford possesses a considerable knowledge of the technique of conducting. The leads and the changes of rhythm were clearly indicated, and his judgment of pace seemed sure. Brahms presents a more serious problem than the technical one, and it is not for the inexperienced in life and music to do full justice to his symphonies. But the concert showed that Mr. Clifford is a conductor of great promise, though his energy seemed to flag towards the end of the evening. The Royal Philharmonic Society's Orchestra gave him every assistance, and played especially well in the 'Haffner' Symphony, and in Elgar's Violoncello Concerto with Miss Beatrice Harrison as soloist. D. H.

### THE NEW ENGLISH MUSIC SOCIETY

The first concert of the New English Music Society suggested enterprise and intelligence. No doubt the organizers, eager to make a good impression, overstepped the mark. Not all the performances of the London Chamber Orchestra reached the high level of the Respighi 'Trittico,' and perhaps an English Music Society may reasonably be expected to give greater prominence to English music. But Mr. Anthony Bernard no doubt made the best use of his opportunities for rehearsal, and secured adequate readings of two novelties—the 'Trittico' and a Suite by Boyce.

Both compositions proved unusually attractive. The Respighi work draws inspiration from three pictures of Botticelli's—'Spring,' 'The Adoration of the Magi,' and 'The Birth of Venus.' The first and easiest of the three subjects is the least distinguished; the second holds our interest on account of the clever handling of ecclesiastical themes; the third, which might well have puzzled a less talented composer, has been treated with consummate tact and resource. The Boyce Suite is typical of an age which produced in England much that without fuss and boastings possesses a quiet dignity and charm of its own. We look to the New English Music Society to encourage the research that must bring to light other works of this kind.

As for the songs—neither music nor performance calls for comment. F. B.

### GORDON BRYAN'S FIRST CONCERT

Maurice Ravel was the hero of Mr. Gordon Bryan's first concert, the French composer being responsible for the whole programme and a fair share of the performance. It began with the A minor Trio (Gordon Bryan, Frederick Holding, and May Muckle), and after some songs came the second piece of chamber music—the Introduction and Allegro for harp with string quartet, flute, and clarinet (conducted by the composer). The 'Chansons Madécasses,' for voice, flute, 'cello, and pianoforte, and the Sonata for violin and pianoforte, concluded a scheme which, a sceptic suggested, was meant to illustrate the rise and fall of Maurice Ravel. It behoves the critic to dissociate himself from all such extreme views. But it cannot be denied that the Ravel of 1906 is a more engaging person than the Ravel of 1926, and that there is charm in the Introduction and Allegro which is not to be found in the Sonata for violin and pianoforte or in the 'Chansons Madécasses,' which gave Miss Odette de Foras so hard a nut to crack. Even the Trio of 1915, in spite of its obvious padding (trills and arpeggios galore), is the work of a grave and reverend gentleman in comparison with the crude jests of the 'Blues' in the Sonata. But we take this to be rather a proof of the great versatility of the composer. He can and does out-herod Herod. If the public wants eccentricity he will provide it; if they ask for 'blues,' he'll show them what 'blues' really are. Of course, the concert was a great success. There were many encores, and applause for the composer and his distinguished interpreters. F. B.

### LÉNER QUARTET

The Léner Quartet began a new series of recitals at Queen's Hall on October 30, with an admirable programme—Haydn's Quartet in D, Elgar's Quartet, and Brahms's Clarinet Quintet. Technically, the first work gave the best results, for the matchless ensemble and the neatness of the detail work were simply above praise. Elgar's Quartet provided an interest which may be compared to that of a first performance. The Quartet is not, perhaps, the best of the three contributions Elgar has made to chamber music, but these Budapest players brought out the rare beauties of the middle movement as they have never been revealed before. This is the highest peak of the range, and, thanks to the inspired leading of Mr. Jeno Léner and his colleagues, we got the full benefit of the brighter sun and purer air. The Brahms Quintet was the most consistently beautiful and the noblest of the three works performed. But even so expert a player as Mr. Charles Draper had some little difficulty in matching the perfect balance of the strings—nothing more, however, than can be explained by the fact that perfect ensemble is not built up in a day but in years of constant association. To Mr. Draper and to the Quartet we are indebted for a performance otherwise most lucid and most enjoyable. The proceeds went to the Middlesex Hospital.

At the second concert the London String Quartet joined Mr. Jeno Léner and his colleagues in a memorable performance of Mendelssohn's Octet. The work itself is full of interest. Although an early composition (Op. 20), there is no sign of immaturity to be found anywhere, but an easy flow of melody, a felicity of touch that recalls Mozart. Certainly no other master showed such accomplishments and such facility at so early an age. As to the performance, much could be written in comparison of the two teams that played side by side. F.B.

### WORKS OF VAN DIEREN

Mr. John Goss has once more staked a large sum of money on his faith in the works of Van Dieren. The concert which he gave at Wigmore Hall on November 10 contained the sixth String Quartet, played by the International Quartet, which to the uninitiated is quite unintelligible, a Serenata for chamber orchestra (conducted by Mr. John Barbirolli), about the same, some songs which do make some sort of sense to ordinary ears and have a certain fragile beauty of their own, and an elaborate joke called 'Marginalia in musica to de Quincey's Essay on Murder.' This last was real fun, full of mock solemnity, with a Latin refrain chanted by Mr. Goss's faithful male-voice quartet, and with a fantastic pianoforte part brilliantly played by Mr. Reginald Paul. F. H.

### NICOLAS MEDTNER

M. Medtner, who came to England to introduce his Pianoforte Concerto at the first Philharmonic concert, gave a recital of his works at Æolian Hall later in the month (November 16). The programme consisted of two groups of songs (words by Goethe and Pushkin respectively), sung by Madame Tatiana Makushina, and two groups of pianoforte solos played by the composer himself, who is a good pianist with a musical touch and a fine technique. The songs are really pianoforte solos with verbal comments rather than songs in the ordinary sense, but they are full of unforced, fluent, and agreeable music. The Sonata-Ballada shows the same characteristics with a balance of classical and romantic feeling much as in Brahms. M. Medtner's music is alive, unlike that of most other conservative composers of to-day who do not employ modern idioms; it is agreeable to the ear and satisfying to the mind, and it is not dry. He is a descendant of Tchaikovsky, free from the latter's violent reactions; in both, German training and Russian temperament have combined to produce music that is at once individual and couched in commonly understood language. F. H.

### SINGERS OF THE MONTH

Miss Elena Gerhardt began a series of Schubert concerts at Queen's Hall. The first programme contained some very rarely-sung pieces, including the beautiful 'Vor meiner Wiege,' which, I am inclined to think, Mr. Capell has underrated in his new book. In the songs that really suited her Miss Gerhardt sang admirably. She included a number that are outside her scope, songs like 'Der Atlas,' 'Ständchen,' and 'Aufenthalt.' Suave songs of domestic sentiment are her province. She has not the breath-control to produce a forcible tone, and even in placid pieces she is apt to go out of tune at the end of a line, particularly on a narrow vowel. It would not be worth while pointing out the defects of this truly fine artist if it were not that some of the potentates of the press hold her to be unequalled and flawless. Mr. Ivor Newton played the accompaniments neatly, but without much character.

It is curious how in the daily papers it is assumed that Miss Gerhardt is a veteran singer, and that once she was far finer than before Time began his inroads. The *Observer* is given to this view. Miss Gerhardt is, of course, in her prime. The faults in Mr. Reinhold von Warlich's singing were also, I noticed, put down to wear and tear. He, too, gave us a Schubert evening in company with a distinguished pianist, Mr. Philip Jarnach. His faults—dryness, lack of colour, and false intonation—are due simply to a constricted throat. Anyone who sings can tell in a few moments that he does not breathe aright. A pity: for he has the artist's instincts. A large and fashionably dressed audience applauded a performance of 'Am Meer' which lacked the veriest beginnings of a sound technique.

Mr. John Goss sang some difficult songs by Van Dieren at a concert of that composer's works at Wigmore Hall. The discussion of the music is not my province. Mr. Goss's singing has very agreeable quality with a small range of expression. His tone is suave, and its darkness of colouring suits songs of homesickness and the like; but after a little, the sustained lugubriousness of his singing makes one wish for a change. The opera stage, with its demands for animation and clear utterance, would perhaps develop his art.

Mr. Malcolm Davidson gave two concerts at Wigmore Hall. His name had been known for some time as a composer of some genuine songs. As a singer he proved to have a solid baritone voice. It had been well trained in essentials, and it was always pleasing to the ear. The lower notes required more power, especially as the voice was on the heavy side. Mr. Davidson excelled in Bach and Handel. His *Lieder*-singing was immature. It was too plain and impersonal, and the individual shaping of words and phrases, and the play with dynamic nuances which count for so much in Schubert and Wolf, were missing. We had heard Mr. Davidson's own songs sound more effective on other lips.

Mr. John Hartigan, an American baritone, sang at Grotrian Hall. He was too nervous to do himself justice. His tone was pleasant and promised well, but the singer never got into his stride. One obvious fault was that he sang with too square a mouth, with the result of stiffness, particularly in the upper range. More naturalness and mobility in the play of the facial muscles would make a difference.

Miss Olive Townend gave two recitals. Her voice was warm and even, and she knew well how to deal with those songs which did not ask for too much elaboration or intensity. She might make a step in advance by thinking more of consonants (unwise advice, in most cases!) and less of her vowels, which are sure and good. She need have no fears on the score of hard tone, since she sings so easily and flowingly.

H. J. K.

ERROR.—We regret that our November concert notices contained a slip, Miss Nancy Dyson's name being given as Miss Nancy Dyer.

## Music in the Suburbs

'Samson' was performed in spirited fashion by the People's Palace Choral and Orchestral Society on October 27, under Mr. Frank Idle.

Alexandra Choral and Orchestral Society, under Mr. Allen Gill, opened its season at the Northern Polytechnic with 'The Song of Hiawatha.'

The audience for the Dulwich Philharmonic Society's performance of 'A Princess of Kensington,' on November 3, also enjoyed a long speech about opera by Sir Thomas Beecham.

The L.N.E.R. Musical Society, which comes of age this season, gave a programme of great but not unusual enterprise at Hamilton Hall on October 24, when the orchestra played Franck's Symphony, under Mr. E. R. Wilby. The Male-Voice Choir showed its usual quality under Mr. Maddern Williams.

The Northern Symphony Orchestra, founded and conducted by Mr. Harry E. King, opened a new series of Popular Orchestral Concerts at Harrison Hall, Tottenham, in October. The first programme included the 'Unfinished' Symphony. Franck's 'Symphonic Variations,' played by Miss Eileen Willmott, were part of the programme given by Bexley Heath Orchestra under Mr. George H. Coombs. At one of his Bromley Orchestral Concerts Mr. W. H. Reed conducted Dvorák's Symphony in G and the 'Unfinished,' and Mr. Arnold Trowell played the D major 'Cello Concerto by Haydn. The 'Unfinished' was also played, with Tchaikovsky's fourth, at one of the Wimbledon Conservatoire Symphonic Concerts, under Mr. Otscharkoff.

Palmer's Green and District Orchestral Society celebrated its twenty-first birthday with special ceremony on November 2. The programme opened with Gounod's 'Mirella' Overture, with which the Society began its career.

Loughton Choral Society and Orchestra, under Mr. Henry Riding, has adopted the following programme: 'Judas Maccabæus,' 'The Village Blacksmith' by C. F. Noyes, Percy Fletcher's Fantasia on Welsh Airs, and a number of smaller works.

## Music in the Provinces

### MANCHESTER

REVIVAL OF BERLIOZ'S 'TROJANS AT CARTHAGE'

Whatever may have been the case in prospect, there can scarcely be any doubt now that in the mind of most people (possibly even in Harty's) this revival on November 1 yielded in retrospect what may be regarded as æsthetic disappointment. The grandeur of the theme of 'Les Troyens' must appeal to all, and to a Berlioz more than to most; but whilst the Berlioz of 'Faust,' the 'Te Deum,' the 'Messe des Morts,' or 'Romeo and Juliet,' reveals himself to the maturest minds in music as a Titan, anyone hearing 'The Trojans' for the first time, without anterior knowledge of the works just mentioned, might justifiably be forgiven the shrug of shoulder indicative of something bordering on indifference, if of nothing stronger, at such puerilities as here masquerade in the guise of 'big operatic' ideas. Candour compels the admission that Harty did his prodigious Berlioz propaganda no good at all by this, maybe, final effort, and it is not straining language to state that despite all the inspired and inspiring work so ungrudgingly devoted by him and his co-workers in orchestra and chorus to this opera, the final effect on the great majority of an audience having experience of the other major works of Berlioz will be to leave him much lower in estimation than would have been the case had enthusiasms ceased at the 'Messe des Morts' and 'Romeo and Juliet' in recent years. Cowen did 'The Trojans' at Liverpool, Manchester, and Bradford over thirty years ago, and we may be sure Richter or Beecham would have tackled any revival before now had it been deemed artistically worth while.

A comparative failure to live up to the full stature of so gigantic a theme is one thing, but such facile descents as the insipidity of the love duet of Dido and Æneas (redeemed only by the imaginative touch of the surge of the incoming tide) or the tawdry Ballet Music, not to name the commonplace march of Trojans or Numidian slaves, all point to fundamental poverty of imaginative energy, without which any musical scheme must perish.

The great spreading Berlioz oak-tree, deeply-rooted and fed by the life-giving waters of genius, has grown branches like 'Harold in Italy,' the 'Symphonie Fantastique,' 'Romeo and Juliet,' 'Faust,' the 'Te Deum,' the 'Requiem Mass,' and these will weather all storms of criticism and endure any drought of indifference. If the present writer who, even in boyhood, found Berlioz to fire his imagination and who now, as in youthful days, would gladly make a long journey to hear any truly adequate Berlioz presentation, feels constrained to write thus of 'The Trojans,' imagine the views of the thoroughgoing Berlioz sceptic!

Nothing in the performance missed fire; a reasonable objection may be urged against the poverty of the English text used—apparently it was that or nothing. Harty and his staunch chorus-master had spent weeks on the job, and the choir, on and off the stage, was alert, adequate, and effective, knowing its work inside out.

Orchestrally all went well, save as regards the horn-playing in the 'Chasse Royale'—which, by the way, is one of the Hallé band's standing dishes. But some time or other even the most elect of horn-players may find lips stubbornly refusing to do their duty, and this was their 'off-night'—more 's the pity, when so many distinguished strangers were within our gates.

In the song of Hylas, Walter Glynne had the most effective solo chance, for the long scena for Æneas (Francis Russell) is by no means convincing, even when sung with such obvious good-will as was evinced. Wireless listeners told me next day that Dido's singing, especially the 'Song of Farewell,' sounded to them astonishingly good—even moving, Seated in the hall I could scarcely share their enthusiasm. Does wireless flatter some and diminish others?

The long ensemble sestet in Act 1, Scenes 6 and 7, impressed me as being charged with more dramatic vitality than anything else in the long evening. Whether or no there be agreement with the trend of Harty's enthusiasms, all can acknowledge his wholehearted devotion to the cause he is pleading at the moment.

[Our next number will contain an article by Richard Capell on Berlioz, with special reference to 'The Trojans.'—Editor.]

KURT ATTERBERG'S 'SCHUBERT' SYMPHONY: FIRST PERFORMANCE IN ENGLAND

Whatever views may be held about some aspects of this new work, which was played on November 8 by the Hallé Orchestra under Sir Hamilton Harty, few will be found in disagreement with the broad generalisation that it belongs to the fabricated type so familiar nowadays, and not to the order of inspired work which simply *had* to be written because the composer could not rest until his passion for self-expression had thus exhausted itself. Symphonies like Atterberg's are not unlike the sectional, portable kind of habitation rapidly disfiguring the choicest stretches of our countryside, which can so easily be put together by competent men on the site; and we can no more think of classing them with notable works of high artistic worth than we would claim these modern makeshift dwellings as models of beautiful domestic architecture. Where is there to be found any sense of balance in its design or lay-out? Where any sustained and logical development of idea, or any suggestion of organic growth from the use of the materials with which the tonal architect and builder can work?—which is leaving out of account

altogether any case for the need of self-expression. And without some evidence of the existence of these fundamentals, what can be said for the creation of any new symphony, whether of the 'prize' or any other order? So unbalanced did one find this Atterberg structure that it would have been better, even merciful, to have left it as another 'unfinished' symphony of only two movements, for against any merit of the broadly sustained melodic power evident towards the close of the first movement or the use of a Swedish folk-melody in the Adagio, must be set the sheer banality of the third and closing movement, with the dead weight of its ponderous orchestration. Thus hampered by the relative poverty of thought or idea, deficiencies in the beauty of the structure's main lines are not to be atoned for by any amount of dexterous external adornment. People in the London and other subsequent performances will no doubt be occupied, as many were here, with 'spotting' reminiscent passages and analogies of style. Such things are of no moment. What should matter is that, where, consciously or unconsciously, imitative tendencies are observed, there should be something notably individual blended with it. By that standard Atterberg falls short, however well played and conducted, as at Manchester, he may be. And all this in honour of Schubert! Many Manchester folk, like the writer, left the Free Trade Hall not as we did after Richter's first performance of Elgar's No. 1, treading on air, having experienced a great mental, musical, spiritual uplift, but saddened by the thought that there had been six hundred symphonies entered for this contest, and that Atterberg's had been deemed the best! C. H.

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BATH.—The season of Orchestral Concerts at the Pump Room, under Mr. Jan Hurst, is proceeding busily. An all-British programme given on November 1 included Quilter's 'Three English Dances,' Holst's 'A Somerset Rhapsody,' Dunhill's 'Guildford Suite,' Sullivan's Masque from 'The Merchant of Venice,' and, conducted by the composer, Dame Ethel Smyth's Overture 'The Bosun's Mate' and 'Two Interlinked French Folk-Songs.'

BIRMINGHAM.—Elgar's music to 'Beau Brummel' is discussed by our Special Correspondent on p. 1124.——'Israel in Egypt' and 'Sing ye to the Lord' were sung with admirable choral technique by the City Choir under Mr. G. D. Cunningham on November 7.——At the City Orchestral Concert on November 8 Dr. Boult conducted the Schubert 'Grand Duo in C' as orchestrated by Joachim, Brahms's Violin Concerto, played by Madame Adila Fachiri, and 'Till Eulenspiegel.'——The Sunday Concerts opened on October 28 with a first-class programme that included the 'Siegfried Idyll,' the 'Unfinished' Symphony, and Dohnányi's 'Variations on a Nursery Theme.'——At the following concert Mr. Niedzielski played a Concerto by Rozycki, and Dr. Whittaker conducted his arrangement of a Northumberland funeral pipe-tune, 'Noble Squire Dacre'; Eric Fogg's 'June Twilight' was played on November 12.——Dvorák's Te Deum and Elgar's 'The Spirit of England' were sung on November 14 by the Catholic Choir, under the Rev. Robert Eaton.——The Rev. E. Benson Perkins played the chief part, as lecturer and organist, in a Schubert Centenary Concert given on November 3 before a proletarian audience of two thousand at the Central Hall.——The chief event in chamber music has been the concert on October 30 at which the Catterall Quartet played Turina's Quartet in D minor, Borodin's in D major, and Ernest Walker's 'Fantasia,' Op. 32.

BLACKPOOL.—The Choral and Orchestral Society opened its season on November 15 with the concert version of 'Faust,' under Mr. Percy M. Dayman.——Future arrangements consist of 'The Messiah' in December and 'The Creation' in March.

BOLTON.—As a background to a pianoforte recital by Backhaus on November 7 the Philharmonic Choir, under Mr. Charles Risegari, gave a selection of part-songs, including Balfour Gardiner's 'Sir Eglamore,' Elgar's 'Go, song of mine,' and Stanford's 'The Blue Bird.'

BOURNEMOUTH.—The winter season at the Winter Gardens is now going with a swing. Recent programmes have included the 'Cockaigne' Overture, Hermann Grabner's 'Kleine Abendmusik,' Dvorák's second Symphony, Smetana's 'Vltava,' Cowen's 'English Country Dances,' Brahms's fourth Symphony, Berlioz's 'Symphonie Fantastique,' Mendelssohn's 'Scotch Symphony,' and Respighi's Violin Concerto.——On November 7 the Pro Arte Quartet played music of Goossens, Milhaud, and Debussy.

BRADFORD.—The music given by Mr. Keith Douglas and the West Riding Chamber Orchestra on October 28 included Mozart's Bassoon Concerto, played by Mr. Archie Camden, and Satie's 'Two Gymnopedies,' orchestrated by Debussy.——Mr. Erik Brewerton played the 'Variations on a Theme by Hüttenbrenner' in the course of a Schubert pianoforte recital on November 1.——The Bradford Philharmonic Orchestra was conducted by Mr. Keith Douglas on November 11 in Farrar's 'Three Spiritual Studies' and Schubert's fifth Symphony.

BRISTOL.—The Bristol Operatic School undertook a characteristic enterprise during the first week of November by producing Holst's 'The Perfect Fool' in modern costume. Mr. Tom Lempriere played the Fool in a pullover and plus-fours, and the rest were in keeping. An excellent orchestra was conducted by Mr. Robert Percival. Purcell's 'King Arthur' was also performed, with excellent choral singing and artistic staging.——Smyth's Mass in D, conducted by the composer, and Coleridge-Taylor's 'A Tale of Old Japan,' conducted by Mr. C. Kingsley Killip, did not attract a large audience on November 3, although the Choral Society has a good and well-deserved reputation at Bristol.——A series of four recitals by the Léner Quartet began on October 17 with a Mozart programme.——The Catterall Quartet played Ernest Walker's 'Fantasia' on October 24.——Miss Alice Ehlers, at the Little Theatre on November 10, displayed her skill as a harpsichordist as one of the artists in a programme that ranged from Byrd to Mozart.——The new Bristol Symphony Orchestra opened a series of concerts at Colston Hall, under the direction of Mr. Richard Austin, on November 14. The programme included Glazounov's Symphony in C minor.

BURTON.—The Hallé Orchestra and Sir Hamilton Harty, paying their annual visit on October 30, gave Elgar's 'Enigma Variations.'

CAMBORNE.—The tenth series of concerts by the Cornwall Symphony Orchestra opened on Sunday, November 4, with a concert under Dr. Charles Rivers, who conducted Brahms's fourth Symphony; Mozart's 'Magic Flute' Overture was given under Mr. Walter Barnes, who had been conductor of the Orchestra for over twenty years.

CAMBRIDGE.—The entertainment given by the A.D.C. on November 7 consisted of Shakespeare's 'A Lover's Complaint,' given as an illustrated and danced poem with music by Mr. Dennis Arundell, and Stravinsky's 'The Soldier's Tale.' The principal dancer in both productions was a Cambridge resident, Madame Lydia Lopokova.——The first concert of the C.U.M.S. was given on November 10. Sir Thomas Beecham conducted the Royal Philharmonic Society's Orchestra in Brahms's third Symphony, works of Delius and Debussy, and the Suite entitled 'The gods go a-begging,' which Sir Thomas has arranged from Handel.——The C.U.M.S. programme for December 3, includes Jannequin's 'La bataille de Marignan,' for unaccompanied choir, Holst's Two Psalms, a selection from the 'Christmas Oratorio,' Sweelinck's 'Hodie Christus natus est,' and Vaughan Williams's Fantasia on Christmas Carols. The conductor is Dr. Cyril Rootham.

CHELTENHAM.—The second of the annual series of concerts that have grown from the Holst Festival of 1926 opened on October 29, when the City of Birmingham orchestra, under Dr. Boult, played Brahms's first Symphony and Mr. P. J. Taylor played the organ part in Guilmant's Symphony in D minor.

COVENTRY.—The 'Unfinished' Symphony was conducted by Mr. George Williams at the first concert of the Co-operative Symphony Orchestra.

DERBY.—The Municipal and County Chamber Concerts opened with a programme given by Miss Jelly d'Aranyi, Madame Adila Fachiri, and Mr. Roy Henderson.

DONCASTER.—The Musical Society gave the second Act of Gluck's 'Orpheus' and Purcell's 'Dido and Æneas' on October 24. Mr. H. A. Bennett conducted, and the three principals were local singers.

GUILDFORD.—Mr. Claud Powell opened his twentieth series of subscription concerts on October 16 with a popular programme that included a good deal of Bach and, under the composer's direction, Dunhill's 'Suite for String Orchestra.' This was Mr. Powell's seventy-seventh orchestral concert at Guildford.

HALIFAX.—The following is only a selection from the programme given by the Madrigal Society, under Mr. Shepley, on November 8: Dowland's 'Awake, sweet Love,' Morley's 'Now is the month of maying,' Geoffrey Shaw's arrangement of 'Gossip Joan,' Jones's 'Fair Oriana,' Debussy's 'Lord, lovely hast Thou made' and 'Cold Winter, villain that thou art,' Brahms's 'Night watch,' Elgar's 'Death on the Hills,' Bach's 'The Heavens shout,' Dale's carol 'Rosa Mystica,' and Holst's 'This have I done.'——'The Banner of St. George' and Mendelssohn's 'Italian' Symphony were given under Mr. Walter Haworth on November 13 by the new Musical Society at Mytholmroyd.

HASTINGS.—Winter music, under Mr. Basil Cameron, began with a Wagner concert on October 27. The orchestra of about thirty players is said to be one of the best in the South of England.——Hastings Festival is in progress as we go to press.

HUDDERSFIELD.—Sir Henry Coward conducted a concert given on a large scale by the Choral Society on November 2. 'The Dream of Gerontius' and 'The Mystic Trumpeter' were performed in accordance with the best Yorkshire traditions, with Miss Muriel Brunskill, Mr. Walter Widdop, and Mr. Horace Stevens as the principals.

HULL.—The Harmonic Society did not draw a large audience with its concert on November 2. The programme included Schubert's 'The Song of Miriam,' a part-song, 'To-night,' by the conductor, Mr. Walter Porter, and a good selection of Bach and Handel.——The Vocal Society, under Sir Henry Coward, had a successful evening with 'The Song of Hiawatha.'

IPSWICH.—The first of the Municipal Concerts at the Public Hall, on October 31, was a recital by Mr. Lionel Tertis (viola), Mr. Leslie Holmes (baritone), and Mr. Harry Isaacs (pianoforte).

LEICESTER.—At its first concert of the season the Symphony Orchestra played the 'Unfinished' Symphony and other well-known works under the direction of Dr. Malcolm Sargent, who founded the orchestra and still maintains a regular connection with it.

LEEDS.—At a Schubert Centenary Concert by the Leeds Symphony Orchestra on November 10, Mr. Julius Harrison conducted the rarely-heard fifth Symphony in B flat and the 'Fierrabras' Overture.——Mr. Raymond Meert was the horn player in Brahms's A flat Trio at the Mid-day Recital on October 30.

LINCOLN.—Canon Scott conducted the Lincoln Orchestral Society on October 31 in the 'Unfinished' Symphony and Grieg's Pianoforte Concerto, with Mr. John Bee as soloist.

LIVERPOOL.—The sixth Symphony of Sibelius was heard for the first time at Liverpool on October 24 at the Philharmonic concert conducted by Sir Henry Wood. M. Szigeti, who played the Beethoven Violin Concerto, was severely criticised in the press for the length and inappropriateness of his cadenzas. Dr. A. W. Pollitt conducted the choir in Bantock's 'The world is too much with us' and Schubert's 'The Lord is my Shepherd.'——The next of the Society's concerts, on November 7, was given by the Berlin Philharmonic Orchestra under Furtwängler, the Symphony being Brahms's first.——The Catterall Quartet played Turina in D minor, Schumann in F, and Beethoven in B flat at the first meeting of the Rodewald Society.——The second of the Sandon Sunday Chamber Concerts was a recital of music by Vaughan Williams, including the Fantasy Quintet, the 'Concerto Accademico,' and 'The Lark Ascending.' The violinist was Miss Sybil Eaton.——A new Melomime, with a scenario by Mr. T. H. Stafford and music by Dr. James Lyon, was performed by the Repertory Company on October 26. In the same bill was a new production of 'I Pagliacci.'——Members of the Sandon Studios Society produced de Falla's 'Master Peter's Puppet Show' and Ravel's 'L'heure espagnole' on October 19. The producer was Mr. Frederick Wilkinson, headmaster of Wallasey Grammar School, and his chief helper was Mr. A. K. Holland, who translated the libretto of Ravel's work into English, reduced the score to a two-pianoforte version, and played at one of the pianofortes.——In the course of their two-pianoforte programme on October 16, Mr. John Tobin and Miss Tilly Connelly played Busoni's 'Fantasia Contrappuntistica' and Walton's 'Facade' (without the Sitwell poems).

MANCHESTER (*see* p. 1130).—At the first few Hallé concerts a great deal of interesting music and excellent playing confirmed the orchestra in the leading position which it occupies under Sir Hamilton Harty's direction. The following were the chief points in the programmes: October 18, Strauss's Festal Prelude, Schubert's C major Symphony, and Kodály's 'Hary Janos' Suite; October 25, 'Falstaff'; November 1, 'The Trojans'; November 8, the first performance in England of Atterberg's Prize Symphony; November 15, a Purcell-Bliss Suite of Airs and Dances and two of Debussy's Nocturnes.——Ernest Bryson's 'Drum Taps' and the Kyrie from Vaughan Williams's Mass were performed by the Vocal Society under Mr. Harold Dawber on November 7, and in the same programme Mr. Harry Mortimer played some unfamiliar clarinet music—'Two Pieces' by Eric Fogg and Hurlstone's 'Intermezzo and Scherzo.'——Harp music was played by Miss Mildred Dilling at a Bowdon Chamber Concert, and several artists of promising talent have appeared at the Tuesday Mid-day Concerts.——Chaliapin sang at the Brand Lane Concert on October 27.——Beethoven's Quartet in B flat, Op. 130, was played by the Catterall Quartet on November 14, and Elgar's Quintet at a meeting of the University Musical Society.

NEWCASTLE.—Mr. Edgar Bainton opened the season of the Philharmonic Society with Beethoven's 'Pastoral' Symphony and third Pianoforte Concerto, the pianist being Mr. Edward Isaacs.——The new Symphony Society made its debut on November 4 with a programme of music and speeches, including one by Sir Dan Godfrey, who conducted the concert. Beethoven's fifth Symphony was the chief item.——The Léners played Schubert's 'Death and the Maiden' Quartet and Dvorák's Op. 90 for the Chamber Music Society on October 19.

NORWICH.—Mozart's G minor Symphony, Miss Isolde Menges's violin playing, and Miss Molly O'Callaghan's singing were the features of the Municipal Concert under Mr. Maddern Williams on October 20. At the next concert Dr. Heathcote Statham played Boëllmann's 'Fantaisie Dialoguée' with the orchestra.

——On November 12 a new ballad opera, 'Waterloo Leave,' by Clifford Bax and Martin Shaw, was produced by the Norwich Players.

OXFORD.—The German Singers gave two concerts on October 22 and 23, a secular programme at Queen's and a sacred programme in New College Chapel, the latter including Bach's 'Come, Jesu, come' and 'Sing to the Lord a new song.' They were assisted by the Liverpool and Oxford Consort of Viols.——A Ravel concert was given by Mr. Gordon Bryan, the Virtuoso Quartet, and others, on October 23. The composer, wearing his new Doctor's robes, conducted the Septet.

RAMSGATE.—The Choral Society, with little support from the public, performed 'Judas Maccabæus' on October 31 under the direction of Mr. P. V. Henniker.

RICHMOND (YORKS).—The works chosen for performance during the season by the Richmondshire Choral Society under Mr. Arthur Fountain are 'Sleepers, wake,' 'Blest pair of sirens,' 'News from Whydah,' the 'Coffee' Cantata, Schubert's 'Great is Jehovah,' and Brahms's 'German Requiem.'

SHEFFIELD.—'Elijah' was given by the Musical Union on November 8 under the direction of Sir Henry Coward, with Mr. Horace Stevens in the title part.——At the Five o'clock Concert on October 31 Miss Orrea Pernel and Madame Lily Henkel played Delius's second Violin Sonata; a later programme included Debussy's 'L'enfant prodigue' and Franck's Symphonic Variations.

SLAITHWAITE.—The Philharmonic Society, under Mr. L. H. Eagland, opened its season on November 7 with a programme that included a movement from the 'Eroïca,' the 'Hebrides' Overture, and Handel's 'Water Music.'

SHILLINGSTONE.—The Earl of Shaftesbury (tenor) was one of the artists at a concert given in aid of local funds; 'cello solos were contributed by Mrs. Beresford-Melville, who, as Miss Audrey Chapman, founded the orchestra that bears her name.

STOCKTON.—At a miscellaneous concert given with the help of excellent artists by the Vocal Union under Dr. Keighley the choral music included 'Hark how the woods,' from Handel's 'Atalanta,' and 'The foolish lover squanders,' from 'Deidamia.' The audience was small, but there was a good attendance at a performance given by a choral society of 'Merrie England.'

STROUD.—The performance of Purcell's 'King Arthur' by the Choral Society on November 1 was in every way a success, the singing being full of spirit and a large audience showing great appreciation. The conductor was Mr. S. W. Underwood, and the accompaniments were played at the pianoforte by Mr. A. J. Pritchard.

TRURO.—Dr. C. Rivers conducted the Cornwall Symphony Orchestra on November 5 in Brahms's fourth Symphony and the 'Magic Flute' Overture.

WALSALL.—The works to be performed by the Philharmonic Society under Mr. Ambrose Porter during the season are Elgar's 'For the Fallen,' Charles Wood's 'Dirge for two veterans,' a selection from 'The Messiah,' parts 1 and 2 of 'The Creation,' Vaughan Williams's 'Toward the Unknown Region,' and 'The Golden Legend.'

WINDSOR.—Sir Walford Davies and Sir Edward German conducted their own part-songs at a concert given by St. George's Chapel Choir at the Royal Albert Institute on November 5. Sir Walford also joined Mr. Courtenay Boyle in Bach's G minor Organ Fugue as a pianoforte duet.

WOKING.—The Music Club has attained its full membership of four hundred, and the list is closed for the season. Nearly all the members turned up at the first concert to hear the Bach Chamber Orchestra play a Concerto Grosso and Byrd's Fantasie for sextet under Mr. Kennedy Scott. The programme also included Bach's eighty-fourth Church Cantata, with Miss Phyllis James as the soprano and Mr. Leon Goossens as oboist.

YORK.—The Tudor Singers, under Mr. Cuthbert Bates, sang madrigals and ballets by Weelkes, Byrd, and others at the first meeting of the York centre of the B.M.S.

## Music in Ireland

BELFAST.—At the first concert of the Philharmonic Society, on October 19, Mr. E. Godfrey Brown conducted the orchestra in the 'Unfinished' Symphony and the choir in the three Handel-Wood operatic choruses and Cornelius's 'The Surrender of the Soul to Everlasting Love.' Mr. W. Primrose, replacing M. Szigeti, played the Mendelssohn Concerto.——On November 2 Sir Henry Wood conducted a B.B.C. concert, the chief feature of which was the performance of Franck's Symphony. Mr. C. J. Brennan played Handel's fifth Organ Concerto, in G major, as rearranged by Wood. Miss Jelly d'Aranyi having failed to turn up at the morning rehearsal, Mr. E. A. Stoneley, the leader of the orchestra, learned Mozart's fourth Concerto in the afternoon and played it in the evening. ——The Dorian Trio of North Wales played chamber music, including works by Hubert Davies, Purcell Warren, and Vaughan Williams ('The Lark Ascending') on November 9.

DUBLIN.—Franck's Symphony was also performed at Dublin on October 22, the occasion being the visit of the Hallé Orchestra, under Sir Hamilton Harty, to give two concerts for the Royal Dublin Society. The programmes also included the Handel-Harty 'Water Music,' 'Don Juan,' Berlioz's 'Beatrice and Benedict' Overture, Tchaikovsky's fourth Symphony, and Wagner selections.——The Philharmonic Society celebrated the Schubert Centenary on November 3 by performing both the 'Unfinished' and C major Symphonies, under Col. Fritz Brase, and the Mass in B flat, under Mr. Turner Huggard. A group of Schubert songs was sung in Italian with orchestral accompaniment.

## Music in Wales

ABERYSTWYTH.—At the Thursday College Concerts the orchestral items have included Bach's Overture in D and Suite in B minor for flute and strings, Beethoven's first Symphony, the 'Unfinished,' and Elgar's 'From the Bavarian Highlands.' Chamber music has included Haydn's String Quartet, Op. 64, No. 5, and Mozart's in B flat.

CARDIFF.—The recent Thursday Subscription Concerts given by the National Orchestra of Wales in the City Hall have included many interesting items, among them Franck's 'Les Djinns,' Brahms's fourth Symphony, Glazounov's A major Violin Concerto, Dvorák's 'Cello Concerto, and 'Slavonic Rhapsody,' and Suk's 'Fairy-Tale Suite.' The Saturday concerts are of a more popular character, and have introduced such numbers as Vaughan Williams's 'Old King Cole' and Eric Coates's 'The Three Bears.'——At the mid-day and afternoon Free Concerts in the Museum a number of the less-known Haydn and Mozart Symphonies have been played.——On November 11 the Cardiff Catholic Choral Society gave a new 'Requiem Mass' by Perosi, followed by Gounod's 'Mass of the Sacred Heart of Jesus,' the last-named work making a great contrast with the remote unaccompanied music of Perosi.

LLANELLY.—At the Llanelly Parish Church, on Armistice Day, Wesley's 'Lead me, Lord,' Palestrina's 'O Bone Jesu,' and Parry's 'There is an old belief' were sung unaccompanied, and Wesley's 'Blessed be the God' and Bach's 'O happy flock in Jesu's keeping' were sung accompanied by orchestra and organ. A

number of orchestral items were also given under the direction of Mr. Frank Phillips.

SWANSEA.—The Chamber Music Society's first concert of the season was a Dolmetsch recital with a programme that included Jenkins's Fantasia for three viols in A minor (No. 8) and Matthew Locke's Suite for four viols.——On October 30 Mr. Morgan Lloyd and Miss Claudia Lloyd gave a successful recital, the chief feature of which was the performance of the 'Kreutzer' Sonata.

# Musical Notes from Abroad

## GERMANY

### SYMPHONIC NOVELTIES

At one of the chief concerts of the Berlin Staatskapelle the audience laughed while Ernst Krenek's 'Little Symphony' was being performed under Otto Klemperer. Krenek seems to be in good humour now. His 'Jonny' angered so many people that the young composer set about consoling them by indulging in a little fun, and this was the form which it took. Again there was anger, because a number of people had expected him to give them something serious. In the Symphony Krenek has used much the same means as in his 'Jonny,' but, of course, has put them on a higher plane. There is, for instance, sonata form, but not too much of it, in the Symphony. He employs an orchestra without violas or 'cellos, but there are plenty of jazz instruments, and they are used with the highest possible effect. It is to be hoped that Krenek intends this little Symphony to be no more than an episode in his artistic career.

The difference between him and Emil Bohnke, a well-known musician who died last year and left a voluminous Symphony, is really striking. Bohnke was an unhappy artist. Working very hard at composition, he never succeeded in finding a style of his own. A true Brahmsian, he moved with the classical stream, though at the bottom of his heart he wished to be among the moderns. In his new Symphony, which we may call the 'Tragic,' he became Mahlerian and Brucknerian. The score is interesting as a specimen of craftsmanship, but it leads one to think that Bohnke was born for artistic disappointments.

It was very interesting to see and to hear, after many years of absence, Georges Enesco, the famous violinist who, not content with being a great player, proved his versatility by his compositions. To Dr. Ernst Kunwald, conductor of the Berlin Symphony Orchestra, goes the credit for calling the attention of Berlin concert-goers to Enesco's Suite for full orchestra, a work pleasing to the great public. In addition to a musicianship that is rooted in Bach, there is a sense of sonority that recommends Enesco to the interest of musical connoisseurs. It is astonishing to find a musician of our days who is attracted to the key of C major.

Michael Taube, a young conductor who is interested in modern music, is giving a series of concerts with a chamber orchestra, whereby he emphasises the principal achievements of present-day music. At one of these concerts he presented for the first time Honegger's 'Le dit des Jeux du Monde,' a composition of some years ago that gave us by contrast an estimate of the composer's development during the last two years. We shall not over-rate the importance of this work, which is a piece of incidental music born under the influence of impressionism, and often illustrated in a very ingenuous manner. It did not leave a great impression pon the hearers. ADOLF WEISSMANN.

## HOLLAND

'Turandot' formed the first item of the opera season, and was given with some degree of excellence under the direction of the composer's *protégé*, Mario Parenti, by the De Hondt Italian Opera Company. The rest of the season's repertory is entirely made up of familiar works. The other opera troupe here, the 'Co-Operatie,' made a feast in celebration of the completion of its first *lustrum*, the company having started in the autumn of 1923. 'Tristan und Isolde,' was mounted in a special setting, but it must be said, as a lamentable indication of the slight interest of the Dutch people in opera, that the theatres in the different towns, and particularly at The Hague, at which this was given, were not so full as could have been hoped. The Company makes steady progress in the standard of its performances, with Albert van Raalte as a tower of strength on the musical side.

On the actual date of the commemoration the performance at The Hague was given with the assistance of the Utrecht Municipal Orchestra, and was followed by a reception and supper at which, in addition to the appropriate compliments to the directors and the Company as a whole, considerable hopes for the future were expressed. An event of more than usual interest at Amsterdam has been the opening of the new building of the 'Muziek Lyceum,' which has, besides an up-to-date concert-hall and studios, the unusual feature of accommodation for artists who have to stay the night in the town in order to fulfil their engagement. Close to the platform, but separated by sound-proof walls, the artist who is fortunate in securing lodging here may rest in luxury from the labours of his performances or in preparation for those to come. The building was 'dedicated' with speeches by a member of the board of directors, Mr. C. D. Salmonson, by the manager, Mr. E. Calkoen, by the Burgomaster of Amsterdam, and others, and with music by Dutch composers—Bernard Zweers, Anton van der Horst, and Willem Pijper.

A visit of the 'Quatuor de Harpes Marie Louise Casadesus,' on behalf of the Alliance Française, brought music of an unusual character and of varying degrees of merit. A Mozart 'Divertissement' successfully suggested the original harpsichord character of the music, while among the modern works the most successful were those of a light character—a Scherzo by Jacques Larmanjat and a short Suite, 'Les Oiseaux,' by Georges Auric. Joy MacArden proved herself at the same concert a *Lieder* singer of fine qualities. Record should be made of the production of a new Symphony, the second, of Joh. Winnubst's, by the Utrecht Municipal Orchestra, under the direction of the composer. As I was confined to my bed at the time, I am unable to express any opinion on the work, but the Dutch critics without exception spoke well of it as closely knit, somewhat conservative in structure, and with excellent thematic and orchestral ideas.

Among recent visitors have been Myra Hess, who increases the admiration of Dutch music-lovers at every appearance (she has made two or three in each of the principal towns on this occasion), and the veteran Ludwig Wüllner, who sang a Schubert programme in his individual and inimitable style. The Mengelberg concerts, under Monteux, are continuing in an even manner their high standard of performance. Béla Bartók has played his Concerto at these concerts at Amsterdam, The Hague, and Rotterdam, and has aroused alternate admiration, perplexity, and despair among the different classes of his audiences. His playing and personality in every case, whatever the opinion may have been of his music, have been exceedingly popular. HERBERT ANTCLIFFE.

## PARIS

In addition to 'The Bartered Bride'* we have had a novelty of a different character, namely, Pietro Mascagni's 'Il piccolo Marat,' given at the Gaîté-Lyrique under the direction of the composer. The plot, drawn from an episode of the French Revolution, is presented in a typically melodramatic style. Mascagni's score is realistic, with pathetic and stormy declamation, and unbridled flights of romance. The Spanish tenor Hipolito Lazaro displayed splendid vocal means.

* A notice of this will be found on p. 1123.

He was efficiently seconded by Madame de Voltri and M. Donaggio. The composer conducted with conviction and authority. At the end of every Act he was wildly cheered by a numerous public composed mainly of enthusiastic compatriots.

The symphonic societies have taken up their usual work, which consists chiefly of the execution of the great classic works with, now and then, a novel item. The public seems very prompt in responding. A significant movement is visible towards Berlioz, whose 'Requiem' and 'The Damnation of Faust,' repeatedly performed by more than one orchestral and choral group, attracted huge crowds. Writing in the *Matin*, M. Alfred Bruneau hints that the phenomenon may be a protest by the music-loving public against the emotional deficiencies of modern works. The point is one of real interest.

A momentous event in the symphonic life of our city is the foundation of a new orchestral group under the title, 'Orchestre Symphonique de Paris,' and having as joint artistic directors Messrs. Alfred Cortot, Ernest Ansermet, and Louis Fourestier, with M. André Schaeffner as artistic secretary and Messrs. Kiesgen and Delaet as managers. The new Society will present, during the coming season, eighty concerts in three series. The programmes give prominence to modern music, and many well-known composers, conductors, and soloists have already been enlisted to appear on the platform. No doubt the O.S.P., backed by considerable financial means and rehearsing for three hours every day under the leadership of the aforesaid eminent artists, will attain brilliant results and, together with the existing Concert Associations, will render precious services to classic, French, and International music.

Petro J. Petridis.

## TORONTO

A strange thing has happened here during the past three weeks—that is, strange when compared with past experience. The D'Oyly Carte Opera Company has enjoyed an overwhelming success—and *three whole weeks of it*—thereby climbing the box-office pinnacle attainable up to the present only by the greatest musical comedy companies of America. It has been a triumph for what is essentially British opera. The Toronto public crowded to hear 'The Mikado,' 'Ruddigore,' 'Trial by Jury,' 'The Pirates of Penzance,' 'Iolanthe,' and 'Patience,' the critics being unanimous in praise of the high level of artistry and vocalism displayed throughout the entire company.

The chief item at the Toronto Symphony Orchestra's opening Twilight Concert was George Butterworth's Rhapsody 'A Shropshire Lad,' which work was a novelty here. The assisting artist was Marguerite d'Alvarez. More or less successful recitals have come this month from Rose Ponselle, Margaret Magenauer, Sophie Braslau, the attractive Salzedo harp ensemble, and the Welsh Imperial Singers.

As we are promised nearly forty concerts by visiting artists and ensembles this season, we can safely hold the opinion that the business of concert performance has never faced a more hopeful future. And this in spite of radio programmes that are better than ever!

H. C. F.

[We regret that unexpected pressure on our space compels us to hold over the Notes from Italy and Vienna.—Editor.]

The London School of Dalcroze Eurhythmics will hold Christmas vacation classes from December 31 till January 5. Full particulars and entrance form from the Secretary, L.S.D.E., 23, Store Street, W.C.1.

Nottingham.—A new touring Trio consisting of Miss Joy Carter (violin), Mr. E. A. Wright ('cello), and Miss Lucy Pierce (pianoforte), all of Liverpool, visited Nottingham on November 9. The works they played were Brahms's Op. 87, Frank Bridge's Fantasy in C, and Delius's second Violin Sonata.

# Obituary

We regret to record the following deaths:

Nikolaï Findeisen, on September 20, at Leningrad. He was a great scholar and a most incisive writer on music—especially on Russian music. His activities are very little known to western musical circles: it is a typical fact that there is no article on him either in Grove's 'Dictionary' or in Dent's 'Dictionary of Modern Music.' Yet the musical world owes him a heavy debt for his books and pamphlets, his editorial work, and especially for his activities in connection with the *Russkaya Muzykalnaya Gazeta* ('Russian Music Review'), which he founded in 1894 and continued editing until 1918. This periodical was for many years the only one of its kind in Russia. It covered a wide field, and had the merit of calling attention to Russian composers — especially to Borodin and Moussorgsky—at a time when very few people in Russia were concerned with them. Findeisen's specialities were musical history and archæology. Just before his death he had completed a history of Russian music, from the earliest times to the end of the 18th century, which is an altogether admirable book (an English edition of it is being prepared). Other books of his—on Glinka, Dargomyjsky, and other Russian composers—are of lasting value. Among his recent labours should be mentioned a history of early Russian song (unpublished) and important contributions to the forthcoming Cobbett 'Cyclopædia of Chamber Music.' He was born at Petrograd on July 24 (August 5), 1868, and spent practically all his life in that city, always hard at work. Of late he had founded the Museum of the Leningrad State Philharmonia, of which he was curator until his death. All those who—like the present writer—have had the opportunity of applying to him for advice and help will gratefully remember his knowledge and eager, unfailing kindness.

M.-D. Calvocoressi.

Arthur Eaglefield Hull, at Huddersfield, on November 4, after an illness brought about by a fall under a train a couple of months previously. He was born at Market Harborough in 1876, and a distinguished academic career began with his obtaining the A.R.C.O. diploma at the age of seventeen and the F.R.C.O. a year later. When only twenty-two he took the degree of Mus. Bac. at Queen's College, Oxford, becoming Doctor in 1903, and also having the honour of being the youngest holder of the degree. In 1897 he was appointed organist and choirmaster of Plaistow Parish Church, and in 1904 he proceeded to a similar post at Huddersfield Parish Church. The Huddersfield College of Music was established by him a few years later, and in 1918 he founded the British Music Society. A versatile and prolific writer, he is perhaps most widely known by his 'Organ Playing: Its Technique and Expression' and 'Modern Harmony,' the latter having been translated into almost every European language. An outstanding and valuable piece of work was his general editorship of the 'International Dictionary of Modern Music and Musicians.' He also edited various series of books on music, contributed to the recent new edition of 'Grove,' composed and transcribed a good deal of organ music, lectured extensively, and gave many organ recitals at home and abroad. He was a member of the Council of the Royal College of Organists, and also an examiner for that institution. During recent years he edited the *Monthly Musical Record*, besides writing many articles for other musical journals.

John Harris, of Cwmavon. His death has removed a musician whose life story is typical of many another in Wales. Starting in life as a collier-boy, he became precentor at All Saints' Church, afterwards of St. Hilda's Church, Griffithstown. Returning to Cwmavon he became conductor of the brass band and the Cwmavon Orchestral Society.

Mattia Battistini, the baritone, at Rieti, aged seventy-one. He was born at Rome on February 27, 1857, and made his debut at the Argentine Theatre in that city fifty years ago, the opera being 'La Favorita.' He first visited London in 1883, but his gifts were not fully realised until his next appearance there in 1887, at Covent Garden, under the Augustus Harris regime. Thenceforward his career was one long triumph. He had a repertory of over eighty operas of all periods, and was everywhere held to be without a superior as an exponent of *bel canto*. As recently as 1922 and 1923 he gave recitals at Queen's Hall, when his finished style and the astonishing freshness of his voice were such as to belie his age at the time—sixty-five.

Evangeline Florence (Evangeline Florence Houghton), on November 1, at her home at Kensington. Born at Cambridge, Mass., on December 12, 1873, she studied first at Boston, where she made her debut in 'Martha' in 1891. She then came to London, and took lessons from Henschel, Randegger, Blume, and Mrs. Lehmann. Her first London appearance was at St. James's Hall, in 1892. She sang in the first London performance of Parry's 'Job.' Her soprano voice, of unusually high compass, was notable for its sweetness. She retired from public life about 1904.

Isidor Cohn, the well-known pianist, at Manchester, on October 29. He was born at Hamburg in 1856, and studied with Hans von Bülow and Scharwenka. Coming to England in 1879, he lived first at Bradford, Yorkshire, but after a successful London debut in 1892 he took up his residence in London. He was a frequent player with the Joachim Quartet at the famous 'Pops.' In 1898 he removed to Manchester, where until the end of his life he was a prominent figure in the city's musical doings.

The Hon. Sir Edward Thesiger, in London, on November 11, aged eighty-five. He had been an official of the House of Lords for half a century, and had occupied many important positions. He found time, however, for numerous hobbies, and among them was music. An excellent violinist, he was for some time a member of the orchestra of the Wandering Minstrels and of the Handel Society.

Richard Thomas, at Chester, on October 17, aged sixty-seven. A pupil of Dr. J. C. Bridge at Chester Cathedral, he was organist at St. Paul's Church, Boughton, Chester, from 1883 till his death. He had previously held two similar posts in the district, and had done over fifty years' continuous service as organist.

John David, at Loughton, Essex, aged sixty-one. He was organist at St. Peter Port Church, Guernsey, and Secretary to the States Education Council. The Guernsey Musical Competition Festival owed much to his work as conductor and secretary.

Francis William Webster, at Windsor, on November 3, in his seventy-fifth year. He did over fifty years' service as organist at various churches in the Windsor area, and was for many years a music master at Eton College.

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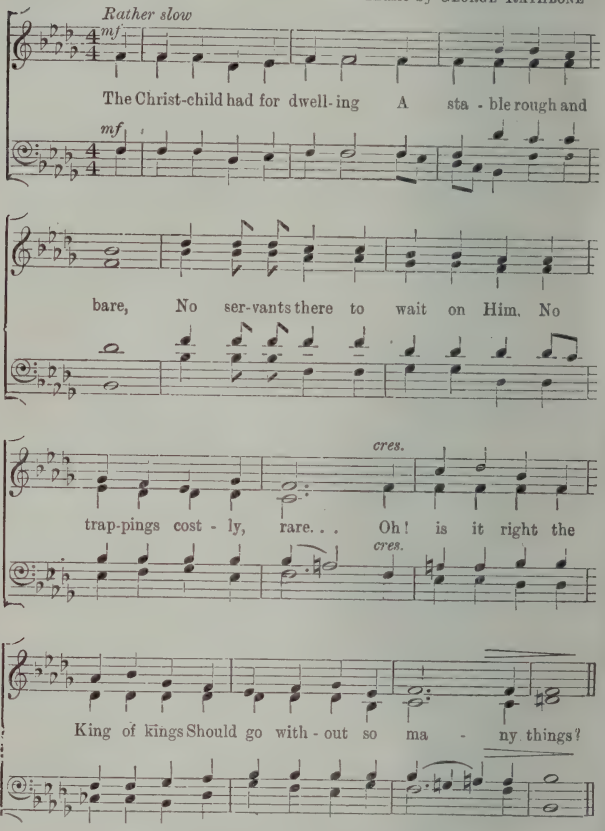
Words by IRENE GASS

Music by GEORGE RATHBONE


Rather slow
mf
The Christ-child had for dwell-ing A sta-ble rough and
mf
bare, No ser-vants there to wait on Him. No
cres.
trap-pings cost-ly, rare. . . Oh! is it right the
cres.
King of kings Should go with-out so ma-ny things?

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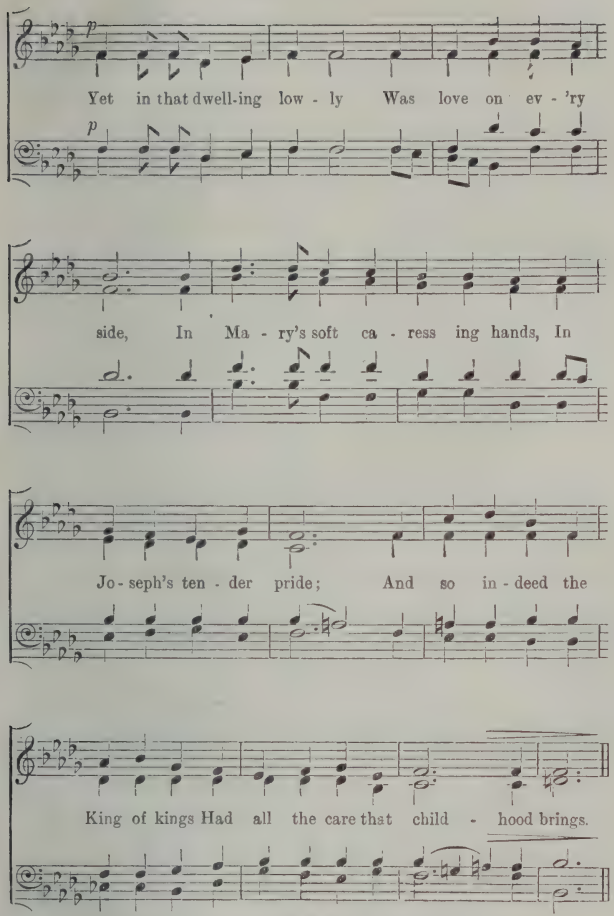
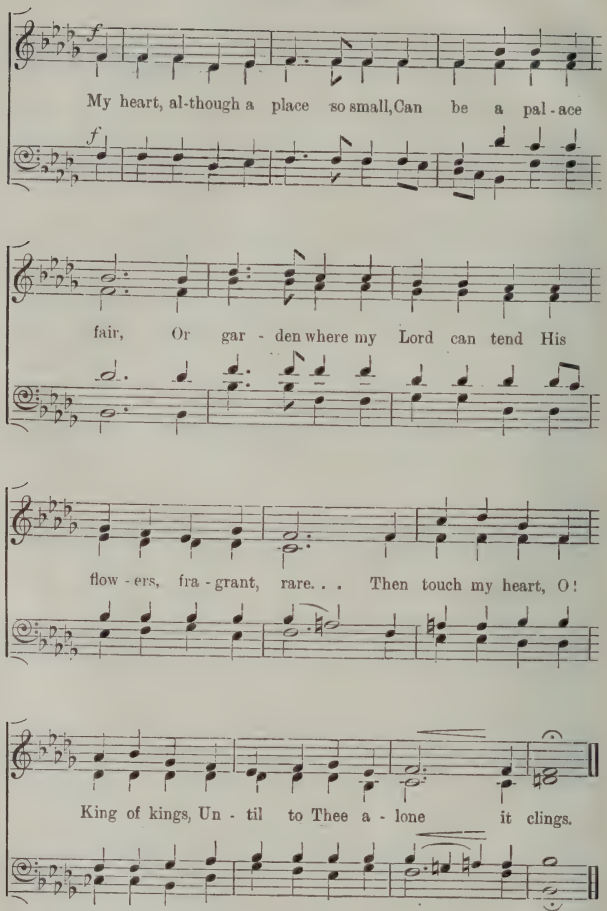

p
Yet in that dwell-ing low - ly Was love on ev - 'ry
p
side, In Ma - ry's soft ca - ress ing hands, In
Jo - seph's ten - der pride; And so in - deed the
King of kings Had all the care that child - hood brings.


My heart, al-though a place so small, Can be a pal-ace
fair, Or gar - den where my Lord can tend His
flow - ers, fra - grant, rare. . . Then touch my heart, O!
King of kings, Un - til to Thee a - lone it clings.

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100. Good people give ear .. .. *J. Swire*
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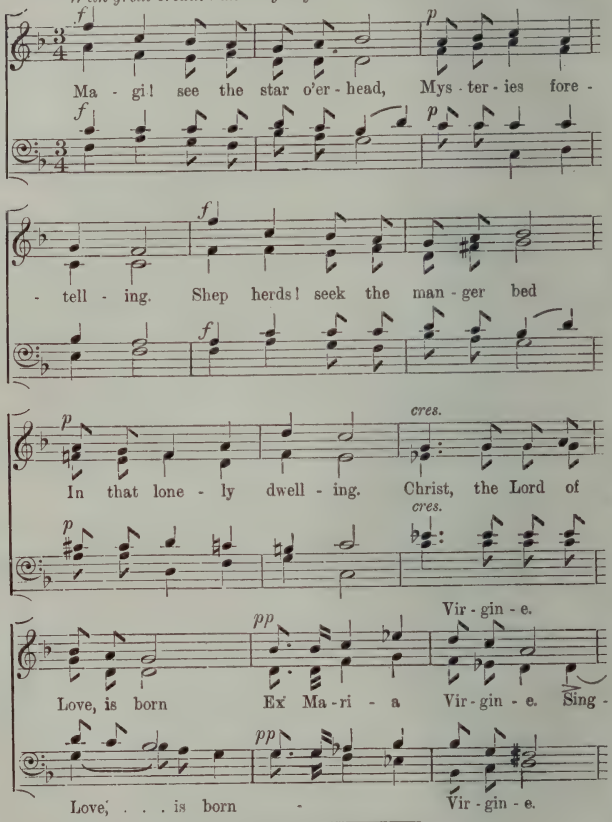
Music by GEORGE RATHBONE

*With great breadth and dignity*


Ma - gi! see the star o'er - head, Mys - ter - ies fore -
- tell - ing. Shep herds! seek the man - ger bed
In that lone - ly dwell - ing. Christ, the Lord of
Vir - gin - e.
Love, is born Ex Ma - ri - a Vir - gin - e. Sing -
Love, . . . is born - Vir - gin - e.

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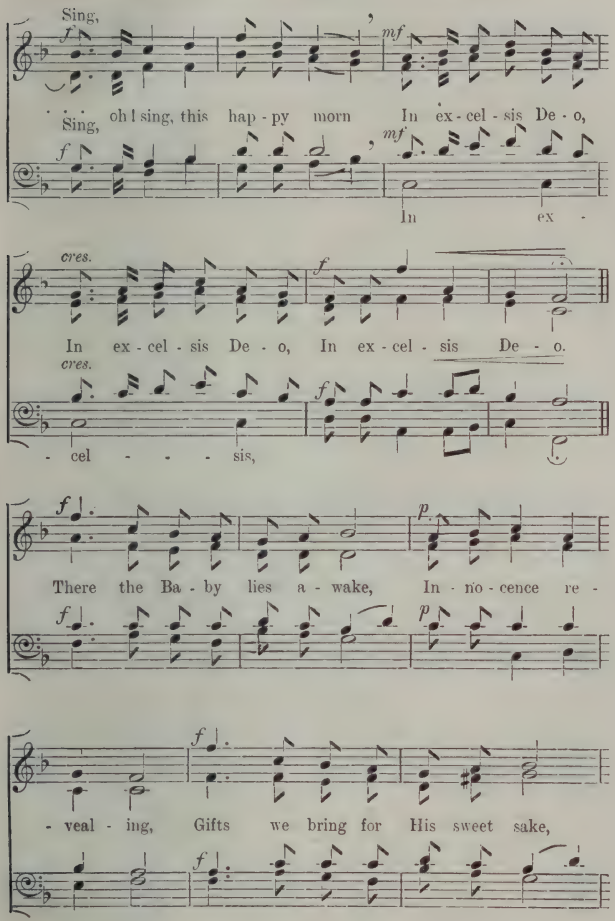
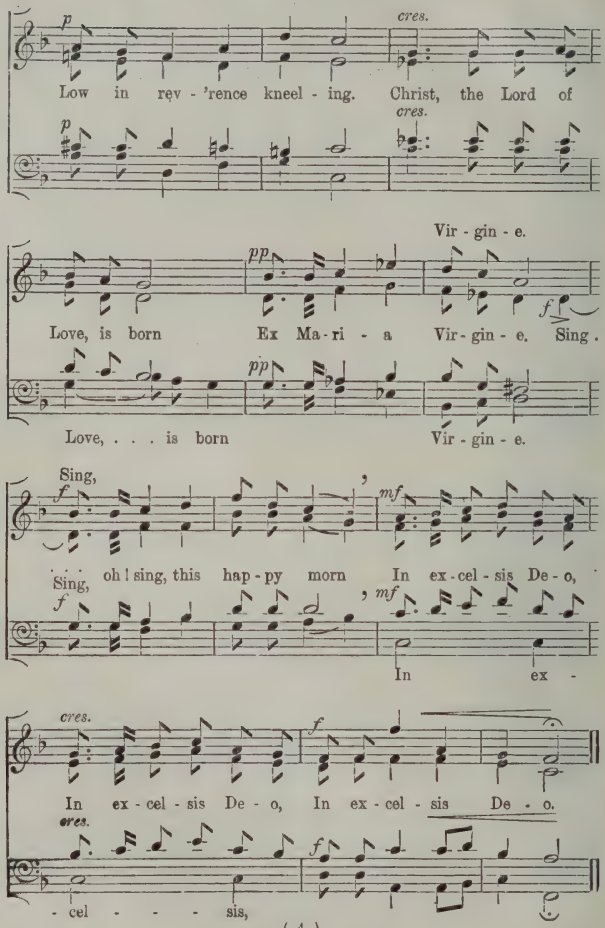

Sing,
Sing, oh! sing, this hap - py morn In ex - cel - sis De - o,
In ex -
cres.
In ex - cel - sis De - o, In ex - cel - sis De - o.
cres.
- cel - - - sis,
There the Ba - by lies a - wake, In - no - cence re -
- veal - ing, Gifts we bring for His sweet sake,


p
cres.
Low in rev - 'rence kneel - ing. Christ, the Lord of
p
cres.
Vir - gin - e.
pp
f
Love, is born Ex Ma - ri - a Vir - gin - e. Sing.
pp
Love, . . . is born Vir - gin - e.
Sing,
f
mf
Sing, oh! sing, this hap - py morn In ex - cel - sis De - o,
f
mf
In ex -
cres.
f
In ex - cel - sis De - o, In ex - cel - sis De - o.
cres.
f
- cel - - - sis,

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*5. Come, tune your hearts .. .. *Ouseley*
*6. The First Nowell .. .. .. *Traditional*
*7. Jesu, hail .. .. .. .. *J. Stainer*
*8. Good Christian men .. .. .. *Old German*
*9 Sleep, holy Babe .. .. .. *Dykes*
*10. Good King Wenceslas .. .. *Traditional*
*11. When I view the Mother .. .. *J. Barnby*
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LONDON: NOVELLO AND COMPANY, LIMITED.

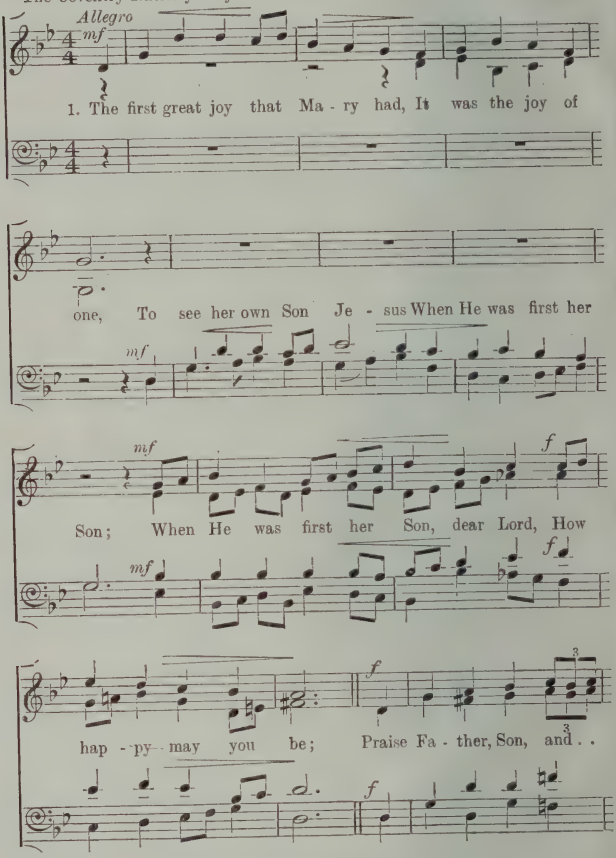
(Oct., 1928.) MADE IN ENGLAND.

# The Seven Joys

CHRISTMAS CAROL

Words from
The Coventry Nativity Play

Music by C. S. Lang


Allegro
mf
1. The first great joy that Ma - ry had, It was the joy of
one, To see her own Son Je - sus When He was first her
mf
Son; When He was first her Son, dear Lord, How
f
hap - py may you be; Praise Fa - ther, Son, and

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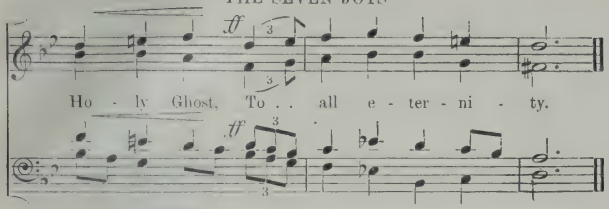


*mf* 2 The next good joy that Mary had.
It was the joy of two,
*mf* To see her own Son Jesus
To make the lame to go,
*mf* To make the lame to go, dear Lord,
How happy may you be;
*f* Praise Father, etc.

*f* 3 The next good joy that Mary had,
It was the joy of three,
*f* To see her own Son Jesus
To make the blind to see,
*f* To make the blind to see, dear Lord,
How happy may you be;
Praise Father, etc.

*p* 4 The next good joy that Mary had,
It was the joy of four,
*p* To see her own Son Jesus
To read the Bible o'er,
*p* To read the Bible o'er, dear Lord,
How happy may you be;
*p* Praise Father, etc.

*f* 5 The next good joy that Mary had,
It was the joy of five,
*f* To see her own Son Jesus
To raise the dead alive,
*ff* To raise the dead alive, dear Lord,
How happy may you be;
Praise Father, etc.

*pp* 6 The next good joy that Mary had,
It was the joy of six,
*pp* To see her own Son Jesus
Upon the crucifix,
*pp* Upon the crucifix, dear Lord,
How happy may you be;
Praise Father, etc.

*f* 7 The next good joy that Mary had,
It was the joy of seven,
*f* To see her own Son Jesus
Ascending into heaven,
*ff* Ascending into heaven, dear Lord,
How happy may you be;
*ff* Praise Father, etc.

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106. Come, shepherds, come! shake off your sleep.
107. Now sing we all full sweetly.
108. The good men all of Chastres.
109. Whence comes this rush of wings afar?
110. Come with us, sweet flowers, and worship. / Infant so gentle, so pure, and so sweet! — 1½d.
*111. O night, peaceful and blest!
112. Of the Father's love begotten.
113. We saw a light shine out afar.
114. Christmas hath made an end.
115. Now farewell, good Christmas.
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*122. Across the desert sands by night.
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124. Merrily ring the Christmas bells.
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129. In the golden lands afar.
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132. The Manger Throne .. .. *C. Steggall*
133. Sleep, Holy Babe .. .. .. *Dykes*
134. Good Christian men, rejoice .. *Old German*
135. 'Twas in the winter cold .. .. *J. Barnby*
136. Good King Wenceslas .. *Helmore's Carols*
137. Come! ye lofty .. .. .. .. *Elvey*
138. God rest you merry, gentlemen .. *Traditional*
139. Listen, Lordings .. .. .. *Ouseley*
140. The First Nowell .. .. .. *Traditional*
141. When Christ was born .. *Arthur H. Brown*
142. Jesu, hail! O God most holy .. *J. Stainer*
143. The seven joys of Mary .. .. *Traditional*
144. What Child is this? .. .. .. *Old English*
145. The Waits' Song .. .. .. *Traditional*
146. The Virgin and Child .. .. *C. Steggall*
147. The Holly and the Ivy .. .. *Old French*
148. The Lord at first .. .. .. *Traditional*
149. The Incarnation .. .. .. *Traditional*
150. The Cherry-Tree Carol .. .. *Traditional*
151. A Cradle-song of the Blessed Virgin *J. Barnby*
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156. Good Christian men, rejoice.
157. Christmas hath made an end.
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164. Hark! how sweetly the bells.
165. The Holly and the Ivy.
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167. I hear along our street.
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170. Hark! what mean those holy voices.
171. The Holy Well.
172. While Shepherds watched.
173. God rest you merry, gentlemen.
174. Hark! how sweetly the bells.
175. A little robin.
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# A SELECTED LIST OF SACRED SONGS

PRICE TWO SHILLINGS, except where otherwise stated.

Abbreviations: (S) Soprano; (M-S) Mezzo-Soprano; (C) Contralto; (T) Tenor; (Bar) Baritone; (B) Bass.

| | Range of Lowest Key. |
|---|---|
| **FRANZ ABT** | |
| Ave Maria (O Lord most Holy). E (S or T) ... ... (1/6) | E—G♯ |
| **THOMAS ADAMS** | |
| Nearer my God to Thee. E flat (C or B); F (S or T) ... | B♭—E♭ |
| Radiant Morn, The. D (M-S, C, or Bar) ... ... ... | C♯—E |
| Rock of Ages. E (C or Bar); G (S or T) ... ... ... | B—E |
| **IVOR ATKINS** | |
| Virgin's Lullaby, The. G minor (M-S) ... ... (1/6) | D—F |
| **EDGAR L. BAINTON** | |
| Song of the Virgin Mother, A. D (M-S) ... ... ... | D—F♯ |
| **JOSEPH BARNBY** | |
| Elizabeth's Song. G minor (C or M-S) ... ... ... | D—E |
| Soft southern breeze. B flat (Bar); D flat (T) ... ... | D♭—F |
| **JOHN F. BARNETT** | |
| Rock of Ages, The. E minor (M-S or Bar) ... ... ... | B—F♯ |
| **JULIUS BENEDICT** | |
| I mourn as a dove. A (S) ... ... ... ... ... (1/6) | D♯—A |
| Lord is very pitiful, The. F (T) ... ... ... (1/6) | E—G |
| **W. STERNDALE BENNETT** | |
| His salvation is nigh them that fear Him. G (Bar); B (T) ... ... ... ... ... ... ... (1/6) | D—E |
| O Lord, Thou hast searched me out. F (C) ... ... (1/6) | C—D |
| Whosoever drinketh of this water. E (B) ... ... (1/6) | B—E |
| **A. HERBERT BREWER** | |
| Virgin's Cradle Song, The. F (M-S) ... ... ... ... | D—F |
| **GERARD F. COBB** | |
| It came upon the midnight clear (Christmastide). D (M-S or Bar) ... ... ... ... ... ... ... | D—E |
| **WILLEM COENEN** | |
| Beyond. D flat (M-S or Bar) ... ... ... ... ... ... | D♭—F |
| Come unto Me. D (C or B); F (M-S or Bar); G (S or T) | C—D |
| Father, forgive them (Lent). F minor (S or T) ... ... | E—F |
| I shall see Thee again. F (M-S or Bar) ... ... ... | E—F |
| Thou wilt remember us. C (C or B); D flat (Bar or M-S); E flat (S or T) ... ... ... ... ... ... ... | B—E |
| **ANTONIN DVOŘÁK** | |
| Inflammatus et Accensus (Latin words only). D minor (C) | A—E |
| **EDWARD ELGAR** | |
| Angel's Song, The. C (M-S) ... ... ... ... (1/6) | D♯—E |
| As a Spirit didst thou pass. E flat (T) ... ... ... | F—A |
| **PERCY E. FLETCHER** | |
| Hark! hark! my soul! C (C or B); E flat (S or T) ... | A—D |
| **MYLES B. FOSTER** | |
| O for a closer walk with God. C (M-S or Bar); D (S or T) | C—E |
| **ALFRED R. GAUL** | |
| Eye hath not seen. G (C); B flat (M-S) ... ... (1/6) | B—D |
| Ruth (Entreat me not to leave thee). B flat (M-S or S) (1/6) | C—F |
| **CHARLES GOUNOD** | |
| Angel hosts descending. F (S or T) ... ... ... ... | C—G |
| Holy Vision, The. D minor (S or T) ... ... ... ... | D—F♯ |
| Jerusalem. A minor (S or T) ... ... ... ... ... | E—B |
| Nazareth. E flat (C or Bar); F (S or T) ... ... (1/6) | B—F |
| Power and Love. A (M-S or Bar) ... ... ... ... | E—F♯ |
| There is a green hill. D (C or B); E (M-S or Bar); F (S or T)... ... ... ... ... ... ... | C♯—D |
| **CARL H. GRAUN** | |
| Lo! the heaven-descended prophet. B flat (S) ... ... | E♭—C |
| **ROBERT KING** (Arranged by H. A. CHAMBERS.) | |
| Come, O Thou Traveller unknown. D (C or B) F (M-S or Bar) | C—F |
| **CHARLES H. LLOYD** | |
| O Father all-creating (Weddings). E (S or T) ... ... | E—G♯ |
| **ALEXANDER C. MACKENZIE** | |
| Cross and Crown. B flat (S or T) ... ... ... ... | C—G |
| Dormi Jesu (The Virgin's Cradle Hymn) (Latin words only). E (C or M-S) | E—E |
| For lo, the winter is past. B flat and C (T)... ... ... | E—G |
| Lord is my Shepherd, The. G (S) ... ... ... ... | E—G |
| **EDWARD J. MARGETSON** | |
| Far from my heavenly home. E flat (C or Bar); G (S or T) | B♭—E♭ |
| **JOHN H. MAUNDER** | |
| O lovely flowers (Harvest). G (C or Bar); A (S or T) ... | B—G |
| **BERNHARD MOLIQUE** | |
| Pour out thy heart before the Lord. A flat (T) ... (1/-) | E♭—A♭ |
| **ALICE A. NEEDHAM** | |
| Far from my heavenly home. C minor (C or Bar); D minor (M-S) | C—F |
| **HORATIO W. PARKER** | |
| Come, Holy Ghost (Whitsun). D (S) ... ... ... | D—G |
| Lo, now the shades of night A flat (C) ... ... ... | A♭—E♭ |
| Declining now the sun's bright wheel. E flat minor (Bar) | B♭—E♭ |
| **C. HUBERT H. PARRY** | |
| Ballad of Meshullemeth, The. E flat (C) ... ... ... | B♭—F |
| God breaketh the battle. G (T) ... ... ... ... | D—A |
| Lady! thou Queen of Israel. E flat (S) ... ... ... | D—A♭ |
| Lord is long-suffering, The. (C or M-S) ... ... ... | D—E |
| **JOHN POINTER** | |
| How shall I sing that Majesty (with Chorus *ad lib.*) In two keys, C and D | C—G |
| **D. PUGHE-EVANS** | |
| Lead, Kindly Light. E flat (C or Bar); F (M-S); G (S or T) | C—E♭ |
| Return unto thy rest. E flat (C or Bar) ... ... ... | B♭—E♭ |
| **HENRY PURCELL** | |
| Now that the sun (Evening Hymn). E flat (C); G (S) ... | B♭—E♭ |
| **J. JOACHIM RAFF** | |
| Twilight is gently falling, The (Ave Maria). E flat (S or T) | E♭—A♭ |
| **ROLAND ROGERS** | |
| Lead, Kindly Light. F (C or Bar) ... ... ... ... | A—F |
| **FRANZ SCHUBERT** | |
| Litany for All Souls' Day. E flat (C or Bar) ... (1/6) | C—E♭ |
| **JOHN STAINER** | |
| My Maker and my King. D (S) ... ... ... (1/6) | C♯—F |
| **ALESSANDRO STRADELLA** | |
| O God, have mercy (Pietà Signore). D minor (S or T) ... | D—G |
| **ERIC H. THIMAN** | |
| Birds, The. C (M-S or Bar); D (S or T) ... ... ... | D—F |
| God of Love my Shepherd is, The. F (C or Bar); A flat (M-S) | A—D |
| In the bleak mid-winter. D (C or Bar); F (S or T) ... | A—E |
| Jesus the very thought of Thee. B flat (C or Bar); D (M-S) | B♭—D |
| My Master hath a garden. F (M-S or Bar); G (S or T) (1/6) | C—F |
| **HERBERT W. WAREING** | |
| Jesu, Lover of my soul. E flat (M-S or Bar) ... ... | B♭—F |
| **H. LANE WILSON** | |
| Lord is my Shepherd, The. E flat (C or Bar); F (M-S); A flat (S or T) | B♭—E♭ |

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